APPENDICES

Part B: Catalogue of Manuscripts

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Appendix 7

List of present locations of manuscripts

Asterisk indicates last known provenance of destroyed or lost volumes

1. Akron, Ohio, Bruce P. Ferrini Sale, 1987, lot 50
   Leaf from Dominican Processional. Noted.
   Probably Poissy, s. xv ex

2. Baltimore, Walters Art Gallery W107
   Paris, c. 1340-50, additions to s. xvi in.

3. Barnard Castle, Bowes Museum, ms 091/MED/3
   Poissy (or Paris?), s. xv med.

4. Barnard Castle, Bowes Museum, ms 091/MED/8
   Horae. Dominican.
   Poissy, 1471

5. Berlin, Werner Wolffheim Collection*
   Poissy and Paris, s. xvi

6. Berne, Burgerbibliothek, Cod. 428
   Albohali Evenzony: De regimine sanitatis—Petrus Hispanus: Thesaurus pauperum
   Northern France, s. xiv in.

7. Bloomington, Indiana University, Lilly Library, ms Ricketts DeR 24
   Psalter with Canticles and Litany. Marian Psalter texts.
   Northern France or Flanders, s. xiii 2/2, Paris, s. xiv 3/4

8. Boston, Museum of Fine Arts, ms 80.504
   Poissy (or Paris?), s. xv

9. Brussels, Bibliothèque Royale, ms II 262
   Paris, 1320s, additions to s. xvi

10. California, Private Owner (Sotheby’s 6.12.83. Lot 78)
    Poissy and Paris, s. xvi 2/4 (1535-48)

11. Cambridge, Fitzwilliam Museum, ms 42
    Probably Poissy, s. xvi 2/4

12. Cambridge, Fitzwilliam Museum, ms McClean 63
    Poissy and Paris, c. 1530-40
13. Chantilly, Musée Condé, ms 804 (54 coté XVIII.33)
   Paris, s. xiv 2/4

14. Chartres, Archives du Diocèse de Chartres, ms 6
   Poissy and Paris, s. xvi 2/4 (1520-48)

15. Chartres, Bibliothèque Municipale, ms 552*
   Breviary - Summer. Dominican (Poissy)
   Paris, c. 1300

   Dominican Psalter—Office of the Dead
   France, s. xv 2/2

17. Évora, Biblioteca Pública CXXIV/1-12
   Vitae Patrum—Vincent de Beauvais on the Antichrist
   Paris, 1301

18. Glasgow, University Library, ms Hunter 391 (V.2.11)
   Bartholomeus Anglicus: De proprietatibus rerum
   Paris, c. 1300

19. Heidelberg, Universitätsbibliothek, Trübner 112
   Poissy and Paris, s. xv - xvi 1/2

20. Heidelberg, Universitätsbibliothek, ms Trübner 126
    Psalter with Canticles and Litany, altered for use at Poissy
    North-Eastern France, s. xiii 3/4, altered s. xv/xvi

    Poissy or Paris, s. xiv (med.?), additions to s. xvi ex

    Paris, c. 1300

23. London, British Library, Add. ms. 32,579
    Readings on John the Baptist—Testament of the Twelve Patriarchs—Gérard de Frachet: Vitae Fratrum
    Paris, s. xiv in.

    Paris or Poissy, s. xvi 1/2

25. London, British Library, Egerton ms 2601
    Poissy, s. xvi 2/4 (after 1524-30)

26. London, British Library, Egerton ms 3037
    Paris, c. 1336-48
27. London, Private coll. (Sotheby's 4.6.74, lot 2919)
   Breviary. Dominican (Poissy).
   Paris, c. 1332-36

28. London, Sotheby's 9.12.74, lot 60
   Paris, s. xiv 1/4

29. London, Sotheby's 6.12.83, lot 90
   Probably Poissy, and Paris, s. xvi in.

30. London, Sotheby's 21.6.94, lot 50
    Leaf from Book of Hours
    Probably Poissy, and Paris, c. 1530

31. London, Sotheby's 20.6.95, lot 108
    Poissy and Paris?, c. 1530s

32. Melbourne, State Library of Victoria, ms *096 1/R66A
    Paris, c. 1335-45

33. Munich, Bayerische Staatsbibliothek, Clm 10008
    Solomonic Books, Books of Wisdom and Ecclesiasticus, glossed
    France, probably Paris, s. xiii

34. Munich, Bayerische Staatsbibliothek, Clm 10025
    Harmonia Evangeliarum—Bernard of Clairvaux: Sermons for the liturgical year—Speculum animae
    France, probably Paris. s. xiii

35. Munich, Bayerische Staatsbibliothek, Clm 10026
    Gospels of SS Matthew and Luke, glossed
    France, probably Paris, s. xiii

36. Munich, Bayerische Staatsbibliothek, Clm 10066
    Guillaume le Breton: Expositions on St. Jerome's prologues in the Bible—Gilbert de la Porrée:
    Prologue to the Apocalypse
    Paris, s. xiii ex

37. Munich, Bayerische Staatsbibliothek, Clm 10154
    Humbert of Romans on the Augustinian Rule—Bernard of Clairvaux: Super 'Missus est'.
    Paris, or Poissy?, s. xv in.

38. Munich, Bayerische Staatsbibliothek, Clm 10155
    Pseudo-Bonaventura (Jean de Caulibus?): Meditationes Vitae Christi
    Paris, s. xv in.

39. Munich, Bayerische Staatsbibliothek, Clm 10156
    Deeds and Miracles of the Virgin in Latin
    Paris, s. xiv in.

40. Munich, Bayerische Staatsbibliothek, Clm 10157
    Sententiae of the Church Fathers—Treatises on the Virtues and Vices. Etc
    Paris, s. xiii
41. Munich, Bayerische Staatsbibliothek, Clm 10170
Paris, s. xiv in.

42. New York, Private Collection (Sotheby's 5.7.76, lot 86)
Poissy and Paris, s. xvi 2/4

43. New York, Union Theological Seminary, The Bourke Library, ms 52
Poissy, c. 1580-90

44. Oxford, Bodleian Library, ms Rawlinson Liturgical e 2
Breviary Offices—Diurnal psalter. Dominican (Poissy).
Probably Poissy, s. xv ex

45. Oxford, Bodleian Library, ms Rawlinson Liturgical f 35
Paris and/or Poissy, s. xiv 2/3 and s. xv 2/2

46. Palaiseau, private collection
Poissy and Paris, s. xvi 1/4

47. Paris, Bibliothèque de l'Arsenal, ms 107
Breviary - Winter. Dominican (Poissy).
Paris, c. 1336-48

Paris, 1336-48

50. Paris, Bibliothèque de l'Arsenal, ms 604
Psalter (Use of Bruges). Office of Dead (Use of Cambrai).
Bruges, s. xiii 3/4, Cambrai?, s. xiv

51 Paris, Bibliothèque de l'Arsenal, ms 1072
Life of Saint Margaret of Hungary O.P.
Poissy, or Paris?, s. xiv/xv

52. Paris, Bibliothèque Mazarine, ms 381
Paris (and Poissy?), 1514

53. Paris, Bibliothèque Mazarine, ms 1397
Humbert of Romans: Commentary on rules of Saint Augustine and miscellanea copied and composed by Roland Roussel OP, Vicar at Poissy
Poissy, 1499-1502

54. Paris, Bibliothèque Nationale, ms fr 12483
Rosarium: Collection of linked pieces in celebration of the Virgin, in French verse (Properties of Matter, Miracles, Songs, Prayers, Exempla, etc.)
Paris, s. xiv 2/4 (after 1328)
55. Paris, Bibliothèque Nationale, ms lat 1313
   Breviary - Winter. Dominican.
   Paris, s. xv ex

56. Paris, Bibliothèque Nationale, ms lat 5642
   Vitae Sororum d'Unterlinden
   France, Paris (?), s. xv. ex.

57-8. Paris, Bibliothèque Nationale, mss lat 10483-10484
   Breviary (Belleville Breviary) - two volumes 1. Winter. 2. Summer. Dominican.
   Paris, 1323-26

59. Paris, Bibliothèque Nationale, ms lat 10525
   Paris, 1258-70

60. Paris, Bibliothèque Nationale, ms lat 11281
   Eberhard de Béthune: Graecismus
   France, s. xiii/xiv

61. Paris, private collection
   Probably Poissy, s. xv 4/4 - s. xvi 1/4

62. Perth, State Library of Western Australia, ms 1*
   Poissy or Paris, s. xvi (?)

63. Philadelphia Free Library, ms John F. Lewis 7
   Poissy and Paris, s. xvi 1/2

64. Philadelphia Museum of Art, ms 45-65-7
   Paris, s. xiv 2/4

65. Princeton University Library, ms Garrett 41
   Missal—Processional—Prosar. Noted. Dominican (Poissy)
   Paris, s. xiv in.

66. Rouen, Bibliothèque Municipale, ms Leber 144 (Cat. gén. 3030)
   Poissy (or Paris?), s. xv

67. Rouen, Bibliothèque Municipale, ms Y 233
   Diurnal—Psalter for Day Hours. Dominican (Poissy).
   Paris, s. xiv in.

68. Soissons, Bibliothèque Municipale, ms 84
   Poissy (or Paris?), s. xv

69. Vatican, Bibliotheca Apostolica Vaticana, Reg. lat. 160
   Contemplative works in Latin
   Paris, c. 1310-20

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70. Versailles, Archives Départementales de Yvelines 73 H 11
    Compendium of Poissy monastic affairs
    Poissy, 1512

71. Waddesdon Manor ms 2
    Ferial Psalter—Processional—Liturgy for Death and Burial, Dominican (Poissy). Noted.
    Paris, 1330s
Appendix 8
List of surviving manuscript types and contents

Books owned by nuns:

1. Liturgical and para-liturgical books
   (#Manuscript contains more than one text.)

Antiphonaries
   London, British Library, Add. ms. 30,072
   *Melbourne, State Library of Victoria, ms *096 1/R66A

Breviaries
   Chantilly, Musée Condé, ms 804
   Chartres, Bibliothèque Municipale, ms 552*
   London, Private coll. (Sotheby's 4.6.74, lot 2919)
   #Oxford, Bodleian Library, ms Rawlinson Liturgical e 2 (not full breviary)
   Paris, Bibliothèque de l'Arsenal, ms 107
   Paris, Bibliothèque de l'Arsenal, ms 602-603
   ?Paris, Bibliothèque Nationale, ms lat 1313
   Paris, Bibliothèque Nationale, ms lat 10483-10484

Diurnals
   *Rouen, Bibliothèque Municipale, ms Y 233

Graduals
   *New York, Union Theological Seminary, The Bourke Library, ms 52
   Philadelphia Museum of Art, ms 45-65-7

Horae
   Barnard Castle, Bowes Museum, ms 091/MED/8
   *London, British Library, Add. ms. 14,845
   #London, Sotheby's 6.12.83, lot 90
   London, Sotheby's 21.6.94, lot 50 (leaf)
   #Oxford, Bodleian Library, ms Rawlinson Liturgical f 35

Hymnals
   *Melbourne, State Library of Victoria, ms *096 1/R66A
   *Paris, Bibliothèque Mazarine, ms 381

Liturgy for Death and Burial
   *Brussels, Bibliothèque Royale, ms II 262
   #Heidelberg, Universitätsbibliothek, Trübner 112
   *London, British Library, Add. ms. 14,845
   #London, Sotheby's 6.12.83, lot 90
   Palaisseau, private collection
   #Waddesdon Manor ms 2

Missals
   London, British Library, Egerton ms 3037
   *Princeton University Library, ms Garrett 41
Processionals

Akron, Ohio, Bruce P. Ferrini Sale, 1987, lot 50 (leaf)
Baltimore, Walters Art Gallery W107
Barnard Castle, Bowes Museum, ms 091/MED/3
Berlin, Werner Wolffheim Collection*
#Brussels, Bibliothèque Royale, ms II 262
California, Private Owner (Sotheby’s 6.12.83. Lot 78)
Cambridge, Fitzwilliam Museum, ms 42
#Cambridge, Fitzwilliam Museum, ms McClean 63
Chartres, Archives du Dioïcèse, ms 6
#Heidelberg, Universitätsbibliothek, Trübner 112
#London, British Library, Add. ms. 14,845
London, British Library, Add. Ms. 45,111
#London, Sotheby’s 9.12.74, lot 60
#London, Sotheby’s 6.12.83, lot 90
London, Sotheby’s 20.6.95, lot 108
New York, Private Collection (Sotheby’s 5.7.76. lot 86)
#Oxford, Bodleian Library, ms Rawlinson Liturgical f 35
#Paris, private collection
Perth, State Library of Western Australia, ms 1*
Philadelphia Free Library, ms John F. Lewis 7
#Princeton University Library, ms Garrett 41
Rouen, Bibliothèque Municipale, ms Leber 144
Soissons, Bibliothèque Municipale, ms 84
#Waddesdon Manor ms 2

Prosars

Boston, Museum of Fine Arts, ms 80.504
#Cambridge, Fitzwilliam Museum, ms McClean 63
London, British Library, Egerton ms 2601
#New York, Union Theological Seminary, The Bourke Library, ms 52
#Paris, private collection
#Princeton University Library, ms Garrett 41

Psalters

Bloomington, Indiana University, Lilly Library, ms Ricketts DeR 24
Edinburgh, National Library of Scotland, ms 7122
Heidelberg, Universitätsbibliothek, ms Trübner 126
#London, Sotheby’s 9.12.74, lot 60
#Oxford, Bodleian Library, ms Rawlinson Liturgical e 2
Paris, Bibliothèque de l’Arsenal, ms 604
#Paris, Bibliothèque Mazarine, ms 381
Paris, Bibliothèque Nationale, ms lat 10525
#Rouen, Bibliothèque Municipale, ms Y 233
#Waddesdon Manor ms 2

2. Non-liturgical Books

Public reading

London, British Library, Add. ms. 32,579
Munich, Bayerische Staatsbibliothek, Clm 10025
Munich, Bayerische Staatsbibliothek, Clm 10156
Munich, Bayerische Staatsbibliothek, Clm 10170
Private contemplation, reference and study
Munich, Bayerische Staatsbibliothek, Clm 10154
Munich, Bayerische Staatsbibliothek, Clm 10155
Paris, Bibliothèque de l’Arsenal, ms 1072
Paris, Bibliothèque Nationale, ms fr 12483
Paris, Bibliothèque Nationale, ms lat 5642
Vatican, Bibliotheca Apostolica Vaticana, Reg. lat. 160
Versailles, Archives Départementales de Yvelines 73 H 11

Books owned by friars:
Berne, Burgerbibliothek, Cod. 428
Évora, Biblioteca Pública CXXIV/1-12
Glasgow, University Library, ms Hunter 391
Munich, Bayerische Staatsbibliothek, Clm 10008
Munich, Bayerische Staatsbibliothek, Clm 10026
Munich, Bayerische Staatsbibliothek, Clm 10066
Munich, Bayerische Staatsbibliothek, Clm 10157
Paris, Bibliothèque Mazarine, ms 1397
Paris, Bibliothèque Nationale, ms lat 11281
Appendix 9

Catalogue of surviving manuscripts of secure or arguable Poissy provenance

Lost manuscripts are identified by asterisk after location.
Dominican liturgical books incorporating specific directions and celebrations appropriate for use at Poissy are designated as such within brackets in the book's title.
Dimensions refer to height x width x thickness of pages (excluding covers).
Full contents of calendars, prosars, processions and litany are listed in Appendices Part A (1-6).
Indicator of note that begins next line of music ('puncta') is termed catch-note; indicator of stressed syllable in polysyllabic word is termed stress-mark.
Background patterns of illustrations are referred, where possible, to those itemised in Rau, and stamps used for covers to those treated by Gid (see abbreviations for these studies).

List of Abbreviations

ACGOP
Acta capitularum generalis ordinis Praedicatorum, ed. B. M. Reichert, I (1220-1303), MOPH, 3, 1898; II (1304-1378), MOPH, 4, 1899; III (1380-1498), MOPH, 8, 1900; IV (1501-1553), MOPH, 9, 1901; V (1558-1600), MOPH, 10, 1901.

Analecta Hymnica or AH

Anselme, Histoire généalogique

Bonnivell, Dominican Liturgy
W. Bonnivell, The Dominican Liturgy, New York, 1944.

Catalogue général
Catalogue général des manuscrits des bibliothèques publiques de France.

Delaporte, "Manuscrits liturgiques"

Delisle, Cabinet

Delisle, Notice
L. Delisle, Notice de douze livres royaux du XIIe et du XIVe siècle, Paris, 1902.

Delisle, Recherches

De Ricci and Wilson, Census

Gid, Reliures or Gid

Halm & Meyer, Cod. Lat. Monacensis

Hauréau, Initia

Huglo, "Processionaux de Poissy"
Leroquais, *Bréviaires*

Leroquais, *Livre d'heures* or *LqH*

Leroquais, *Psautiers*

Martin, *Cat. Arsenal*

Martin, *Hist. Arsenal*

*MOPH*
*Monumenta Ordinis Praedicatorum Historica*

Randall, *Walters I/II*

Rau

Remak-Honnef & Hauke, *Mannheimer Hofbibliothek*

RH
1. Akron, Ohio, Bruce P. Ferrini Sale, 1987, lot 50

**Leaf from Dominican Processional. Noted.**

Probably Poissy, s. xv ex

Fig. 97

Vellum (creamy white), 130 x 93 mm.
Possibly foliated '25' in upper right corner, 'x.10' in lower right. Written in brown ink in gothic liturgical hand, rubrics in red. Long lines, 6 sets words and music per page; square notation on 4 red staves, catch-notes incomplete. Text area: 76 x 50 mm.

**CONTENTS**

Fragment of Dominican Processional office for feast of St. Dominic, noted, begins with last word of third responsory, 'effici', V. Per quem multos..., Ant. O lumen ecclesiae doctor verita(tis).

**DECORATION.** 3-line ivy-leaf initial on rectangular ground of burnished gold begins antiphon. Bar border at each side of text extended to surround text via stiffly traced, predictable vineleaf designs on thick, blocky stems; medial vineleaf projections on stems of fine black ink line. **PALETTE:** blue, red, gold.

**BIBLIOGRAPHY.** Bruce P. Ferrini, *Important Western Medieval Illuminated Manuscripts and Illuminated Leaves*, Akron, Ohio, 1987, lot 50 with fig.

**COMMENTS.** Sandra Hindman comments in the Sales Catalogue on the similarities between this leaf and a fourteenth century psalter-processional from Poissy, Waddesdon Manor ms 2, with particular reference to the equivalent dimensions, vellum quality, and script. She cites François Avril's suggestion that the manuscript from which the leaf comes may be one of those copied by the nuns at Poissy from books in their possession. The text, mis-identified as a Mass for the Dead in the Sales Catalogue, is in fact a fragment of the processional office chanted on the feast of St. Dominic. This firmly places the manuscript in a Dominican milieu. The leaf is further discussed in Chapter 5.1

1 I thank Dr. Christopher de Hamel for drawing this item to my attention. I have not located the leaf; the entry relies on the photograph and entry published in the Sales Catalogue.

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2. Baltimore, Walters Art Gallery W107

**Processional. Dominican (Poissy). Noted.**

Paris, c. 1340 - 1350

Additions Poissy, s. xiv 2/2, s. xv 2/2, s. xvi in.

Vellum. 88 fols. 146 x 90 x 13 mm. Heavily cropped.

A (paper) 1-88 (flawless white vellum: ff. 7-49, 58-73 fine, supple, smooth; other inscribed folios thicker, rougher, differ) B (paper). Written in long lines in gothic liturgical style by various hands, rubrics in red.

(1) s. xiv 2/4. ff. 7-49v, 58-73v. Original manuscript written in black ink. Text area: 89 x 57 mm, 16 lines of text or 8 sets words and music per page, finely ruled in brown. (2) s. xiv 2/2. ff. 1-6. Written in brown ink. Text area: 88 x 55 mm, 15 lines per page, finely ruled in brown. (3) s. xv 2/2. ff. 50-57v. Written in brown ink. Text area: 88 x 57 mm, 5 sets words and music per page, finely ruled in light yellowish-brown. (4) s. xvi in. ff. 74-87v. Written in black ink. Text area: 90 x 56 mm, 18 lines of text per page, finely ruled in red. Square notation on 4 red staves; catch-notes for (3) only. Too tightly bound to collate; catchword f. 81v. Lower edge of fol. 75 overlaps page size by 10 mm and is folded under.

**BINDING:** s. xvi ex (repaired 1949). Brown calf sewn on four cords. Double fillets, one girt one silver (now oxidised), define a central rectangle and surrounding border. Central panel filled with alternating gilt flame and silver tear motifs, border filled with two repeating monograms of overlaid letters 'FBD' and 'SMAIS' surrounded and linked by same flame and tear tools alternating with 's ferrm': Smooth spine decorated with same repeated monogram motifs and inscription: 'INSANI. SAPIENS. NOMEN. PETAT. AEQVVS. INQVI. / VLTRA. QVAM. SATTIS. EST. VIRTIVTEM. SI. PETAT. IPSAM'. Page edges gilt, remains of two fastenings.

**CONTENTS**

1a. ff. 1-2v. s. xiv 2/2 addition. **Blessing of palms for Palm Sunday:** Benedictio ranorum Omnipotens...

2a. f. 3-3v. Offset of KL monogram from a calendar on f. 3; offset of full-page miniature on f. 3v.

2b. f. 4-5. **Prefatory miniatures** (3).

1b. f. 6. Last part of Blessing of palms.

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3a. ff. 7-49v. s. xiv original. **Dominican Processional for use at Poissy in s. xiv. Begins with Palm Sunday, includes Maundy Thursday: Cleansing of altars (11v), responsory and versicle only with advice to scribe transcribed, 'Hic ponantur antiphon et versiculi et orationes de sanctis secundum dispositioni altarium in quolibet conventu' (f. 17v), Maundy Thursday: Mandatum (17v), Receptions (34), Corpus Christi (36), Benediction of candles for Easter vigil (38), Louis (46v). Prayer in French (49v). Oroyson de notre dame O tres certaigne esperance defendarresse et dame... membre de mon cors de (ends imperfectly, next folio removed).

4. ff. 50-57v. s. xv 2/2 addition. Feasts added to Poissy processional in s. xv. Nativity BVM, noted items only, ending with Cerem., John the Baptist (52v), noted items only, ending with Fuit homo,... Profession of nun: Amo Christum,..., Anulo suo... etc, ends imperfectly: Pretende domine famule tue...que digne postulat as.

3b. ff. 58-73v. s. xiv original. **Liturgy for death and burial.** Burial service for nun, begins imperfectly: nas deus per omnia secula seculorum amen. Pater noster. V Non intres in judicium ancilla tua.... Office of the Dead (9 lesson) for female (58v): Placebo domini,..., Commendation of souls, for female, rubricated as for burial service (72) Post missam quando corpus debet ferri ad tumuli R Subvenite sancti dei occurriate...pecatumrice... V Chorus angelorum,..., etc.

5. ff. 74-88. s. xvi addition. Items for Good Friday and Maundy Thursday. Prayers to follow Passion reading and precede Adoration of Cross on Good Friday, begins imperfectly: universa et ad sanctam matrem ecclesiam catholicam et apostolicam.... Reading and sermons for Maundy Thursday after mandatum (75): Ante diem festum pasche...Amen amen domo vobis...Ego sum vitis....; Prayer in Latin (86v): Pater sanete servae eos in nomine tuo...

See Appendix 5a for full list of processional offices.

**DECORATIVE SCHEMES**

Art. 2. (original manuscript). Hierarchy based on gradation of alternating gold and blue initials, each very finely pen-flourished in darker blue and red inks. Line endings of blue and gold or red and blue.

1. Start of office and antiphons: 3-line initials.
2. Prayers within office: 2-line initials.
4. Capitals touched in red, sometimes rendered as ornate cadels.

Art. 1. Uses pen-flourished initial without gold.

Art. 3. Uses 3-line calligraphic cadels, touched in yellow ochre, with attached profile heads.

Art. 4. (s. xvi addition)

1. Major divisions: 7-line historiated initial surrounded by full border compartmented into geometric shapes with alternating bare vellum and liquid gold grounds; gold and blue formalised acanthus and blue dots painted over vellum ground, with bird standing on green sword; blue and red flowers on red stems with green leaves and scattered black dots over gold ground.

2. Minor divisions: 2-line initials of blue with white detail, infilled with red and blue ivy foliage, on square gold ground outlined in black, with short (30 mm) floral-foliate projections into left margin (blue and red flowers, green leaves, with gold and black ivy leaves).

3. Capital letters touched in yellow ochre.

**ILLUSTRATION**

Original:

Full page prefatory miniatures, framed, with corners of stylised cross within quatrefoil and gold ivy-foliate extensions into margins:

[ ] Offset of two nimbed figures visible on f. 3v, same size as those following.

f. 4. Crucifixion with Virgin orant and John the Evangelist, latter with book and raised hand. Bordered in pink and blue narrow rectangular sections surrounded by a fine gold edge.

f. 4v. Christ in Judgment: Enthroned Christ holds up hands to display wounds as two angels emerge from clouds with instruments of Passion. Golden throne is continuous with arched gothic architectural frame. Stylised cross on stepped base in centre of lower margin.

f. 5. Two standing Dominican saints holding books (Peter Martyr on left with sword) worshipped by small kneeling Dominican nun. Border as f. 4.

PALETTE: Vermilion, pink, buff-pink, blue-grey, light blue, mid-grey, green, blue, white, gold.

BACKGROUNDs: Diapered or chequered in blue, gold, red and white, motifs include fleur-de-lys (cf. Rau 75a, 75b): figures stand on a small patch of green grass.

Added:

Initial and full border (s. xvi in)

[Another illustration probably removed with folio(s) missing at start of addition]

f. 75. MAUNDY THURSDAY PASSION READING (John 13:1). Ante diem,... Last Supper: Christ lifts up chalice to seated three-quarter length disciples. (Letter is incorrectly 'I', not 'A'.)
PALETTE: Grey, blue, mauve, brown, buff-pink, pinkish-red.

OWNERSHIP. s. xiv. Made for use by nuns at Poissy: original contains processional office for patron saint Louis (f. 46v); a personal prayer rendered in feminine (f. 49v); depiction of Dominican nun (f. 5).

BIBLIOGRAPHY. De Ricci & Wilson, Census, I, 812 (no. 342); K. V. Sinclair, Prières en ancien français. Supplément, townsville, 1987, 126; Randell, Walters, I, no. 66, 176-178; pl. Vla, figs 133-135 (ff. 4v, 5, 59v, 75); Huglo, "Processionaux de Poissy", 341.

COMMENTS. The text of the original part of this manuscript is that normally found in processionals made for Poissy in the fourteenth century, although here arranged abnormally with the office for St. Dominic preceding that of St. Louis at the end. A prayer in French rendered in the feminine is an original entry. The volume is well written and very finely pen-flourished in Parisian style. The figures depicted are, for the main part, extremely small-headed and rather precariously tall, though in each case Christ, whose anatomical detail is carefully defined in brown ink, is a more solid figure. Lilian Randell has pointed to English or German elements in the figure of Christ in Judgement, while the angels in the same miniature, like all the decorative borders and frames, are consonant with fourteenth-century Parisian workmanship. She considers the four prefatory miniatures and missal calendar (discernible in offset) to have been part of the original processional. Nonetheless a calendar was not regularly part of the processional, and though an integral and necessary component of a breviary and missal, it was not required for the processional liturgy.1 Equally, the miniatures of Christ as Judge — especially with a stylised cross placed beneath it in the margin — on fol. 4v and the Crucifixion preceding it on the recto of the same leaf might be interpreted as a variation on the double-page composition of Majestas and Crucifixion often used to illustrate the canon of the mass in a missal.

On the other hand, the depiction of a Dominican nun before two saints of the Order — probably Dominic and Peter Martyr to whom an altar was dedicated at Poissy — leaves no doubt that this miniature was prepared for a nun. Furthermore, since all the miniatures share the same decorative features and palette, they were probably made for the same purpose at the same time. Indeed, folios 3-5 indicate an original self-contained, symmetrical illustrative pattern for this part of the book: calendar (missing) — blank folio (with offsets recto and verso) — miniature of two saints, similar to surviving pair (recto, missing) — blank (verso) — two eucharist-associated depictions of Christ (recto and verso) — miniature of two Dominican saints with nun (recto) — blank (verso). This material now bisects the three-folio addition made to the manuscript later in the fourteenth century. It is, however, contemporary with the original processional texts and is related to the style of illumination in Paris at the period, as noted above.

Assuming that this material was part of the original manuscript, then perhaps the processional was formerly preceded by a psalter like that of the near-contemporary Poissy manuscript, Waddesdon Manor ms 2. A calendar component is then accounted for, and the full-page prefatory illustrative series is consistent with the traditional opening of certain psalters. The themes illustrated also fit with this interpretation, since mendicant-influenced psalters in Northern France and Flanders commonly focussed Christological and eschatological imagery upon the opening set of psalms for Sunday matins, the day of the week liturgically associated with the Lord. The inclusion of paired standing saints (Dominican and/or Franciscan), at times with a female owner kneeling in prayer to one side, is also a feature of such psalters. These illustrations differ markedly, both in intention and execution, from the feast-related or text-related depictions found in all other books known from Poissy. A format associated with paraliturgical rather than liturgical texts has here been integrated into a book apparently made for both liturgical and private devotional use.

Like other early processionals from Poissy, this manuscript was progressively updated, probably at the monastery. Items added include processions for St. John the Baptist and the Nativity of the Virgin which were incorporated into the Poissy celebrations in the fifteenth century. The Profession of a nun, which is not a component of the earliest Poissy processionals, was transcribed at the same time, and the new material inserted logically between the seasonal and exequial liturgies. The final, early sixteenth-century addition consists of Passiontide texts which were included not in the processional, but in the missal section of the Dominican prototype. The new owner also took the opportunity to embellish the added folios with an historiated initial, rendering this part of her book comparable in appearance to illustrated processionals then being made or updated for use by the nuns. The currently fashionable all-over penitential motifs of tear and flame (of the Holy Spirit) and 'ferrée' ('fermesse' or fidelity) in gold and silver were combined with the Marian monogram 'SMAl', the owner's initials 'BFD', and a moralising
inscription when the manuscript was rebound in Paris late in the century, most probably for a nun-owner. These cover motifs were common during the reign of Henri III (1573-1589) and were used on books bound for the penitential confraternities which he founded (eg. Fig. 161). The original binding of a gradual made by a Poissy nun (New York, Union Theological Seminary, The Bourke Library, ms DeR 52) was also stamped at this period with penitential motifs (Fig. 160).

Walters 107 is further discussed in Chapters 3 and 5.

1 The sixteenth century processional-proser McLean 63 is the only extant Poissy compilation in which a calendar directly precedes the processional offices.
2 For studies on Northern psalters see Chapter 3 n. 95.

3. Barnard Castle, Bowes Museum, ms 091/MED/3


Poissy (or Paris?), s. xv med. Fig. 77

Vellum. 67 fol. 123 x 88 x 10 mm.

A (marbled flyleaf stuck to B) B-E (coarse vellum) 1-60 (fine vellum) 61-67, F-G (coarse vellum) H (marbled flyleaf). Written in brown to black ink in unevenly-sized gothic liturgical hand which lacks precision, rubrics in red. Long lines, 15 lines per page or 5 sets of words and music. Square notation on 4 red staves, with catch-notes. Text area: 90 x 62 mm, ruled very lightly in brown. Collation: i-viii; viii2; viii3; x-xiv, xiv.

Gatherings vii and viii misbound, original order ff. 49-50, 57-60, 52-54, 51, 55-56. Additions made to original, s. xv and later.


CONTENTS
1. ff. 1-60. Dominican Processional for use at Poissy in s. xv. Beginning Palm Sunday, and including Corpus Christi (f. 40). Louis (ff. 50, 57-60), John the Baptist (ff. 60, 52-54) ending with Nativity of Virgin (54v, 51, 55-56). See Appendix 5b for complete contents.

2. f. 56v. s. xv addition, unnoted. Placebo domino... (initial part of Office of the Dead)

3. ff. 61v-65, s. xvi and later additions. [1] (in poorly-formed humanist hand) Fulget sponsus ecclesiae in thalamo virgine... Benedictum cum angelis fructum... ending O virgo per inclita... (as New York, private coll., f. 116v, Philadelphia Free Library, ms Lewis 7, f. 1: part of ceremony for Profession of nuns?); [2] f. 65v (in running hand) Summe trinitati simplici... (Procession for All Saints, as New York, private coll., f. 135v. Lewis 7, f. 139, London, BL Add 14845, f. 69); [3] f. 67 (in running hand, ink yellowed) Felix nuncupet... (first item in procession for the Assumption).

f. 61 is ruled only.

DECORATIVE SCHEME
1. Start of office (first responsory), sometimes a second item: 3-line initials alternately red and slate-blue, pen-flourished in opposite colour.

2. Other choral items: 1-line cadels, frequently with heads in profile, touched in pale yellow.

OWNERSHIP. (1) s. xv med. Made for use at Poissy (processions for St. Louis, John the Baptist, Nativity of the Virgin). (2) s. xvii. f. B. Name upside-down, may read 'Coynar'.


COMMENTS. The presence of the three processions specific to worship at Poissy — in honour of St. Louis, St. John the Baptist and the Birth of the Virgin — shows that this small, simple but adequate book was made for use there. Masculine forms are retained, however, and the altars for the Maundy Thursday cleansing ceremony are unspecified, the directive 'Hic ponantur antiphone. versiculi. et orationes de sanctis secundum dispositionem altarium in quolibet conventu' being literally transcribed rather than implemented. All the texts added to the original compilation occur in other manuscripts known to come from the monastery. The name inscribed on fol. B may refer to Anne or Madeleine Coynar, who were professed in 1669 and 1685 respectively; the latter held the office of cellarer around 1717; the former died in 1724. The manuscript is further discussed in Chapter 4.

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4. Barnard Castle, Bowes Museum, ms 091/MED/8

Horae. Dominican.

Poissy, 1471

Figs. 73, 74

Vellum. 171 fols. 98 x 70 x 18 mm.

A-C (paper) D, 1-171 (fine quality vellum) E-F (paper). Written in brown ink in a large regular gothic liturgical script, rubrics and emblems in red, litany themes in blue or gold. Long lines, 16 lines per page. Text area: 57 x 36 mm, ruled finely in red-purple ink. Collation: i-ii6; iii7 (first folio missing, before f. 23); iv6; v8 (ff. 38-40, 14, 13, 41-43); vi-vii6; viii10; ix-x6; xi6 (first two folios missing); xii6; xiii6 (ff. 16-22, 15); xiv6 (ff. 100-107); xv6 (last two folios missing); xvi-xvii8; xviii3 (last folio missing); xix6 (first folio missing); xx-xxii6; xxii10. Some catchwords, not all match; misbound folios as shown above. Foliated 1, 13-74, then on first folio of each gathering.

Binding: s. xvi in. Paris. Remains of worn brown leather covers with blind-stamped panels now adhered to marbled pastedowns of s. xix binding. Upper cover (subject almost indiscernible): Central panel of perhaps two nimbed figures beneath arch, seen by Ker as Baptism, within a tailored double border; inner of floral and animal or monster design with initials 'C' or 'G' and 'P' engaged by an initial 'A'; outer of vertical fillets connecting a row of eight tooled floral discs top and bottom. Lower cover: Larger central panel of Mass of St. Gregory, kneeling frontal image orant between two ministers before an alter with book and candelabrum onto which Christ steps from tomb, flanked by angels carrying instruments of Passion; framed by ruled fillets above a lower border of eight tooled floral discs. Holes where catchers have been removed.

CONTENTS

1. ff. 1-12. Calendar for French Dominican use in s. xv, includes Louis, Katherine and Vincent Ferrer (1456) ranked totum duplex. Also includes Translation of Elizabeth (totum duplex, 2 May), Relics (3 lessons, 30 Oct - Sainte Chapelle feast), Michael (simplex, 16 Oct - error for 16 Nov, dedication of his church at St. Michel, Mellon (3 lessons, 22 Oct - Rouen). Feasts of French saints Martin (totum duplex) and Maurice (simplex) upgraded from Dominican rite. Omits Dedication commemoration, Catherine of Siena and Ten thousand martyrs.

2. ff. 23-40v, 14rv, 13rv, 41-61v. Hours of Virgin for Dominican use. 3 lessons. Begins mid Invitatory for matins. Ends with added rubric in s. xvi hand De sancto Antonino (canonised 1524).

3. ff. 62-74. Memoriae. Margaret; Yves; Holy Cross; John the Baptist; John the Evangelist, incl. Ave gemma claritatis... (RH 1810); Dominic; Peter Martyr, Thomas Aquinas; Vincent Ferrer; Katherine of Siena; Peter Martyr, O beate maritri patre... (RH 12694); Katherine.

4. ff. 74-78v. Marian and indulgenced prayers, with feminine formulae. Oratio mutuum devota ad beatam virginem Amen lumen gratiae fons misericordiae... (RH 1866; text erased ff. 74-75v). 76v. Sanctus Gregorius papa sequentem orationem compositum de planctu beate mariae luxia crucem et concessit omnibus eam devote dicitibus septem annos indulgentiarum. Stabat mater... (RH 19416). 78v. Domine isheu christe per lilam amaritudinem mortio...anime mee peccatrici ingressu suo. 79. Innocentius papa concessit omnibus sequentem orationem puro corde...c.c. dies indulgentiarum. Et papa clemens sextus confirmavit. Crucem tuam...adoramus et veneramus...O trinitas sanctissime concede mihi miserrime et desolatissime peccatrice...vitam et gloriam sempiternam. (Lagh I, 51, etc.)

5. ff. 80-86. Prayers for Eucharist and Confession, etc in Latin and French with feminine formulae. Before Communion. Ecce iesus benigno quod cupiui iam... perducere ad vitam eternam. 80v. Ave sanctissimum corpus nostri salvatoris...perducat animam meam in vitam eternam (cf. Poissy ms BL 14845, f. 42v, Bodleian Rawl liturg f 35, f. 73). 81. After Communion. Gratias tibi ago domini deus meus qui me saciare dignatus es peccatiorem...gaudia sempiterna lustrum (as Poissy ms BL 14845, f. 42v, Bodleian Rawl liturg f 35, f. 77). 81v. Non demortemur quae confers...rediae te tribuente salvator mundi (as Poissy ms BL 14845, f. 44v). 82v. Les vii. versus saint Bernard. Illumina oculis meos ne unquam obdormiam in morte...et constitutione mei (Lagh I, 32v). 32. Omnipotens sempiterne deus qui ezechies rege iude...michi indigne ancille sue...et gratiam sempiternam (Lagh I, 32, etc.). 84. Before Confession. Misericordissime deus qui pro salute generis humani...gloriosa virgina mater tua beata katherina beato dominico atque beatulo omnibus sanctis intercedebat apud te. 85v. Cy apres ensunt un oraison que on appell e fonts sapiens. Vray dieu et vray seigneur isheu christe... (ends imperfectly) Je viens orde par pechier au lauuer salutarie (Sinclair no. 5231). 86. Sire nous te prions que ce que de bouche...pardonnable remide (Sinclair no. 5354). La reception du corps et du sanc...de lamoir et du corps (Rezeau no. R451). Next two folios missing.

6. ff. 86v-99v, 16-18v. Memoriae, etc. Sebastian (against the plague), O sancte sebastiane semper vespre et mane... (RH 13708); Christ and BVM, Summe summus[i] tu patris vniue... (RH 19710); Trinity, Benedicta sit creatrix et gubernatrix...; Holy Spirit, Veni creator spiritus mentes... (RH 21204); Veni sancte spiritus et
emittit cellitus... (RH 21242); BVM, Beata de genetrix maria, virgo perpetua, templum domini... Gaude virgo mater christi... (RH 7017), Ave virgo gratiosa, Virgo mater gloriosa... (RH 2217); Peter and Paul; Matthew; Nicholas; Fiacre (Meaux); Eustace (Lusseuil); Angels; Katherine; Mary Magdalene; Barbara; Christina; All Saints; 'Pro amico speciali et pro se ipso'.

7. ff. 18v-20. De sero ante dormitionem hymnus... Christe qui lux es... (RH 2934).
8. ff. 20v-22v, 15rv, 110r-111v. Sequences for feasts of BVM. See Appendix 2 for cues.


f. 171v blank, ruled.

QvH = Leroquais, Livres d'heures.

DECORATIVE SCHEME
1. [Beginning of Hours of Virgin and Office of Dead - probably illustrated, leaves removed.]
2. Beginning of subsequent Hours and Penitential Psalms: 4-line alternating blue and purplish-pink initials, on burnished gold ground outlined in black line, detailed in white and infilled with ivy foliage in blue and pink; short text-length vertical panel in outer margin: simple floral, leafy stems (green, white and vermilion) and black penines around gold bezants.
3. Psalms, prayers, lessons, hymns, memoriae, etc: 2-line gold initial on blue and pink ground detailed in white.
4. Minor divisions: 1-line alternating blue and red capitals; matching line endings in litany.
5. Other capitals touched in yellow.

OWNERSHIP. (1) 1471. f. D (ruled folio used as flyleaf), in same hand as text. 'Ce liure escript en lan mil illic soixante et xi apartenent a seur marguerite de la chaussée humble professe ou royal monastere de pouessy qui le trouuera sy luy rende [...] Non remittitur peca tum nisi presens resitutuar ablatum.' (2) s. xvi. f. D (below the above), 'Saure marie de pardieu est ce present lieure et la enuole de paradis a sa petite niepe de catene(7) e la charge que tous les lors lira ces sept possaime pour elle. Requiescant in pace.


COMMENTS. This is the only complete horae known from Poissy which does not combine the para-liturgical texts with a processional. The small book fits in the hand. It is written on fine quality vellum and, although item after item follows without break, the clear mise-en-page with its very generous margins lends it a spacious, opulent air (Fig. 73). Since the scribe is also responsible for the ownership inscription with its quite particular message it is more than likely that the Poissy nun-owner Marguerite de la Chaussée wrote the book herself in 1471. She took care to single out her namesake saint for outstanding treatment. St. Margaret heads the memoriae and her name is inscribed in blue in the litany; other saints emphasised, including Dominic and Louis, are entered in gold. In most respects the book's arrangement and contents, except for the sequences to be sung during Marian celebrations (properly part of the Dominican prosar), are of the type generally included in horae by Paris-centred lay owners, but with a predictable bias towards Dominican saints. The Dominican calendar has also been augmented slightly with feasts celebrated in Paris and nearby districts. The repetitive text-length floral strips which ornament the book's major divisions are in a common style of the period and were probably painted in a commercial establishment (Fig. 73). The removal of singlefolios from the beginning of the Hours of the Virgin (at the start of the book) and the Office of the Dead suggests that these pages contained illustrations.

Marguerite de la Chaussée was appointed subprioress at Poissy in 1503.1 Her niece, Isabeau de Vaudricourt, was the aunt of the next inscribed owner, Marie de Pardieu, who is mentioned in records from Poissy in 1514, perhaps at the time of her profession.2 She died in 1571 aged 69.3 The inscription in the manuscript indicates that the book was to remain within the family, passing to her grand-niece in return for daily recital of the penitential psalms on her aunt's behalf. In contrast, a missal belonging to Pardieu was bequeathed to the office of subprioress, a position which she herself probably held at her death.4 But a third manuscript of hers, a psalter-hymnal (now Paris, Mazarine 381), passed from nun to nun within the family like this horae. One of the inheritors of the Hours probably had the book recovered early in the sixteenth century with the blind-stamped panel binding featuring religious themes,
similar to those commonly used on printed horae sold over the counter in Paris at this period.\textsuperscript{5} The panel of the Mass of St. Gregory (Fig. 74), here coupled with that of a now indistinguishable two-figure composition beneath which are the initials 'C/G' and 'P', could be from the same Parisian stamp as one of the three listed by Hobson, where the companion panel is an Annunciation signed 'G. P. Both'.\textsuperscript{6} The stamp of the Mass of St. Gregory depends on a woodcut in the horae published in Paris (1 December 1491) by Pigouchet (Fig. 75).\textsuperscript{7} An indulgenced devotional picture in its own right, the scene on the cover of the Poissy manuscript is iconographically similar (though it differs in composition) to a full page miniature in a contemporary Poissy horae-processional (Sotheby 83: 90, f. 224v).

The manuscript is discussed further in Chapter 4, its ownership in Chapter 6.

\textsuperscript{1} Santa Sabina, IV 15, f. 29v.
\textsuperscript{2} Paris, BN fr 5009, f. 6v.
\textsuperscript{3} Ibid., f. 15.
\textsuperscript{4} See Chapter 6 n. 47. She was buried in the chapterhouse, a right given only to nuns whose service to the monastery had been at a high level.
\textsuperscript{5} See G. D. Hobson, 'Parisian Binding 1500-1525', The Library, 11, 1930-31, 395-397.
\textsuperscript{6} Ibid., 410 n. 7: I have been unable to consult J. Halle's 1928 catalogue in which both these covers are reproduced. Although similar in some respects, the Mass of St. Gregory of the Poissy manuscript differs from the French panel in use in England, Weale R 87 (cf. W. H. J. Weale, Bookbindings and Rubbings of Bindings in the National Art Library South Kensington Museum, London, 1898, 113; E. P. Goldschmidt, Gothic and Renaissance Bookbindings, London, 1928, 194-195, plate 81 (no. 81); J. B. Oldham, Blind Panels of the English Binders, Cambridge, 1952, 39, 46 (no. ST16)).
\textsuperscript{7} Hobson, "Parisian Binding", 410, n. 7.

5. Berlin, Werner Wolffheim Collection*  

Poissy and Paris, s. xvi

Fig. 101

Vellum. 124 fols. 151 x 105 mm.

Written in strongly formed gothic liturgical hand. Long lines, 21 lines of text or 7 sets words and music per page; square notation on 4 red staves, with catch-notes. Text area 97 x 56 mm (calculated).

BINDING: Modern, page edges gilt.

CONTENTS
Dominican Procesional for use at Poissy, noted. Includes feast of St. Dominic (f. 1), Easter Sunday (f. 20), Assumption of Virgin (f. 105), St. Louis (f. 110) and Profession of a nun: In professione sororum R. Amo Christum...  

DECORATIVE SCHEME
1. Introduction of selected feasts: 6-line historiated initial (c. 27 x 32 mm) detailed in white. Textblock surrounded by wide baguette of ivy-foliage on burnished gold ground, bordered on 4 sides with similar whorls of foliage and 4-petalled flowers on vellum ground. Armorial shield in laurel wreath in lower margin.
2. One further division: Similar border and arms, but no illustration.
3. 117 marginal borders realised in lustrous blue, with tendril-work in gold and colours. Some 170 illuminated initials in same colours.

ILLUSTRATION
f. 1. FEAST OF ST. DOMINIC. St. Dominic.

f. 20. EASTER SUNDAY. Resurrection.

f. 105. ASSUMPTION OF THE VIRGIN. Assumption.

f. 110. FEAST OF ST. LOUIS. Felix regnum... King Louis: Saint, wearing cloak of fleur-de-lis lined with ermine, stands holding sceptre and main-de-justice before a deep, peopled landscape of fields, trees, and hills.

PALETTE: Red, blue black, gold, green, etc.

OWNERSHIP. s. xvi. Arms (on 3 folios, including ff. 1, 20, 105, 110). Part 1: 1. Fascé de sept pièces; 2. Écartelé d'or et d'azur, à trois quinteufilles de gueules brochant sur le tout, 2 et 1. The dexter are the arms of Argouges.\textsuperscript{1} Arms of Guillard (de Bretagne) included in shields in other borders.
BIBLIOGRAPHY. J. Wolf, Handbuch der Notationskunde, i, Leipzig, 1913 (reprinted Wiesbaden, 1963) 118 with fig. (fol. 110); Verzeichner der Musikbibliothek des Herrn Dr. Werner Wolffheim, ii, Berlin, 1929, 22-23, no. 35; Illustration volume, fig. 6 (fol. 110); H. J. Vogel, "Processualia de Poissy", 341-342.

COMMENTS. The presence in this manuscript of the same processionial office for the feast of St. Louis as in other early sixteenth-century manuscripts of confirmed Poissy origin, together with its similar archaising script and decorative pattern, leaves no doubt that this book has a like provenance. I have not been able to establish a connection, however, between the name Argouges and the monastery.

The book may be misbound since the feast of St. Dominic is listed out of sequence in the Sales Catalogue. The number of Illustrations is also less than in comparable manuscripts from Poissy at this period, so quite possibly some folios have been removed. The manuscript is discussed in Chapter 5.

* Present location unknown; this entry is compiled from description and photograph in sales catalogue and Wolf, Handbuch.
1 H. J. Vogel, Grand armorial de la France, i, Paris, 1934, 226 and J. B. Ritscup, Armorial général, i, Gouda, 1884 (reprinted New York, 1975), 64, under Argouges de Ran(n)es; not until 1550, however, did the family also bear the title Rannes (M. de la Chesnaye-Desbols, Dictionnaire de la noblesse, i, Paris, 1863).

6. Berne, Burgerbibliothek, Cod. 428

Albohali Evenzoay: De regimine sanitatis—Petrus Hispanus: Thesaurus pauperum

Northern France, s. xiv in.

Vellum. 21 fols. 227 x 163 mm.

A-B (paper) 1-21 (moderately fine vellum) C-D (paper). Closely written in rounded hand in brown ink throughout, rubrics in red. Long lines, 29 lines per page. Text area: 171 x 113 mm, ruled in barely visible fine brown line. Collation: i - iiA; iiB (f. 22 cancelled). Medieval additions (s. xiv-xv); ff. 4v and 20v.

Recipes of Avizi, Viard (anno lxxiii), Guilbert, etc.

BINDING: Modern, hand-made paper over pasteboard.

CONTENTS
1) ff. 1-14. Avenzaar: De regimine sanitatis, tr. Profachus. Incipit liber de regimine de sanitatis Capitis cutis conservatorit si cum balneari debuereis primum cum melle inuexeris... Et comite tecum deo glorioso et sublimi. ipsae adimplebit vota tua amen 1 Compectus est tractatus de regimine sanitatis albohali evenzoay ad honorem de et beate virginis matris eius de interpretatione profachi de arabico in latinum anno dominii MCCXCI. Explicit... [Thornside and Kibre, Incipits, 187]
2) ff. 14-20v. Petrus Hispanus: Thesaurus Pauperum. Incipit flores florums experimentorum thesauri pauperum et primo conra casum capitulum Si capillis capitis cadunt fac lixium de cinere... per domum aquam ipsum cum predicta herbas pistata et omnis morientur. Explicit... [Thornside and Kibre, Incipits, 1443]

DECORATIVE SCHEME. Based on alternating red and blue pen-flourished initials.
1. Initial letter: 4-line.
2. Chapter headings: 2-line.
3. Minor divisions: Alternating red and blue 1-marks within text.

OWNERSHIP. (1) s. xv. f. 21. 'Iste liber est de communi libraria fratrum beati ludovici de pissiaco ordinis predicatorem'. (2) Stamped 'Bernense bibliotheca'.


COMMENTS. The simple decorative scheme of this book is in keeping with the nature of the text: two brief medical treatises designed for practical use. Ready access to the appropriate treatment is made through short, succinct chapter headings. The volume is in perfect condition, the only signs of use being additions of a reminder: 'bona recepta' for certain ailments. The ex libris shows that it was in the friars'
library in the fifteenth century, but how it entered Poissy, if and by whom it was used there and how long it remained is unknown. The friars' library is discussed in Chapter 6.

The first, and earlier, treatise is the work of Abū ʿAlī ibn Zuhr (Alboughali Evenzoay), father of the more illustrious physician-author who from the patronym was also called Avenzoar, and to whom the father's works were frequently attributed. The author of this treatise practised in the courts of Muslim Spain until his death in 1130-31.\(^1\) The translator is named in the manuscript as Prophatius Iudeus (Jacob ben Mahir ibn Tibbon), a scientist and translator from Arabic to Hebrew who worked in Montpellier in the late thirteenth century until his death in 1304.\(^2\) As he was not a physician it seems more likely that the translation was done under his direction, by Bernardus Honofredus, as some other versions make clear.\(^3\)

Influenced by Arabic medicine, the Thesaurus pauperum, as its name suggests, was written as a general manual for less wealthy students and practitioners, remaining popular until the sixteenth century. Its author was the thirteenth-century Dominican 'professor artis medicinae', Petrus Hispanus, later Pope John XXI, a prolific writer of medical texts.\(^4\) Interestingly, he was depicted among the illustrious of the Order in the nun's cloister at Poissy in the sixteenth century; the biographical caption which possibly accompanied his portrait refers to the treatise included in this manuscript.\(^5\)

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3. For example the colophon to the version in Paris, Universitatis de Paris, ms 131: 'Completus est tractatus de regimen sanitatis... ad instanciam magistri Petri de Capistratiano in Montepessulano, translatus a Bernardo Honofredi cyrygico, ex interventione Profaci judei de arabico in latinum anno Domini 1299' (Catalogue général, Universités de Paris, Paris, 1918, 33).


5. Frere Pierre d'Espinque natif de Castille Docteur qui a ecrit une somme de logique tres compendieuse en laquelle il a baiillé voie et forme legiere d'acquerir icelle science. Iem dieta et composa multe elegamment l'histoire de toute l'office de nostre Père saint Dominiquel et si fit un livre de medicene dicte le tresor des pauvres.' (see R. Creyens, 'La galerie des hommes illustres de l'Ordre de Saint-Dominique au monastère royal de Poissy', Archives d'histoire dominicaine, Paris, 1946, 120 (no. 25)).

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7. Bloomington, Indiana University, Lilly Library, ms Ricketts DeR 24

Psalter with Canticles and Litany. Marian Psalter texts.

Northern France or Flanders, s. xiii 2/2 Figs. 92-93

Paris, s. xiv 3/4

Vellum. 203 fols. 107 x 80 x 32 mm.

A (thickish vellum flyleaf) 1-203 (fairly fine, flawless vellum) B (as A). Two sections (ff. 1-152, 153-203) written at separate periods by two distinct hands: (1) in a small rounded gothic bookhand in brown ink, (2) in a squarer style in brown and charcoal-black ink, rubrics in red. Text area: 72 x 53 mm. (1) Long lines, 19 lines per page, ruled lightly in grey; (2) Double columns, 46 mm wide, ruled lightly in brown. Collation: i-xxix, xx (first folio excised); xxxi-xxviii, xxiv. Catchwords complete for second section.

Binding: c. 1500 (restored). French blind-stamped covers of brown calf over wooden boards sewn on four thongs: concentric border panel encloses three vertical strips, all outlined with 4-5 ruled fillets and filled with roulettes of (a) repeating 4-petalled flower pattern within undulating edge; outer border (b) repeating 4-petalled flower in lozenge; vertical strips (cf. Gid, dc 7, 33). Two leather straps.

Contents.

1. ff. 1-152. Psalter, 8-parite, without antiphons. Canticles (12) (f. 136v). Litany, very short (149v). Includes Remigius (Reims), Mary the Egyptian, Genevieve, Gertrude (Nivelles), Aldegundis (Mauerge, Juliana.


aditoria. Then follows a rubricated cue to psalm 7 to 150, each followed in turn by a 4-line verse to the Virgin, 144 in all (beginning) Ave nostra advocatrix / Ateque vite reparatrix...Nostrum supernumerale/ Divina fit ex virtute. [cf PL 158:1037-1046; Mone, II, 245 (as n. 2 below); AH 35: 254. Ascribed to Anselm of Canterbury]

4. ff. 174v-190v. Psalter of the Virgin. Ave lignum excelsum glorie/ Secus aquas plantaturn gratio... 4-line strophe for each psalm, followed by 3-verse epilogue (ending) Ave quoniam sic oravit trinitas/ Laudis tue Christi benigneas/ Psalmo dicam gratanter audiat/ Et nos tecum psalmistæ faciat. [cf. AH 36: 27]

5. ff. 190v-203. Psalter of the Virgin. Ave virgo lignum mitel/ Quæ deisti fructum vité...Nunc cum rege regina resider/ Dona utis ministris provides. 6- and 4-line strophes, 93 in all. [cf. AH 35: 137. Ascribed to Edmund of Canterbury]

DECORATIVE SCHEME.
Hierarchy of later Marian section is in general matched to that of original psalter.
1b. Beginning of Marian section: (folio preceding text, possibly containing a preliminary full-page miniature, removed).
2a. Beginning of ferial divisions of Psalter and ps. 114: 6- to 7-line historiated initial (approx. 30 mm square) with short marginal extensions.
2b. Beginning of subsequent Marian psalters: 6-line decorated initials, alternately pink and blue, outlined in gold then black line, infill of ivy foliage in reddish-pink and blue, with marginal extensions the length of page.
3. Beginning of other psalms and 3-partite divisions of Marian psalters: 2-line initial, burnished gold with blue or muddy pink/purple/pink infill, on squared or angular shaped ground of opposite colour, white filigree detail on colours, outlined in black line.
4. Psalms and Marian verses: alternating 1-line initials of light blue or vermillion.
5. Capital letters (section 2) touched in yellow.

ILLUSTRATION
First, repainted initial is 55 x 50 mm, in dark colours in an indecisive painted style of Paris area of third quarter of fourteenth century; gold laid on grey-blue bole. Other historiataes are original, in an angular style. Large figures, often barely contained within the initial, convey simple actions against gold grounds raised over red bole. Features and hair are concisely denoted with firm black pen, strongly linear drapery given thick black folds and outline. Initials blue and pink, infilled to rectangular or square-shape (edge 25-35 mm) with same colours, two colours fill different sections of initial or infill. Work is very worn.

f. 1. Ps. 1. Beatus vir... David with sling before armed Goliath (upper initial; lower filled with ivy foliage, similar to decorated initials in Marian section)

f. 21v. Ps. 26. Dominus illuminatio... Samuel, in conical hat, anoints David.

f. 35. Ps. 38. Dixit custodiæm... King David, seated frontally, points to mouth.

f. 47v. Ps. 52. Dixit insipiens... Fool in loincloth holds club and bites large round waterer. (Badly rubbed, detail unclear)

f. 60. Ps. 68. Salvum me fac... King David, naked, lies in water, arm raised to bust of God who blesses from cloud.

f. 75v. Ps. 80. Exultate Deco... King David, seated frontally, plays rotta.

f. 90. Ps. 97. Cantate Domino... Three religious sing at lectern.

f. 105. Ps. 109. Dixit Dominus... Christ seated beside God the Father: Two bearded nimbed figures sit holding large book between them, and make benediction.

f. 108. Ps. 114. Dilexi quoniam exaudiet... Altar with five burning candles.

PALETTE: Pink, grey, vermillion, gold (original); reds, blues, blue-grey, lavender, white (added).

OWNERSHIP. (1) s. xv 2/2. f. B. 'Ce livre est pour lusage de seur Ragonde moterne religieuse au roial monastaire de poisy'. (2) 'Ce livre est donne de seur Ragonde Morterne a pres son tres a seur Anne de Saintray aqui dieu doniti bien vievre (!) et bien mourir et paradis a la fin!'. (3) s. xx. Tregaskis catalogues (1900); front pastedown: Ex Ithirs William Harris Arnold; his sale (1924); front pastedown: from the library of C. Lindsay Ricketts; University of Indiana (1961).


COMMENTS. From the saints appealed to in the litany it appears that the psalter section of this manuscript was made for a north-eastern French owner. The script and illustrative style support a thirteenth-century date, and indicate production in either Northern France or Flanders. The illustrations follow the 8-partite cycle, common in France, which associated the supposed author, David, with a literal
acting out of the first words of several of the psalms. A slightly different rendition of Ps. 109, 'Dixit Dominus Domino meo: sede a dextris mei', usually depicted in terms of the Trinity with the two persons seated beneath the dove of the Holy Spirit, here includes only the two seated persons — a more literal illustration of the text (Fig. 92).

Psalm 114 is an unusual addition to the illustrated series. This is the opening psalm, at vespers, of the Office of the Dead, much of the wording being singularly apt for this function: 'Circumdederunt me dolores mortis, et pericula inferni invenierunt me...O domine libera animam meam'. Appropriately it is illustrated with a commemorative altar. The inclusion reveals a concern by the original owner or adviser that this particular psalm be readily located and the pictorial theme suggests its use as a commemorative prayer for the dead. The list of female saints in the litany may provide another indication of the interests of the book's first owner. The reformed sinners Mary Magdalen and Mary the Egyptian head the group which also includes Agnes and Catherine; the latter was singled out by the beguines, although Agnes and Catherine are normally included in Dominican books. The psalter may have been made for a female member of a lay group such as the beguines whose devotional life had a penitential emphasis.

By the third quarter of the fourteenth century the book was in the Paris region, where the Marian material was added with some care being taken to match the original page layout and overall decorative hierarchy. At this time too the original initial on fol. 1 was carefully scraped away and replaced in contemporary Parisian style (Fig. 93). Possibly it had become extremely worn and the gold rubbed away, as is now the case with the other initials from the earlier period. The original boundary can just be recognised beyond the upper and lower edges. The new design is extended via a cusped transition to almost surround the text, terminating in a vineleaf foliage whose lobes are elongated by means of fine black line. This matches the vineleaf decoration of the added Marian material.

A number of different Marian Psalter texts survive. The earliest and most common, 'Ave porta paradisi', not included in this manuscript, was in essence a transcription into Latin of the of the sixth-century Byzantine hymn to the Virgin known as the Akathistos. It was prescribed for daily recital by Flemish beguines and, like the various rosary texts later developed from this type of metrical Marian worship, it formed part of a devotional programme closely associated with tertiaries and lay confraternities under Dominican spiritual guidance. Marian psalters are divided into three parts, each of 50 verses, designed to accompany the 150 psalms of the psalter. A word or words in each Marian verse make specific reference to the text of the psalm it accompanies. This formula is seen at its simplest in the incipits to the opening verses on fols 174v and 190v transcribed above (arts 4 and 5), where the words 'lignum', 'fructum' and 'secus aquas plantatum' of the Marian stanza occur in the third verse of the psalm: 'Et erit tanquam lignum quod plantatum est secus decursus aquarum, quod fructum suum dabit in tempore suou'.

The first text transcribed here lacks seven initial strophes although it is prefixed with an appropriate introductory verse; the second text is complete; the third and final text ends after the first two sets of 50 verses. The preliminary verses, beginning 'O Maria mater pia...', are a selection from the usual three sets of ten strophes. Codicological analysis and the arrangement of the texts indicate that the copy used was incomplete and, since the omissions occur at the beginning and end of the transcription while the central text is complete, it is probable that the scribe reproduced a single damaged compilation of the Marian texts.

There is no proof of the volume's presence at Poissy until it came into the possession of Ragonde Moterne, who is mentioned in the 1480s. She left the book to Anne de Saïntry who died in 1549. One of these two probably had the partially surviving blind-stamped cover made for the manuscript. One must assume that while at Poissy the manuscript was primarily used in private devotion. No attempt has been made to change the litany or to meet liturgical needs by the addition of antiphons. How long it remained at the monastery is unclear, as is its history until 1900, when it was already in the United States. The manuscript is considered further in Chapter 4.

2 My thanks to M. François Avril who narrowed my dating, with reference to the artist's barrel-chested figures.
8. Boston, Museum of Fine Arts, ms 80.504


Poissy (or Paris?), s. xv

Vellum. 118 fols. 149 x 100 x 21 mm.
A (paper) 1-118 (flawless white, moderately fine vellum with soft, 'creamy' feel), B (paper). Written in brown ink in gothic liturgical hand, rubrics in red (ff. 1-94v). Two additions made in similar script by separate hands (94v-107v; 107v-118). Long lines, 6 sets words and music per page. Square notation on 4 red staves, with catch-notes. Text area: 84 x 54 mm, ruled lightly in brown ink. Collation: i-xii8; xiv6; xix6; complete catchwords in cursive style for earliest transcription. Words omitted from text have been later added in lower margin.

BINDING: s. xvii. Brown morocco over pasteboard, sewn on five bands. Three concentric gilt rectangular triple-fillets, each with fleurons at corners; gilt floral design in compartments of spine. Two leather ties cut off flush with surface.

CONTENTS
1. ff. 1-94v. Dominican prosar for use at Poissy in s. xv. Begins with Nativity, Letabundus..., ends with sequence for St. Michael, Laos erumpat... (f. 91v). Includes sequences for saints Louis (30), Peter Martyr (44) and Dominic (46v).
2. ff. 94v-107v. Added sequences for John the Evangelist, John the Baptist, Peter and Paul, Mary Magdalen, each in addition to a different sequence inscribed in original text.
See Appendix 2 for cues and identification of sequences.

DECORATIVE SCHEME. Based on well-ordered simple gradation of alternating blue and gold initials, pen-flourished in red or blue. Gold is burnished over grey bole.
1. Beginning of sequences: 3-line initial.
3. Rubrics and second letter of sequence: Cadel when first line on page.
Line endings in blue and gold, red and blue.

OWNERSHIP. (1) s. xvii. f. A. 'Srs Marie et Catherine De Tiercelin Brosses' (2) 1781. f. A. 'Livre d'heures du XIe siecle...de libraire de M. Cotteau - Dec 16/81 - Paris' (3) 1880. Pastedown. Bookplate of current museum. 'Presented by John F. May. April 1880'. This bookplate covers monastic inscription which may read 'Ce livre est...'

BIBLIOGRAPHY. De Ricci and Wilson, Census, 1, 942.

COMMENTS. The original sequences were written by the same scribe as the processional of matching size and layout now at Rouen (Bibliothèque Municipale, ms Leber 144). The gothic hands are identical, as is the cursive style of the catchwords; in neither manuscript is the first note on the succeeding line cued; errors are frequent in both transcriptions with incorrect words crossed through in red and rewritten, musical notes summarily erased and corrected. Minor omissions in this manuscript were later added in the margin. The decorative schema is the same in the two books. Burnished gold is used and letters are flourished in competent but slightly stiff pen-work. Later additions match the earlier material and all work was probably carried out by the nuns at Poissy.

The manuscript remained at the monastery until at least the seventeenth century when it was owned by the sisters Marie and Catherine de Tiercelin de Brosses. The former entered around 1640, her sister in 1645.1 Both held senior offices in the monastery, Catherine being sub-chantress in 1662.2 They are last mentioned in 1693 when they have an 'infermerie'.3 They may have had the book rebound in its present covers, identical with those on the Rouen processional. The two manuscripts therefore preserve the identity of a matching pair which presumably they had from the outset. They are discussed further in Chapters 4 and 6.4

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1 Yvelines, 73 H 3.
9. Brussels, Bibliothèque Royale, ms II 262


Paris, 1320s
Additions: Poissy, s. xv-s. xvi

Vellum. 117 fols. 150 x 95 x 20 mm.
Lacks flyleaves; 1-117 (fairly fine, smooth, white vellum). Written in long lines mainly in black ink in gothic liturgical style by various hands, rubrics in red. (1) s. xiv. ff. 33-59. Original manuscript written in strong commercial hand, calligraphic cedels touched in yellow and decorated with profile heads. Text area: 111 x 68 mm, 16 lines of text or 8 sets words and music per page, finely ruled in black which is barely visible. (2) s. xv. ff. 1-16. Firm hand, cedels striped in red. Text area: 107 x 67.5 mm, 16 lines of text or 8 sets words and music per page, light grey ruling barely perceivable. (3) s. xvi, after 1524. ff. 17-31, 60-70, 72-79. Undeveloped hand which extends text beyond textblock to get as much on page as possible, grey-black ink, cedels touched in yellow. Text area: 110 x 58.5 mm (ff. 17-31) 100 x 60 then 110 x 66 mm (ff. 60-70). 111 x 65 mm (ff. 72-79), 26 lines of text or 7 (later 8) sets words and music per page, ruled finely in red. (4) s. xvi 1/2. ff. 80-94. Strong hand with near flourishes, bold cedels on squared yellow ochre ground. Text area: 106 x 67 mm, 16 lines of text or 6 sets words and music per page, finely ruled in purplish red then brown ink. (5) s. xvi 1/2. ff. 96-117. Similar hand, written later, cedels touched in lemon yellow. Text area: 105 x 65.5 mm, 16 lines of text per page, finely ruled in brown ink. Square notation on 4 red staves; catch-notes (3) and (4) only. Collation: i-vi8; v5 (5 fols later cancelled at beginning, and possibly central bifolio); vii12; viii2; viii4 (4 fols later cancelled at end, and possibly central quaternion); ix8 (fols after li and 64 cancelled); x4; xi4; xii-xiv4; xvii6. Some catchwords. 'Correctus' written on final folio of gatherings vi-vii. Stress-marks, either a 'tick' or 'dot', added to lessons i-vii in Office of the Dead (ff. 4v-12).

BINDER: s. xvi. Black morocco over wooden boards, sewn on four bands. Central gilt crown of thorns containing monograms surmounted by cross, 'IHS' on upper, 'MA' on lower cover, bordered by outer double fillet. Gilt floral design in compartments of page, edge gild.

CONTENTS
2. ff. 17-31v. s. xvi, after 1524. Last rites and burial of nun, with ritual described in detail, references to 'soror', cantrix', 'ancilla tua', etc. Administration of Eucharist to nun, and absolution: Cum autem communicanda est infirma... Dominican Litany (17v) with Dominican saints Vincent Ferrer (canonised 1456) and Antoninus (canonised 1524) placed before and after Francis, Martha before Anna. Penitential psalms (instruction only). Commendation of souls (20): Et fiat commendatio a sacerdote cum suae loci ministrans in loco... R. Subvenite... Burial service (23v): Cum efferretis est corpus ad sepellendum... Non intres in iudicium cum ancilla tua...
3. ff. 33-59v. s. xiv. Dominican processional for use at Poissy in s. xiv. Te Deum (RH 20086), Processional offices for Palm Sunday (35v), Easter Sunday and next two days (39v), Ascension (41), Purification BVM (43), Dominic (45v), Assumption BVM (47), Louis (49). Sung items for burial service, noted (50v): Post missam quando defunctus debet deferri ad tumulum cantator intus Responsoria. Subvenite sancti dei... Domine misere super peccatrice... Maundy Thursday, mandatum (53v), Good Friday, improperia (58v). Ends imperfectly with rubric Dycanun in Respondendum.
4a. ff. 60-70v. s. xvi, after 1524. Liturgical items for Good Friday. Continues from preceding page with Adoration of Cross, rubric specifying 'sorores', Tracts etc. for Good Friday Mass (65v): Feria vi ad missa Tractus Domine audivi...
4b. ff. 72-79v. Same hand, but later. Processional offices added to use at Poissy after s. xiv. Corpus Christi, John the Baptist (74), Nativity BVM (76v), Profession of a nun (79): De beata Agnete R. Anno cristi... V. Anulo suo...
5a. ff. 80-94v. s. xvi. Additional processional items. Ash Wednesday, Reception of novice? (88v): De sancto spirito. Sancti spiritalis assit nobis gratia... De sancto spirito Veni sancte spiritus et emite cellitum...
5b. ff. 96-117. Same hand, but later. Additional processional items. Gospel readings for Maundy Thursday after mandatum. Prayers in Latin (114v): Oratio ad dominum iesum christum [Adj tiam misericordiam confugio ius christe...salvares ut misereri mei. Amen. Alla oratio ad iusun christum] Scribe quos omnia vulnera...dolorem et amorem tuum. Alla oratio [Dominus iusun christe fulfilled redemptor mundi defende me de manu inimicorum...familium tuum...commendo animam meam et corpus meum nunc et imperpetuum. [Leroquais, Livres d'heures, 1, 280, etc.].
ff. 32, 71, 95 ruled only.

**DECORATIVE SCHEME**

Art. 3. (surviving original text): Simple hierarchy of alternating red and blue initials, the larger size pen-flourished in opposite colour.
1. First item in each office and prayer: 3-line initials, relatively finely flourished.
2. Verses (Te deum): 1-line initials.
3. Mandatum items: Calligraphic cadels with profile heads adjoined.

Art. 1. (s. xv addition): Continues pattern with 2-line coloured initials coarsely flourished for major divisions, cadels for minor divisions.

Art. 2/4. (s. xvi additions): Use 2-line coloured initials, unflourished for major division, 1-line coloured initials or cadels for minor divisions.

Art. 5. (s. xvi additions): 3- to 5-line space left for unpainted initials, ornate cadels set off against squared yellow ground.

**OWNERSHIP.** (1) s. xiv 1/4. Made for use at Poissy, includes procession for patron saint Louis. (2) 1877. Purchased for 30.80 francs at Edmond de Cousseemaker sale, 17-20 Apr.


**COMMENTS.** The core of this very modest compilation is a set of processional offices transcribed commercially in the fourteenth century. This was checked for correctness as required by the Dominican Order for liturgical texts. The omission of an office for Corpus Christi points to a date prior to the general acceptance of the feast by the Order in the mid 1320s, though the institution of the processional liturgy could have followed later. The volume was written on 12-folio gatherings, as were several other liturgical manuscripts transcribed in Paris for the nuns at Poissy at this time. The processional offices follow the order of the Dominican prototype and are complete; but there are indications that the processional was preceded by another text. This could have been a psalter, as in the slightly later psalter—processional, now Waddesdon Manor 2.

Material at the end of the original core was also later removed. Perhaps these reductions, which preceded one of the numerous refashionings of the book, were due to serious dilapidation of outer folios caused by loss of covers. Or they may have resulted from the inappropriateness of these texts for later purposes. Certainly the Office of the Dead, which is a fifteenth century addition, could have replaced a transcription of the same Office in the original manuscript; it is included in the Waddesdon Manor processional. Several sets of additions were subsequently made in the sixteenth century. The first comprises the ritual for death and burial of a nun (which now comes between the Office of the Dead and the original processions) and certain parts of the Good Friday liturgy, including the Adoration of the Cross which was not included in earlier processions made for use at Poissy. This continues the Good Friday observations contained in the original text (fol. 59v) on the next page (fol. 60).

Probably, then, the last part of the original was removed at this time so that the new addition might follow in sequence. But it was not until this scribe's second campaign that the newer processional offices, which had entered the liturgy after the original manuscript was made, were inserted into the manuscript. These include the feast of Corpus Christi, and the specifically Poissy celebrations of John the Baptist and the Birth of the Virgin which were introduced in the fifteenth century. The addition of other entries — such as the Ash Wednesday ceremonies, further readings for Maundy Thursday, and certain prayers for private recitation — later enlarged the contents of the book to approximately those of Poissy processions compiled de novo in the sixteenth century.

These serial additions ensured the book's continuing usefulness despite changes in worship, though admittedly it must have been sometimes difficult to find one's place. Good quality, flawless vellum continued to be used for each addition, and the final rebinding preserves the mix of economy and expense characteristic of all the manuscript's remodellings: the earlier wooden boards are reused, and while the covers are gilt, the motifs are restrained monogram references to Christ and the Virgin, on the upper and lower covers respectively. The manuscript is discussed further in Chapter 4.

1 Compare Bibliothèque de Troyes, *Reliures de dix-septième siècle*, Troyes, 1982, no. 17 where these two monograms surmounted by a cross are placed above the date 1650 in a central oval on upper and lower covers.
10. California, Private Owner (Sotheby's 6.12.83. lot 78)


Poissy and Paris, s. xvi 2/4 (1535 - 1548)  

Figs 127, 141, 148

Vellum. 200 fols. 126 x 80 mm.

Written in black ink in a small gothic liturgical hand. Long lines, 18 lines of text on 6 sets words and music per page; square notation on 4 red staves, with catch-notes. Text area: 80 x 47 mm (calculated). Collation: i-iii8, iii2 (2nd fol. cancelled), iv-xviii; xvi12; xvii-xviii4; xxvi4; xxvii2 (final fol. cancelled). Some catchwords.

BINDING: s. xviii. Sheep, gilt spine.

CONTENTS

Dominican Processional for nun's use at Poissy in s. xvi, from feast of Purification to Nativity BVM (f. 159v), including Maundy Thursday: cleansing of altars (36), mandatum (66v), Corpus Christi (130v), John the Baptist (156) and Louis (152); Receptions (162v); Office of Five Wounds(?) : Humilis(itate?) (175v).

Full procesional contents listed in Appendix 5d.

DECORATIVE SCHEME

1. Feasts introduced by miniature, usually 12 to 15 lines high, above 3-line initial in foliate design in colours and gold. Miniature and script surrounded either by a narrow gold frame outlined in black penline or a wider baguette of acanthus foliage painted on gold ground. Decorated initial is extended into surrounding full border, frequently containing arms in lower margin, and decorated in formal designs of ivy foliage, green boughs, renaissance candelabra and opposed dolphins, which incorporate more naturalistic birds.

2. Liturgical divisions: 2- and 1-line decorated initials. On all pages two narrow vertical bars are extended via ivy foliage to surround text; contain birds, insects, dragons, etc.

3. Capitals touched in yellow.

ILLUSTRATION

f. 1. PURIFICATION BVM. V. Dominus vobiscum. Presentation of Christ: Simeon holds naked Christchild in line with diagonally placed altar below brocaded canopy, at one end an acolyte holds open a liturgical book for him to read, the Virgin kneels in prayer before the altar, with Joseph with candle and Anna behind.

Dominican nun kneels in foremost corner.

f. 22. PALM SUNDAY. A. Pueri hebreorum... Entry into Jerusalem: Christ on donkey, wearing grey robe and followed by Peter and other disciples, is welcomed at gateway by populace who lay down a cloak. Dominic nun kneels in foremost corner.

f. 36. HOLY THURSDAY. CLEANSING OF ALTARS. R. In monte olivi... Agony in the garden: Christ kneels before chalice on rocky outcrop between apostles asleep in foreground and soldiers who enter from rear.

Dominican nun kneels at rear edge.

f. 66v. HOLY THURSDAY. MANDATUM. A. Dominus Iesus postquam... Christ washes feet of disciples: Christ remonstrates with Peter who protests, the other disciples gathered around. Dominican nun in background, scroll above reads 'LAVA ME AB INQUITATA MEA DOMINE'.

f. 122. EASTER SUNDAY. R. Christus resurgens... Resurrection: Christ rises above tomb in a glory as soldiers, whom he blesses, wake up. Dominican nun knees in foremost corner.

f. 125v. ASCENSION. R. Viri gallei... Ascension: Feet of Christ disappear into heavenly cloud above a hilltop in which their impression is visible; on either side are Virgin and disciples. Dominican nun kneels in foremost corner. Scroll in upper border reads 'ASCENDIT AD CELOS. SEDET'.

f. 130v. CORPUS CHRISTI. R. Panis oblatus... Last Supper: Christ flanked by Peter, John and other disciples seated around table in a renaissance room, Judas clutching a money bag at the side.

f. 136. JOHN THE BAPTIST. R. His preceptor... Saint preaches from rustic outdoor pulpit, formed of crossbar between two forked sticks to contemporary well-dressed audience.

f. 141v. DOMINIC. R. Panis oblatus... Standing saint holds lily, cross and book, a dog with a burning torch at his feet, surrounded by kneeling Dominican nuns.

f. 146v. ASSUMPTION BVM. R. Felix nanque... Assumption: Virgin conducted heavenwards by four angels before golden sky with red and blue clouds.

f. 152. LOUIS. R. Felix regnum... Saint enthroned beneath brocaded canopy, holds hand of justice and sceptre, surrounded by kneeling Dominican nuns.

f. 159v. NATIVITY BVM. R. Nativitas tua... Birth of Virgin: Maids bathe naked child Mary, another warms towel by fire, a fourth brings food to Anne in bed.

f. 162v. SOLEMN RECEPTION. Benedict domine domum... Consecration of church: Bishop climbs ladder to bless station of cross as priests and acolytes sing before large choirbook on lectern, another acolyte brings in a holy water stoup.
f. 176. OFFICE OF FIVE WOUNDS? Humili... Crucifixion: Virgin and John flank cross, Magdalen kneels clutching it, Dominican nun kneels in the foremost corner with banderole reading 'MISERERE MEI DEUS SECONDUM...'

PALETTE (extensive). Includes bright blue, greyish-blue, crimson, brick red, flesh pink, mauve, yellow, olivine green, grey, bright viridian, blue-green, blue-grey, grey-black, brown, etc. Highlights hatched in gold (miniature), white (birds in border).

OWNERSHIP. (1) 1535-1545. Made for use of a nun at Poissy (nuns depicted; Processions for St. Louis, John the Baptist, Nativity BVM present). Heraldic arms in lozenge in lower border of most illustrated pages: 1 and 4: d'azur semé de fleurs de lys d'or à tour d'argent (la Tour). 2: d'or au gonfanon de guenelues franges de sinople (Auvergne). 3: cotice d'or et de guenelues (Turenne). These are the arms of Renée de la Tour. (2) f. 2. An erased name may read 'a M. de Navu'.

BIBLIOGRAPHY. Sotheby's Sales Catalogue, Tuesday 6th December, 1983, lot 78, 99-100 with figure (ff. 21v-22).

COMMENTS. As Christopher de Hamel has shown, the script and decoration of this manuscript look back to the two previous centuries whereas the miniatures reflect contemporary French renaissance style, a strong indication that nuns wrote and embellished the Dominican texts before sending them out for professional illustration. The processional liturgy is that specifically celebrated at Poissy, with offices for the patron St. Louis, John the Baptist and the Birth of the Virgin in addition to the normal Dominican repertoire. The owner, therefore, must have been a Poissy nun and not Isabeau de la Tour as later inscribed in the manuscript, for Isabeau entered the monastery at Prouille. Moreover, the illustrative style is Parian, and very similar to that in the closely related Poissy processional now privately owned in New York.

The owner can, in fact, be identified as Renée de la Tour through her frequently depicted heraldic arms. As is appropriate for a celibate female, these are placed in a lozenge which incorporates the sinister and dexter from the blazons of father and mother respectively.1 In this case the arms of la Tour and Turenne (1 and 3) from her father François II de la Tour, comte de Turenne, are placed on the left. On the right are the arms of Auvergne and la Tour (2 and 4) from her mother, who was her father's cousin Anne de la Tour dit de Boulogne, dame de Gascon.2 Only Renée (or possibly an unrecorded sister) had claim to this specific blazon. The invoice dated August 1535 for the costs of Renée de la Tour de Boulogne's reception at Poissy is extant.3 She was hebdomadary in 1545, but received dispensation for illness in the same year.4 Her death in 1545 or 1548 permits us to date the processional to within the period 1335-1348.5 The manuscript's arrangement, artistic style, ownership and circumstances of production are discussed more fully, in concert with others of the same period in Chapter 5.6

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1 The parents' arms are not quartered as is appropriate for the armorial shield as taken by a son. Compare the lozenge-shaped blazons in the seal impressions of two Poissy nuns, Marie de Bourbon: sinister is Bourbon from father, Pierre de Bourbon; dexter is Valois from mother, Isabel de Valois (Paris, BN, ms fr 20917, no. 6, 7 June 1397). Marie de France: sinister is France from father Charles VI; dexter is Bavaria from mother, Isabel de Bavière (Paris, BN ms fr 20416, no. 15, 16 May 1436). For augmented discussion see Chapter 4 n. 64.
3 Paris, Archives Nationales, R2 Carton 48.
4 Paris, BN ms fr 5009, f. 11; Santa Sabina, IV, 28, f. 19v.
5 The different dates are given in Anselme, Histoire généalogique, IV, 537 and Royer, "La Tour", 828; L'année dominicaine, ed. T. Sougees, Amiens, I, 1684, 601.
6 I was not permitted to examine this manuscript. My thanks to Dr. Christopher de Hamel for negotiating with the owner on my behalf and for the gift of a colour transparency. The description of the manuscript relies also on the entry in the Sales Catalogue and on the black and white photographs of each illustrated page held in the Conway Collection of the Courtauld Institute, London.
11. Cambridge, Fitzwilliam Museum, ms 42


Probably Poissy, s. xvi 2/4

Figs 133-5, 169

Vellum. 83 fols. 223 x 162 x 15 mm.

A-B (paper, B stuck to C) C-D (thick vellum, D is ruled) 1-75 (fine, white flawlessness vellum) 76-83, E (as D) F-G (paper, E stuck to F). Written in black ink in gothic liturgical hand, rubrics in red. Double columns, 24 lines of text or 8 sets words and music per page. Square notation on 4 red staves, with catch-notes. Text area: 151 x 104 mm, ruled in brown, ruling largely removed on illustrated pages. Collation: a²; i-v⁸; vii-vii⁶ (2 fols cancelled after f. 52); viii-ix⁸; x²; xi². Some catchwords. Later addition (f. 76) written in French humanist script on same-sized textblock ruled in red, with catch-notes, surrounded by border cut from a thirteenth-century and later manuscripts.

BINDING: France (Paris), s. xvii med. Dark brown leather, blind-tooled design of quatrefoil within central foliate panel bordered by two concentric triple fillets with dentelle pattern on either side, fillets in inner angles. Two metal catch-knobs at edge of lower cover, remains of leather straps on upper. After 1668. Gilt inscription 'SIEUR DE BLIGNY', within gilt-tooled wreath with tied ribbons, added over the central quatrefoil on both upper and lower covers.

CONTENTS
1. ff. 1-75v. Dominican Processional for use by nun at Poissy in s. xvi, including ritual for beneficences by priest within office as appropriate. Begins with Purification of Virgin with benediction of candles; includes Maundy Thursday, Cleansing of altars (f. 17v) lists altars at Poissy from De sancta Ludovico to De sancta Anna, including Sebastian and Yves and Holy Cross, with chant proper to each; includes offices for John the Baptist (59), Louis (66v), Nativity BVM (69). Receptions (71v) include Procession of nun. In professione sororum. Amo Christum... (74v). Full processional contents listed in Appendix 5d.

2. ff. 76-77v. Later addition in hesitent 'French humanist' script. Processional office for the Sacrament. De Eucharisste. Homo quidam fecit coenam maganam... Venite comedite panem meum... R. Respeixit helias ac caput suum. X. Si quis manucauerit. R. Vnus panis et vnum corpus... X. Parassi in dulcedine... A. O sacrum consuetum... [Added also to ms Add 14845.]

ff. 78-83. Ruled only.

DECORATIVE SCHEME: Extensive ornamentation using burnished gold leaf.

1. Feasts and major divisions: 3-line miniature, with border extended through all 5 text-margins; text begins with 3-line decorated initial (as 2). Borders include one or two double or triple vertical bars of gold and red and blue, sometimes with very short gold or coloured pointed finial, or wound along length with scroll, associated with same motifs as extensions to initials (as 2) in varied colours plus more formally constructed symmetrical candelabra, opposed dolphins and aconthus foliage in red, blue and gold only. Lower margin sometimes with bird, more often with shield (armorials lacking) of gold associated with single or paired deer.

2. Major items (responsories, antiphons, prayers): 3- and 2-line initials in blue or red with finials of opposite colour, detailed in white, on gold ground outlined in black, infilled with ivy foliage in red, blue or green. Each supports two border sprays extended about 9-lines up and down margin, consisting of coloured flowers and leaves and gold vinedeaves and small bezants on black hairline whoris or on blue or red stems.

3. Minor items (verses, etc): 1-line gold initial on red and blue ground, detailed in white. Matching line endings.


ILLUSTRATION. Miniatures (approx. 55 x 45 mm) outlined in white line edged in red ink, before wider gold frame, edged in solid black.

f. 1. PURIFICATION BVM. Benedictio candelarum. Presentation of Christ: Simeon holds naked Christchild, who clasps him round his neck, behind a diagonally placed altar before which the Virgin kneels in prayer, Joseph as old man with candle behind her.

f. 9v. PALM SUNDAY. Entry into Jerusalem: Christ in grey, riding donkey and followed by Peter, John and other disciples, is welcomed outside city gate by populace who lay down a cloak. Border scroll: 'SALVE REGINA MISERICORDIE VITA DULCE DO...'

f. 17v. HOLY THURSDAY. CLEANSING OF ALTARS. R. In monte oliveti... Agony in the garden: Christ kneels before chalice on rocky outcrop, three apostles asleep in foreground, soldiers enter from rear.

f. 19. HOLY THURSDAY. CLEANSING OF ALTARS. R. Tristis est... Christ addresses the three awakened apostles in Garden.

f. 23v. HOLY THURSDAY. CLEANSING OF ALTARS. R. Eram quasi... Betrayal: Judas kisses Christ in front of crowd, Peter wields sword over Malchus.

f. 25. HOLY THURSDAY. CLEANSING OF ALTARS. R. Una hora... Flagellation: Christ in loincloth, tied to pillar, is scourged by two men in contemporary dress.
f. 26v. HOLY THURSDAY. CLEANSING OF ALTARS. R. Revelambant... Mocking: Seated Christ, wearing crown of thorns and lower body draped, mocked by three men in contemporary dress.

f. 33. HOLY THURSDAY. MANDATUM. Christ washes feet of disciples: Christ washes Peter's feet as the two gesticulate to each other, other disciples gathered around.

f. 39. GOOD FRIDAY. Christ carrying cross, struck by soldiers, Virgin and St. John at rear.

f. 43v. GOOD FRIDAY. IMPROPERIA. Crucifixion: Between Virgin and St. John, Christ's wound gushing blood.

f. 53. EASTER SUNDAY. Resurrection: Christ Triumphant stands on lid before tomb in a sketchy landscape as three soldiers awake.

f. 54v. ASCENSION. (Badly rubbed) Ascension: One disciple has back to viewer.

f. 57. CORPUS CHRISTI. Last Supper: Christ, seated frontally amid disciples at table with dishes, gives sop to Judas.

f. 59. JOHN THE BAPTIST. Saint with agnus Dei: In landscape, points to lamb he is holding, worshipped by Dominican nun.

f. 61v. DOMINIC. Saint stands on devil. Before landscape, holds lily and book, a dog with a burning torch at his feet.

f. 65v. ASSUMPTION BVM. Assumption: Virgin conducted heavenwards by four angels through golden light.

f. 66v. LOUIS. (Rubbed) King stands, holding sceptre and main-de-justice, between two kneeling Dominican nuns.

f. 69. NATIVITY BVM. Birth of Virgin: Two maidens bathe naked Virgin, a third tends to Anne in bed.

f. 71v. SOLEMN RECEPITIONS. Benedic domine domum... Consecration of church: Bishop and two priests kneel before altar containing cross, chalice and open book, acolytes with candles behind.

PALETTE (extensive). Crimson, flesh pink, orange, yellow, grass green, olive green, leaf green, blue-green, deep to light blue, greyish-blues, mid to light grey, blue-grey, tan, murky brown, white, black etc. Highlights hatched in gold.

OWNERSHIP. (1) s. xvi 2/4. Written for use of unknown nun at Poissy, depicted on f. 59. Reference to 'sorores', 'ancillas tuas' (f. 16v); list and liturgy for specific altars in church at Poissy (17v-33). Six armorial shields in lower borders remain unfilled. (2) s. xviii. Stamped on binding: 'Soeur de Bligy'. (3) 1814. Acquired by Fitzwilliam Museum.


COMMENTS. The twenty-one named altars and the proper to be chanted during their cleansing on Maundy Thursday show that this Dominican processional was made for use at Poissy (see Appendices 4 and 6 for altars and cues). Though the arms of the intended nun-owner were never painted, her book was personalised by her portrait with St. John the Baptist. Since this suggests a particular devotion to the saint the recipient's name could have been Jeanne. The monastic establishment to which she belonged was also indicated pictorially, the two nuns in prayer before St. Louis representing the community with the patron saint of their church. Written and decorated in archaising fashion, the manuscript is one of a number of small hand-held books, mainly processional, which appear to have been made by the nuns at Poissy in the sixteenth century. This book is marginally larger, however, and its double-column format and less restricted decoration place it to one side of the group as a whole, as does its more extensive illustrative programme. Its relationship to the other luxury manuscripts in the group, including its contents, likely date, decoration and illustration, are discussed in Chapter 5.

One addition has been made to the manuscript. A second procession in honour of the Eucharist, in addition to that for the feast of Corpus Christi, was added in a French humanist hand, probably the same one that added this office to Add ms 14845. Pains have been taken to continue the luxurious aspect of this book by pasting around the opening text a border of vellum pieces cut from other manuscripts. These include an apostle with book from the thirteenth century and later decorative designs (Fig. 169). The replaced opening folio of Soissons 84 was written and ornamented at the same period in similar script and 'cut-and-paste' decoration (Figs 167-168). Such reuse of material and updating by the nuns of existing manuscripts to maintain their liturgical usefulness is discussed in Chapter 6. The book was last rebound in the mid-seventeenth century.

Only one owner is known. A gilt wreath surrounding the name 'Soeur de Bligy' was stamped over the earlier cover decoration. This refers to (Marie) Thérèse (le Camus) de Bligy whose name in full was
stamped on the cover of a second processional, now in Chartres Diocesan Museum (see that entry for her history). Her only known relative at Poissy was (Marie) Michelle le Camus who was professes immediately before her on the same day (26 July 1668).\(^1\) This means that Michelle must have been the elder of the two siblings. As such, she would not use the minor family title, de Bligny, alone.\(^2\) Both of these books, therefore, must have been owned by the younger sister, Thérèse, even though their contents, except for the addition in this volume, are essentially the same. We might infer that either she liked to collect beautiful manuscripts or that she gave one away, perhaps the Chartres processional which has not been updated. It may also be noted that the community at Poissy had been considerably reduced in numbers by this time, declining from 118 in 1562 to 68 in 1673,\(^3\) when the number stabilised for twenty years, but diminished successively thereafter.\(^4\) This phenomenon may well have resulted in a considerable oversupply of processions of fine manufacture from the earlier period. It would not have been difficult, therefore, for Thérèse de Bligny to have owned two or even more processions before she died in 1731.

\(^1\) Her father, Nicolas le Camus, held the seigneurie de Bligny (see entry under Le Camus in Anselme, Histoire généalogique, IX).

\(^2\) Yvelines, 73 H 4, Registre des vœux 1660-1690.

\(^3\) 114 voces and 4 novices were named as present in the monastery for the priores' election in 1562 (BN, ms fr. 5009, ff. 28v-30; incorrectly summarised as 118 vœux plus 10 abstainers in Paris, Bibliothèque Mazarine, A 11354, no. 16, Memoire pour les religieuses du Prieuré de Saint Lois de Poissy..., c. 1717, 4-5). 68 nuns and 10 lay sisters are named in the accounts of 1673 (Yvelines, 73 H 18).

\(^4\) 66 nuns, including one novice, are named in the accounts of 1693 (Yvelines, 73 H 19). In 1717 the nuns claimed their number had dwindled to a mere 25, "la plupart vieilles et enfermées" (Paris, BN, ms fr. 21611, ff. 410-415, Arrest du Conseil d'État du Roy qui declare le Prieuré du Monastere Royal de Saint Louis de Poissy, Perpetual., f. 414; Paris, Bibliothèque Mazarine, A 11354, no. 16, Memoire ..., 29). By 1732 the choir-sisters had increased to 34 according to an official assessment which counted four Dominican chaplains plus 34 Dames; 36 servières et servantes en dedans; 46 pensionnaires et domestiques at Poissy in that year (Paris, Archives Nationales, L 1084, no. 23, État des maisons religieuses qui sont à portée de la rivière de Sèine, 1732).

12. Cambridge, Fitzwilliam Museum, ms McClean 63

**Processional—Protar. Dominican (Poissy). Noted.**

Poissy and Paris, c. 1530 - 1540

Figs 110, 112, 114, 130, 144

Vellum. 281 fols. 170 x 115 x 40 mm.

A-C (paper) i-xii, 1-269 (fairly fine, very white flawless vellum) D (paper). Written in brown-black ink in a strong gothic liturgical hand, rubrics and calendar emphases in red, errors crossed through in red. Long fines, 21 lines of text or 7 sets words and music per page. Square notation on 4 red staves, with catch-notes. Text area: 101 x 62 mm, ruled finely in red. Collation: a-b⁸; i-viii; vi⁹ (two central bifolia 43-44, 45-46; f. 47 tipped in); vii-viii; xix⁸ (final fol. cancelled); xx-xxviii; xxix⁶ (central bifolio torn out); xxx-xxxi⁶; xxxii⁴ (first fol. cancelled); xxxiii-xxxiv⁸. Gatherings xi and xii are transposed.

**BINDING:** Modern, lined in pink silk.

**CONTENTS**

1. ff. i-xii. Dominican Calendar appropriate for use at Poissy in s. xvi 2/4. Feasts unranked, include Dedication (12 Feb) and normal celebrations of the period at Poissy including Translation of Thomas Aquinas (28 Jan), Translation of Nicholas (9 May), and Antoninus OP, canonised 1524 (2 May) in red. Also includes Geneviève (3 Jan), Timothy (24 Jan), Juliania (16 Feb), Veronica (26 Feb), Gervase (17 Mar), Yves (19 May), Hildebert (27 May), Germanus (28 May), Nicodemus (1 Jun and 15 Sep), Boniface (5 June), Eulogius (25 June and 1 Dec), Seven Sleepers (27 Jun), Translation St. Martin (4 Jul), Translation St. Beredict (12 Jul), Magnus (19 Aug), Fiacre (30 Aug), Michael Archangel (16 Oct and 29 Sep), Hubert (3 Nov), Pope Martin (10 Nov), Lazarus, ep. (17 Dec). For normal Poissy calendar see Appendix 1.

2. ff. 1-121v. Dominican Processional for nun's use at Poissy, beginning with Purification BVM, ending with Birth BVM (f. 108v), including Louis (106, 107), John the Baptist (101v), Dominic (105, 90), Reception of novice and Profession of nun (117). Full processional contents are listed in Appendix 5d.

3. ff. 121v-129v. Votive masses. Against the plague: Missa contra pestis Recordère domine... Vincent Ferrer (125): De sancto Vicinito confessore Tractus O victiensi pater... Dominic (127): De sancto Dominico
Tractus. Pie pater sancte Dominice. . . . Items for feast of St. Sebastian (128v); Ani, V, R, Or beginning O quam mira. . . . (same form as chant and prayer for cleansing altars on Maundy Thursday).

4. ff. 130-268. Dominican Prosar for use at Poissy in s. xvi 2/4, includes sequences for St. Antoninus (canonised 1524) and Invention of Cross (raised to totem duplex over years 1523-25-30). For Poissy prosar see Appendix 2.

ff. 268v. 269 ruled only.

DECORATIVE SCHEME

1a. Beginning of prosar: Large miniature approximately 18-lines high.
1b. Beginning of most offices: Historiated initials 5- to 6-lines high, usually blue with white detail and red rounded finials, against burnished gold ground.

All illustrated pages surrounded by wide borders using an extensive palette. Designs are painted on grounds of bare vellum or burnished gold on red-brown bole, or on composite grounds of gold (or alternating gold and red areas) surrounded by bare vellum. Text and illustration are outlined either in black (when gold ground is adjacent) or a red frame with a central white line and black outline (when surrounded by a design on vellum ground). Designs are of four main kinds: (1) stylised paired dolphins with acanthus foliage or simple large flowers in geometric pattern on gold ground; (2) stylised paired dolphins, heraldic lions, putti heads with wings and an open candelabra-style ornament of black pen-line connecting gold dolphins, volutes, etc. on vellum ground with black and gold bezants and dots; (3) large insects and birds amid more natural flowers, foliage, and fruit connected by black hairline stems with small golden bezants; (4) attempted trompe-l'oeil rendition of large naturalistic flowers on burnished gold, with birds and frog. Armorial shields (using liquid gold) within a wreath or flanked by heraldic animals (using burnished gold leaf) are incorporated within the central lower border of certain folios.

1c. Beginning of other offices and votive mass for St. Dominic: Historiated or decorated initials 5- to 6-lines high developed into bar on left in colours and gold, terminating in golden 'curtain-red' finials and extended into a C-border via ivy foliage containing identifiable birds and very large insects in naturalistic style and colour.

2. Other major divisions: 6-line decorated initial terminating in narrow bar on left, with similar finials but supporting minimal vineleaf extensions to form I-border.
3. Antiphons, prayers, etc.: 2- and 3-line decorated initials with border as 2.
4a. Verses of hymns, start of rubrics: 1-line gold initial or I-mark on red and blue ground with infill in opposite colour, detailed in white. Cross signs and line endings in gold, red and blue.
4b. Mass items: 3-line caduta.

ILLUSTRATION. Historiated (or decorated) initials, 30-35 x 23-30 mm, preface major processions.

f. 1. PURIFICATION BVM. Benedictio candelarum. Omnipotens... Blessing of candles: Priest in white vestment waves flabellum over tapers lined up on diagonally-placed altar covered with green cloth; an acolyte at far end holds open a chantbook for his use, pointing to his place, another holds a situla.

f. 13v. PALM SUNDAY. Benedictio ramorum. Omnipotens... Opposed dolphins.

f. 84. EASTER SUNDAY. Christus... Resurrection: Christ dances from tomb, blessing and bleeding copiously, his red cloak billowing; one soldier sleeps, the other, with virile moustache, is wide awake.

f. 86v. ASCENSION. Viri... Ascension: Virgin and disciples flank mound on which footprints are visible as Christ ascends, his still-visible feet and robe emitting golden rays.

f. 96v. FEAST OF ST. LOUIS. Felix... Standing King in landscape, holds golden sceptre and main-de-justice, his blue cloak embroidered with fleurs-de-lys.

f. 98. CORPUS CHRISTI. Panis... Mystical display of host: Two angels kneel on pavement and support a large monstrance containing visible host.

f. 101v. FEAST OF ST. JOHN THE BAPTIST. Hic precursor... Saint with agnus Dei: In billowing cloak, stands before forest, lamb gambolling at his feet.

f. 105. FEAST OF ST. DOMINIC. Panis... Dominican nun kneels before saint in Dominican habit who stands holding golden cross and open book in same landscape as St. Louis.

f. 108v. NATIVITY BVM. Nativitas... Birth of Virgin: Naked child stands in bath attended by handmaiden while St. Anne lies in bed behind.

f. 130. SEQUENCE FOR THE NATIVITY. Large miniature. Adoration of Christchild with Dominican nun in prayer. Nun in foreground corner looks obliquely back toward naked Child lying on ground, adored by Virgin before cloth of gold and Joseph with taper, both in billowing drapery, inside a fanciful renaissance edifice, a deep mountainous landscape beyond.

PALETTE (extensive): Includes red, purplish-red, pink, pale mauve, orange-yellow, yellow, green, viridian, olive green, rich blue, metallic blue, light blue, blue-green, blue-grey, dark grey, brown, tan, black, white, gold.

OWNERSHIP. s. xvi 2/4. Made for use at Poissy by mun of Illiers family. Calendar (12 Feb): 'Dedicatio ecclesie beati ludovicii de pislaco'. Dominican nun depicted (ff. 105, 130). Shields containing arms: f. 1. Écartelé, 1 & 4: d'or, à six anulettes de gueules, 3, 2, 1 (Illiers), 2 & 3: de gueules à chef d'argent. f. 84. Parti, d'or, à six anulettes de gueules (Illiers), de sable à la bordure d'argent. f. 130. Illiers. f. 268. Écartelé, 1 & 4: d'or,
à six annulets de gueules (Illiers), 2: Pal d’or et de gueules de six pièces (Ambroise), 3: d’or à un lion de sable collété de gueules (Coutes); sur le tout d’argent à chef de gueules et un lion d’azur collété de fleur-de-lis d’or (Vendôme). Name of member of Illiers family within knotted cord: M 11/11 MELE (f. 129v) and surrounding armorial shield: 1111 MELE 1111 MELE (f. 265).


COMMENTS. Two items included in the text give a terminus post quem for this manuscript. The sequence and calendar entry for Antoninus, the Dominican bishop of Florence, became mandatory after his canonisation in 1524, while the sequence for the feast of the Invention of the Cross, to be sung during mass, was not required until the feast had been raised to totem duplex. The latter was confirmed in 1530 having been read at two earlier Dominican Chapters General (in 1523 and 1525). Production must therefore postdate 1523, and probably 1530 if liturgical convention was adhered to. The two items are also included in the proser Egerston 2601, which was written in a hand that was very similar. McClean 63, however, incorporates these two latest sequences in seasonal order, whereas in Egerston 2601 they are placed at the end of the other sequences. McClean 63 was therefore probably written later, at some time after 1530.

Further, only the first of the three votive masses entered in McClean 63 — against the plague, for St. Vincent Ferrer and for St. Dominic — is included in Egerston 2601. A third Poissy manuscript (Chartres Diocesan Archives, ms 6) includes all three of these quite specific additions to the normal liturgical texts in the same order as McClean 63, and is similarly rubricated. Since the Chartres volume was definitely written by a different hand the material must have been available to at least two scribes. The archaising tendencies of both script and decoration of these and most other Poissy manuscripts from the period, which were arguably made by the nuns, are discussed together with their illustration in chapter 5.

The calendar contains numerous saints that are additional to the Dominican canon, and which reflect a variety of French regions, for instance Paris (Geneviève, Germanus, Juliana), Northern France (Gertrude, Hubert), Meaux (Hildebert, Fiacre), and Avignon (Magnus). A calendar is an unusual addition to a processional in any case, and in this manuscript the unranked feasts reflect rather para-liturgical compilations of Books of Hours. Simple errors in some dates (for example Seven Sleepers: 27 Jun instead of 27 Jul; Benedict: 12 Jul instead of 11 Jul; Michael Archangel, not specified as Dedication of Church at Mont Sant Michel: 16 Oct instead of 16 Nov) contrast with the correctness of the entries for Dominican celebrations, and point to the incorporation of material from various sources.

Whether the book was made for the nun whose arms are frequently depicted is not clear. Throughout, the gold in border decoration, including the devices (ribands, dolphins, wreaths) which support or enclose the shields, is burnished leaf whereas that used to paint the family arms within the device is liquid gold (see Fig. 130). So is the gold of the inscription 'in nocte natalis' which accompanies, and is associated with, the family name on fol. 129v, where it duplicates the normal rubric on the next page. Possibly the blazons, including that attached to the building in the miniature on fol. 130 (Fig. 110), were painted at a separate time; the work seems not to be as deft, although the colours match those of the other illumination. Perhaps the manuscript was completed with armorial detail to be added when this became known, like the processional Fitzwilliam 42 whose heraldic shields, similarly variously-shaped, remained blank even though all other decoration was completed. The person for whom the book was first designed may even have died or left Poissy during its production.

The calendar entry for the Dedication of the Church at Poissy, the liturgical texts specific to the monastery, the depictions of a nun at worship, and the use of feminine formulae all strongly support the hypothesis already advanced by M. R. James that this book was made for a nun at Poissy. But A. van de Put in an appendix to James's catalogue identifies the arms and the inscriptions as those of Miles d'Illiers, whose family claimed inheritance from Vendôme and Coutes. Neither James nor van de Put comment on the findings of the other. Three members of the Illiers family named Miles were associated with Chartres, in whose diocese Poissy lay. The most recent was dayen at Chartres from 1509 until his death in 1553, while concurrently bishop of Luçon. In the extant breviary for the use of Chartres (Paris,
BN ms lat 1053) which belonged to him, however, only the simple Illiers blazon is painted, twice,\(^1\) in contrast to the involved family successions which are presented in the Poissy processional.

In fact three members of the Illiers family were nuns at Poissy in the sixteenth century. Most is known of Madeleine d’Illiers, a minor in 1496 who held the office of sub-chancellor at her death in 1558.\(^2\) A Jeanne d’Illiers was probably her elder sister.\(^3\) One of these nuns must have owned the book whose pictorial content included reference to herself as a Dominican sister, to her family heritage and to her high-ranking relative Miles d’Illiers, who as doyen of Chartres was historically one of the two ecclesiastical protectors of the monastery.\(^4\) His precise familial relationship to the Illiers nuns is not known.

1 Fols 9, 431v (see Leroquais, Breviaries, III, 57-58).
2 Chanoine Marquis, Illiers, Archives du duc de Chartres, XII, Monographies Paroissiales, II, Chartres, 1907, 131, 133. The information comes from part of an obituary, still extant in 1907, when it seems to have been held in the Diocesan archive. I have not been able to locate this valuable source.
3 The two are mentioned together, Jeanne first, between the dates 1515 and 1540 and a third nun, Michelle in 1548 (Paris, BN ms fr 5009, f. 6v).
4 Instituted on 12 Jun 1313 by Pope Clement V upon request from king Philippe le Bel (BOP, I, 1729, 123), apparently to protect the royal foundation from any fiscal or ecclesiastical subjugation to its diocesan bishop. La bulle de luxemption de levesque de chartres et de tous autres was produced for the nuns by the pope on the same day, according to the summary of the Bull made by the nuns in 1512 (Yvelines, 73 H 11, Bull no. 8; see catalogue entry for this manuscript). The other protector was the Abbot of St. Denis. In a Bulle listed as issued by Benedict 13 (1394-1423), however, the two protectors are named as the abbots of St. Denis and St. Geneviève (ibid, Bull no. 21).

13. Chantilly, Musée Condé, ms 804 (54 coté XVIII.33 )

**Breviary. Dominican, plus offices for the Sainte-Chapelle, Paris.**

Paris, s. xiv 2/4

Vellum. 571 fols (actual). 249 x 172 x 67 mm. Heavily cropped.

a (marbled paper) b (fine vellum, stuck to a) c (thick vellum, formerly stuck to paper) A-F (fine vellum, as b) 1-565 (very fine vellum) 566-575, d-e (fine vellum, e is stuck to f) f (marbled paper). Contemporary foliation in roman numerals at centre of upper margins in red, ff. 1-565; later arabic numeration in black. Gatherings marked in ink A-Z, Aa-Za, Aaa-etc. Written in brown ink in a gothic liturgical hand, rubrics in red, longer instructions underlined in fine red line, calendar emphases in gold, blue, purple-red and red. Calendar, rubrics and all instructions in French, liturgy in Latin. Double columns (48 mm), 28 lines per page. Text area: 165 x 110 mm ruled in fine brown ink-line. Calendar ruled in 5 columns, 32 lines per page, 166 x 113 mm. Collation: 0f (ff. A-F); i-xiiiib; iv-xviiib; xviiiib; ixxib; lxxiib (last fol. cancelled); lxxiib (incl. ff. d-e). Includes 316 bis, omits numbers 121, 169, 188, 226, 232, 251, 277, 286, 299, 366, 386, 466, 545, resulting in 12 less folios than numbered. Later additions made after 1370 in grey-black ink.

**BINDING:** s. xviii. Brown calf (Bourbon-Condé), marbled endpapers, page edges gilt. On spine: 'Breviaire de Paris'.

**CONTENTS**

1. ff. A-F. Calendar in French, primarily Dominican, appropriate to s. xiv 2/4, including the Dominican saints (in gold) and anniversaries, Servatus (1332) and Martial (1336). The original entry also includes feasts celebrated in the Sainte-Chapelle in Paris in gold: Translation of Head of St. Louis (17 May). Crown of Thorns (11 Aug, cf. Dominican date of 4 May), Louis of Marseilles (20 Aug), Holy relics in 'la chapelle le roi' in Paris (30 Sept, replacing Jerome which is moved to first vacant day, 2 Oct), Denis and companions upgraded considerably to 'Tout Double' (9 Oct).

2. ff. 1-92. Psalter, Canticles and Litany. The last is Dominican in essence, but places Louis before Dominic, invoking him rather than Dominic twice, and lists the Parisian saints Germain and Geneviève at the end of Confessors and Virgins respectively.

3. ff. 93-108v. Little Hours of the Virgin (Dominican Use).


5. ff. 315-543v. Sanctorale from Andrew to Saturninus, preceded by liturgical instructions. Begins 'Ci commence l'ordinaire des saints'. Dominican celebratory year and Sainte-Chapelle feasts as inscribed in calendar are arranged according to the sequence of their celebration, except for feast of St. Martial which follows St. Servatus.
8. ff. 566-575. Later addition of Dominican Offices: 11,000 Virgins, Translation of Thomas Aquinas (after 1370), Adalbert (1355), Procopius (1355).

DECORATIVE SCHEME. Based on a loose hierarchy of exuberantly pen-flourished initials in burnished gold, blue and red. Borders follow the edge of each column of text, independent of the size of initials with which they, often abruptly, connect.
1. Psalter divisions (8-partite); each Hour of Office of Virgin; higher ranked Dominican feasts and all St-Chapelle feasts, at various times but mostly beneath rubric; divisions of Ordinary: 6-line gold and blue bicolour initial pen-flourished in blue and red.
2. KL monogram; lessons, hymns, psalms, prayers, etc.: 2-line alternating gold and blue initials, flourished in blue and red.
3. Calendar entries; hymn and psalm verses, responsories, versicles, etc.: 1-line initials as 2.
4. Second entry in calendar; instructions, etc.: 1-4 marks, blue in rubrics, otherwise alternating blue and gold flourished in red or blue.
Line endings frequent, patterned in red and blue or gold and blue.

OWNERSHIP. (1) s. xv, f. b. 'Ce breviare est a Scours k. la chandelliere Et k. Nicolas Religieuses en leglisse mons Saint loys de poissy. Et dememora Dutout alla survivant deuex deuex'. (2) 1473. Beneath the above: 'Le quel depuis est assavoir fan mil quatre cens soixante treze par la dicte katherine nicolas seurvivante des deux. a este vendu la somme de quatre vings escus dor. a madame Gileute darval marechalle de bretegaigne. Et lesquels quatre vings escus ont este baillaz contens a ladite Katherine par la main de Religieuse personne frire Guillaume Romain pour lors provincial des celestins'. In his hand: 'Iis est frater Guillermus Roman provincialis ordinis Celestini'rum. (3) Before 1488.1 ff. 1v, 54v, 110v, 150v, 321. Arms and monogram AK of Antoine de Chourses and Catherine de Cotivy: Parii I. D'argent à cinq barettes de gueules (Chourses); 2. Coupé, en chef fascé d'or et de sable (Cotivy), en pointe, d'azur à trois fleurs de lis d'or, à une barre d'argent (Marie, bâtarde de Valois, mother of Catherine de Cotivy). (4) Thence through Henri I, prince de Condé, and successive Condé inheritors to Duc d'Aumale and Chantilly, with short period at Bibliothèque Nationale during French Revolution.


COMMENTS. This is a large, solidly thick, heavy book. Written on folios of extremely fine vellum, the manuscript is enlivened with richly pen-flourished letters and column-length ornamental borders on every page, in a luxurious lacework of burnished gold, blue and red calligraphy among which a catenary demi-fleur-de-lys motif is common. Yet the text is not easy to negotiate since considerably more account has been taken of the visual effect of the decoration than of any help it might have lent the reader in following the breviary. A fixed and invariable item in the office is not emphasised (such as the first lesson of matins and the start of vespers in contemporary Poissy breviaries) so that the placement of the decoration is unpredictable, at times heralding the capitulum, but otherwise singling out whichever item immediately follows the rubricated heading. Treatment of the letter I is always avoided, as is that of capital letters which fall too near the bottom of the page. Rather than the function of the book influencing its design, the scribe has ensured that the calligrapher's work would be rendered to best advantage.

The contents are equivocal. Although predominantly Dominican, they also incorporate offices peculiar to worship at the Sainte-Chapelle which are of particularly royal significance, namely the two feasts for the relics brought to France by Louis IX (St. Louis), the feast of the translation of St. Louis' head, and the feast of St. Louis of Marseilles. Only the words of the office are in Latin; all text to be read (but left unsaid) including the calendar is in French. And, though little help is given the reader to find readily the place within any office, the rubricator has made sure that the constant shift from a particular office to the full wording of the psalms is easily performed by foliating the manuscript and providing numerical cross-references to the appropriate psalms. The breviary seems therefore to be designed for someone not especially familiar with Latin or with the complexities of the breviary.

Despite the manuscript's later ownership at Poissy, it seems unlikely that it was made for use by the nuns in the first place. It dates liturgically to between 1336 and 1348 since the feast of St. Martial is
included while that of St. Vincent Martyr has not yet been raised to totum duplex. The style of the decoration agrees with this date, probably nearer to 1336, which is supported by the later addition of feasts which were confirmed between 1355 and 1370. Yet no commemoration of the dedication of St. Louis de Poissy (to be expected in Poissy manuscripts after 1351) is entered in the calendar, while the feast of St. Louis merits an octave of only three lessons rather than the nine lessons found in the breviaries made for the house at this period. The order and emphases in the book are also instructive. The Little Office of the Virgin has been shifted from after the Common of saints, near the end of the book, to a more accessible location after the psalter, immediately preceding the beginning of the yearly liturgical cycle; while the highest level of calligraphic attention has been paid to each of its Hours. The importance given this daily office, a minor item in a conventual breviary that was becoming the central focus for lay worship, together with the vernacular rubrics, points to a book designed for a lay user. Delisle's contention that the manuscript was made for the nun Marie de France was properly dismissed by Lerouquis; the book predates her entry to Poissy in 1397 by more than fifty years.

The book's ornamentation permits some speculation on the nature of its commission. François Avril has identified the artist responsible for the fine filigree flourished initials as Jacques Maci, a collaborator of Jean Pucelle, who can be associated with work carried out for members of the royal house and is noted for manuscripts made for high ranking ecclesiastics. These include a set of books comprising a missal, evangelary and epistolary, for use in the royal chapel (capella regis) in Paris and two series of the works of the Dominicans Thomas Aquinas and Dominic Grima which were owned and used by Pope John XXII in Avignon. He also enjoyed high level Dominican patronage since his style, with its linked demi-fleur-de-lys and stylised 'carpenter's plane' motifs, embelishes the fourteenth-century update of an important liturgical and institutional compilation held at St. Jacques in Paris. This codex, which was made in the 1250s, was used by the Dominican Master General to check the correctness of celebration in the houses of the Order.

Probably a Dominican ecclesiastic supervised the integration of Dominican and Sainte-Chapelle feasts in the book, which reflects an interesting conjunction of Dominican and Sainte-Chapelle liturgical practice in view of the strong involvement of the Order in the religious ceremonies of the chapel during this period. Two accounts from 1345 and 1349 (for 1348) record that the royal treasury paid a large contingent (of around 150 friars) from St. Jacques to celebrate the mass and office for the feasts of the Crown of Thorns and St. Louis in the Sainte-Chapelle according to the Dominican rite. These celebrations had been initiated by Philippe le Bel in 1309.

A lay royal patron seems the most likely first owner of the breviary, one who had a strong allegiance to Dominican worship but was bound through dynastic ties to pay liturgical respect to the specifically royal feasts of the Sainte-Chapelle. Since the book is large and heavy it is likely that it was intended for use in a fixed position, the owner saying the Hours or following the liturgy with the help of the explanations in the vernacular. It is tempting to suggest a member of the Valois family as the patron. The king who encouraged the very successful Dominican participation at the Sainte-Chapelle at this period was Philippe VI de Valois (1328-1350). It was also during his reign that the capella regis received the set of liturgical manuscripts mentioned above that were produced around 1345-1350 with ornamental calligraphy by Jacques Maci. Some years earlier, in 1328, the king had bought from the estate of his deceased cousin-in-law Clemente de Hongrie, wife of Louis X, two Dominican breviaries and 'un beau sautier à lettres d'or et d'asur, que le Pape li donna.' The description of the psalter and its association with Pope John XXII (1316-1334), also a patron of Maci as discussed above, at least allows for the possibility that the same calligrapher was involved in the ornamentation of this manuscript. It was the king's first wife, Jeanne de Bourgogne, who had the Speculum historiale by the Dominican, Vincent de Beauvais, translated into French as well as the epistolary and evangelary readings for the liturgical year. Philippe de Valois attended the dedication of the church at Poissy in 1331, and he and his wife commissioned a very rich reliquary for the monastery where his sister Isabeau was a nun for some thirty years before she became abbess at Fontrevault in 1342. Like most French kings at the time he had a succession of Dominican confessors. At his death his entrails were be buried at St. Jacques in Paris; and he left extremely generous bequests to both Poissy (where he had buried his fourth son) and the Dominican monastery at Montargis. The Chantilly breviary may well have been designed for a member of the Valois royal family whose members displayed close Dominican allegiances and encouraged Dominican involvement at the Sainte-Chapelle, who were keen to appreciate the liturgy in their own language, and who knew and commissioned other manuscripts illuminated by Jacques Maci. Such a context would account for the mix
of Dominican emphasis with those of the Sainte-Chapelle, the use of the vernacular for the calendar and rubrics, and the commissioning of the outstanding calligrapher.

When the book got to Poissy it did not find a secure home there. The survivor of its two known owners (who had a second breviary, Arsenal 107) sold it outside the Order. This course of action was not deemed proper for useful or valuable books; but it was condoned for the purpose of using the money to buy other needed volumes. The sale in 1473 to the maréchalle de Bretagne yielded 80 écus (around 100 l.p.). Soon after, probably before 1488 when her husband whose blazon is linked with hers throughout the book was still alive, the manuscript was owned (perhaps once more) by a Valois, Antoinette de Coëtivy, whose mother Marie de Valois was the natural daughter of Charles VII. The history of this breviary at Poissy is considered in Chapters 3 and 6.

1 Quittance dated 15 Jan 487 (o. s.) refers to Catherine de Coëtivy as 'veuve de noble homme Antoine de Chourses'; she was alive in 1494 (Anselm, Histoire généalogique, VIII, 1733, 645).

2 As pointed out by Avril ("Autour du Breviaire", n. 5) the incorrect placement of the feast of St. Martial in the breviary (f. 403) between Servatus (402v) and Potentiana (404v), i.e., between 13 and 19 May rather than at 16 June, indicates the combined addition of Servatus (confirmed 1332) and Martial to a model lacking these offices. The manuscript therefore probably dates shortly after 1336.


4 London, British Library, Add ms 23935. An inscription on fol. 2 states the purpose of the manuscript (transcribed in J. Wickham Legg, Tracts on the Mass, London, 1904, xxii). The additions, separated at some distance in the present manuscript, appear to have been made at the one time, in 1358 or shortly after, since the updated version of the Constitutions (ff. 572-579v) was current between 1358 and 1363 (G. R. Galbraith, The Constitutions of the Dominican Order 1216-1360, Manchester, 1925, 198) while the latest of the liturgical additions had been confirmed in 1355 (ff. 3-22: Audibert and Procopius). No further feasts were confirmed by the Chapters General over the next decade.

5 150 friars participated on the first date and 140 on the second, which cost the royal treasury 27 dp for each friar for each day's attendance (Les journaux du trésor de Philippe VI de Valois sui l'ordonnance thesaurii de 1338-1339, ed. J. Viard, Paris, 1899, nos. 188 and 2037).


8 Delisle, Cabinet, 1, 14.

9 See Chapter 3 Part 2 for details.

10 M.-D. Chapotin, Études Historiques sur la Province Dominicaine de France, Paris, 1890, 145.


12 The rate recorded in Poissy accounts for 1479, 'Confirmation donné deux écus d'or, pour ce 52 sols parisis' (Liste des prieures du monastere de S. Louis de Poissy..., 1664, 9), provides a figure of 108 l.p. The values of an écu couronne and an écu soléil, issued in 1347-75, at 30s. 3d. and 33s tournois respectively (J. Favier, Finances et fiscalité au bas moyen âge, Paris, 1971, 57) give results of a similar order, 97 and 106 l.p. (121 and 132 l.t.). Precision is not possible since the specific coinage is not indicated, the value of which depended in part on its mean content, in part on monetary fluctuation (ibid., 49, 57).

14. Chartres, Archives du Diocèse de Chartres, ms 6


Poissy and Paris, s. xvi 2/4 (1520 - 1548) Figs 107-8, 116c, 120, 129, 146, 173

Vellum. 128 fols. 184 x 127 x 17 mm.
A-C (paper) 1-128 (fine, white, flawless vellum) D-F (paper). Written in black ink in a strong gothic liturgical hand. Long lines, 21 lines of text or 7 sets words and music per page; square notation on 4 red staves, with catch-notes. Text area: 101 x 63 mm, ruled lightly in purplish-red ink. Collation: i-xvi8.

BINDING: s. xvii 2/2. Brown leather on boards sewn on six bands, cover outlined in gilt single fillet with name 'Therese d'Epigny' (stamped 'EIGNY' but downstroke only of E is gilt) and 'Le Camus' in centre of upper and lower covers respectively, gilt pointillé floral design in compartments of spine and turn-ins; two
leather closures roughly repaired; marbled endpapers, page edges gilt. From earlier, probably original binding: page edges gilt and painted in colours, green (or blue) and red (now very indistinct).

CONTENTS
ff. 1-127. Dominican Procesional for nun's use at Poissy in s. xvi, begins with feast of Purification BVM precede by Benediction of Candles; Maundy Thursday: cleansing of altars (24v), rubrics name all 21 altars in church. Processions include Corpus Christi (89v), John the Baptist (93), St. Louis (104), Nativity BVM (108); Receptions (111v) include Novice (115) Ad noviciam reipuedam. Sequitur benedictio vestimentorum... Veni..., Profession of nun (116v), rubricated De sancta agnete... Amen...; Votive masses: Missa contra pestem (121) Recordare..., De sancto vincicnt... Tractus (124v) Vincent...; Domine sancte Dominc... Tractus (127) Pie pater.... Full processional contents listed in Appendix 5d.

DECORATIVE SCHEME
1. Beginning of most feasts: 6-line miniature or historiated initial (as 3) often overlapping border. Full borders on bare parchment ground surround textblock, some with wide inner 4-sided baguette on gold ground. Arms within wreaths in lower border.

Borders, all using burnished gold, of thickish ivyleaf patterns; geometric and formalised 4-petal flower designs within gold baguette; formalised renaissance-style candelabra and paired dolphins (mainly gold, red and blue) or sinuous green branch motifs, with black hairlines and gold bezants, on bare parchment ground. Include species-identifiable birds, frog, insects, flowers, etc. in a range of natural colours.

2. Major division (mandatum): 6-line miniature (as 1) with C-border consisting of a double vertical bar with thickish ivy-leaf projections containing naturalistic birds.

On all other pages: 1-border to left of text consisting of a simple bar in blue and red sections, with gold pointed finials and single ivyleaf extensions.

3. Minor selections: 6-line decorated initial of blue with pink finials, white detail, on square ground of burnished gold edged in black, infill of ivyleaf pattern in purple-red, green, blue and white some with 4-petalled flowers in same colours.

4. Antiphons, responsories, prayers: 3- or 2-line decorated initials with border (as 3).

5. Minor items, some rubrics: 1-line burnished gold letter or 4-mark on blue or purplish-red ground, infill of opposite colour, detailed in white. Line endings patterned similarly.

6. Choral parts: Cades (unfinished?)

ILLUSTRATION. Almost every miniature (or historiated initial) depicts a Dominican nun at left foreground kneeling in prayer. Illustrations variously sized and shaped, surrounded by narrow liquid gold frame edged in black.

f. 1. PURIFICATION BVM. Benedictio candearum. Initial: Omnipotens... Enthroned Virgin and naked Child; nun. (28 x 30 mm)

f. 47. MAUNDY THURSDAY. Ad mandatum. Last Supper: Eleven Disciples seated around centrally-placed Christ, before unladen round table covered with white cloth; nun (in usual position of Judas) is regarded by Christ and John. (29 x 34 mm)

f. 83v. EASTER SUNDAY. Resurrection: Christ Triumphant stands in air before open tomb, blessing and blessing as two soldiers awaken; mountainous landscape behind. (30 x 34 mm)

f. 89v. CORPUS CHRISTI. Mystical display of host: Two angels kneel supporting a large golden monstrance before starry background; nun. (28 x 41 mm)

f. 93. JOHN THE BAPTIST. Saint with agnus Dei: In billowing cloak, standing before a thick forest, points to lamb seated on book which he holds. nun. (38 x 40 mm)

f. 97. DOMINIC. Standing saint before starry background, holds golden cross, book and lily, a dog with candle at his feet; regards nun. (43 x 40 mm)

f. 100. ASSUMPTION BVM. Assumption of Virgin: Conducted by two angels to heaven of golden light edged with red, and blue cloud; regards nun. (28 x 40 mm)

f. 104. LOUIS. Enthroned King in coronation regalia (fur-lined blue cloak embroidered with fleurs-de-lys, holding golden sceptre and maine-de-justice) regards nun. (28 x 42 mm)

f. 108. NATIVITY BVM. Birth of Virgin: Anne lies in bed straightened by one maid as a second carries naked child toward bath; nun. 'AVE MARIA GRATIA PLENA' on pelmet over bed. (28 x 40 mm)

Complementary decorated initials begin Palm Sunday (f. 13), Receptions (111v), Votive masses (121, 124v).

PALETTE: Yellow, chromium orange, red, purplish-reds, pink, mauve, deep to light blue, blue-green, leaf green, chromium green, grey, black, white, liquid gold; plumage of birds in border is multi-tonal. Highlights hatched in gold, or light grey (Dominican habit).

OWNERSHIP. (1) s. xvi (1520-46). Made for Marie de Pisseleu, nun at Poissy, depicted in most miniatures.


COMMENTS. Like most other sixteenth-century processions from Poissy, this manuscript, which is abundantly illustrated and has a gilt decorative border on every page, is a luxury production. The archaizing gothic liturgical hand, strongly formed, was perhaps also responsible for ms Trübner 112 and is extremely close to that of a number of other personal liturgical books executed for use by Poissy nuns at this period, including McClean 63, Eggerton 2601 and Lewis 7. The contents and wording, including that of the rubrics, follow exactly as those of McClean 63. Moreover, the mise-en-page, the size of the textblock and the number of lines of text and chant are identical in all these manuscripts. The simple decorative borders of blue and red bars terminating in spiky gold finials and sparse ivy leaf extensions which derive from earlier centuries (Fig. 116c) match those of the Poissy processional now owned privately in New York (Fig. 118) and the prosar added to an earlier processional, now in a private collection in Paris (Fig. 117), among other manuscripts. The contents, production, and the illustrative style which is close to that of McClean 63, are discussed in Chapter 5 in the context of the group of fine-quality manuscripts apparently made by the nuns at Poissy in the sixteenth century.

This processional was personalized to a considerable extent for its first owner. She is depicted in all but one illustration, her device is inscribed on the opening page, and her arms are frequently painted in the borders. The blazons spell out precisely the lineage of Marie de Pisseleu, daughter of Guillaume de Pisseleu, seigneur d’Heilly, and Anne Sanguin de Meudon. She took the habit in 1520, was elected prioress in 1540 and left Poissy to become abbess at Maubuisson in 1546. The book must therefore date between 1520 and 1546. Chanoine Delaporte considered that it was most likely produced around the time of her institution as prioress; the evidence for this is re-considered in Chapter 5.

Madame de Pisseleu, whose promotions doubtless resulted from the high favour of her sister, Anne de Pisseleu (Mademoiselle d’Heilly) mistress of King François I, seems not to have taken this book when she left Poissy. Liturgically it would have been of little use, and she possibly left it with her niece, the Poissy nun Françoise de Pisseleu, who in turn had nieces at the monastery. The next known owner is (Marie) Thérèse le Camus de Bligny for whom the book was bound in a sombre style in keeping with the barely ornamented unglit exteriors favoured by Louis XIV’s court in the late seventeenth century. The daughter of the premier président de la cour (of Louis XIV), she was professes in 1668 and later held the senior positions of secrétaire du Conseil in 1717 and mère du Conseil in 1728. She was examiner of novices between 1725 and 1731, the year of her death. Her name is also stamped, as ‘sœur de Bligny’, on another finely illustrated processional, Fitzwilliam 42 (see entry). The next and last known user of the book at Poissy was Madame Devillers, probably Angelique le Normand de Villers who professed in 1768. Having taken the decision not to stay at Poissy when questioned by the Revolutionary authorities in 1790, she indicated at that time her intention to return the books from the monastic library which were in her care. The wording of the inscription ‘A Nôtre usage...’ could indicate that this volume was one of those she held. It remains today in Chartres, at the diocese to which Poissy was attached.


2 Paris, BN ms fr. 5009, ff. 5v, 6.


4 Yvelines, 73 H 20, 73 H 4; BN ms fr. 21611, f. 414.

5 Yvelines, 73 H 6, 73 H 21.

6 Yvelines, 73 H 7.

7 Yvelines, III Q 60, procès verbal, 18 Oct 1790.
15. Chartres, Bibliothèque Municipale, ms 552

Breviary - Summer. Dominican (Poissy)

Paris, c. 1300

Vellum. 678 fols. 185 x 125 mm.
Written in double columns, probably by two hands, calendar emphases in red.
BINDING: Dominican, calfskin, in dilapidated condition.

CONTENTS
1. ff 1-6v. Dominican Calendar appropriate to c. 1300. 'Ludovicius regis Francorum totum duplex' (1298-99-1301) added in red by another hand, and 'Dedicatio ecclesie Pissinci totum duplex' (1331) at a period soon after. Obituary in original hand: 'Anniversarium fratris Gaufredi de Bello Loco' (11 Jan); others: 'Anniversarium Petri Chamerarii' (9 Feb), 'Anniversarium domine Mathildus de Hauvill' (13 Oct).
2. ff 7-118. Ferial Psalter and Litany.
3. ff 119-349. Dominican Breviary. Summer Temporale. Saturday in Easter Week to 25th Sunday after Trinity; Dedication of a Church. Lacks Corpus Christi.
6. ff 666v-676. Offices for 11,000 Virgins, Romanus archbishop, Octave of St. Matthew.

DECORATIVE SCHEME. Based on a hierarchy of historiated and decorated initials, and pen-flourished initials in red and blue.
1. Divisions of psalter and feasts of major interest: Historiated initials extended to form borders of gold and colours which terminate in leafy branches and dragons. Opening text further embellished with bas-de-page illustration.
2. Feasts of secondary interest: Decorated initials in colours and gold.

ILLUSTRATION
f 7. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS. Beatus vir... David hurping. Bas-de-page: Dog chases rabbits into burrows.
f 21. [MONDAY MATINS] (excised)
f 31. [TUESDAY MATINS] (excised)
f 40. [WEDNESDAY MATINS.] (excised)
f 49. THURSDAY MATINS. Salve me fac... David in danger of drowning.
f 60. FRIDAY MATINS. Exultate deo... David playing carillon.
f 71. [SATURDAY MATINS] (excised)

f 82. SUNDAY VESPERS. Dixit Dominus... Trinity.

f 120. EASTER SUNDAY. Angel on tomb of Resurrection, guards asleep.
f 164. [ASCENSION] (excised)

f 177v. PENTECOST. Pentecost: Descent of Holy Spirit.

f 333v. DEDICATION OF CHURCH. Church being dedicated.

f 366v. [JOHN BEFORE LATIN GATE] (excised)

f 372v. TRANSLATION OF ST. DOMINIC. Translation of body of saint.

f 401v. NATIVITY OF JOHN THE BAPTIST. Birth of saint.

f 415. [PETER AND PAUL] (excised)

f 420. [COMMENORATION OF ST. PAUL] (excised)

f 431. MARGARET. Saint emerging from body of dragon.

f 435v. [MARY MAGDALEN] (excised)

f 500. ASSUMPTION BVM. Dormition of the Virgin.

f 533. [NATIVITY BVM] (excised)

f 550v. MATTHEW. Vocation of saint.

f 560. [MIGUEL ARCHANGEL] (excised)

f 584. ALL SAINTS. Christ blesses the crowned Virgin seated on his right.

f 597v. MARTIN. Death of saint.

f 639. SATURDAY OFFICE OF VIRGIN (lessons). Seated Virgin holds Christchild on knees.

312
BACKGROUND. Gold or single color ornamented with tracery.

OWNERSHIP. (1) After 1331, f. 1v. Dedicatio ecclesiæ Pissiaci. (2) f. 7. Blazon of two joined shields: De sable à six besants d'or, 3, 2, 1 (Vieq).


COMMENTS. In this manuscript of 'careful preparation' (Delaporte), fifteen historiated initials of 'quite good workmanship' (Leroquais) survived into this century while eleven initials, all probably historiated, were earlier excised. I have attempted to establish which feasts were illustrated by comparing the folios on which incunae were noted by Delaporte with firstly, the position of known feasts in the manuscript as given by Delaporte and Leroquais and, secondly, the expected position relative to extant Dominican manuscripts of the period. The feasts are shown in square brackets above, and are consistent with the illustrative patterns in comparable liturgical manuscripts from Poissy.

The original calendar includes an obit for the Dominican Geoffroy de Beaulieu, St. Louis' confessor who died in 1275. The absence of the feast of St. Louis from the manuscript as first written indicates a date before 1301. An entry was, however, inscribed in the calendar at an early stage though the office itself seems not to have been added (to this volume of the breviary, at least). The feast is accorded the highest rank, totum duplex, appropriate to celebration at Poissy and probably elsewhere in the Dominican Province of France. Unfortunately no other indications of grading in the calendar or the inclusion of saints in the litany that would help date the manuscript are given; nevertheless the descriptions made of the illumination accord with a date around 1300, and Leroquais places it at the end of the thirteenth or beginning of the fourteenth century on the evidence of decoration and script.

In Leroquais' judgment the Dedication of the church at Poissy was added to the calendar only a short time later ("à peu près de la même époque"). It is most likely, therefore, that the manuscript was in use at Poissy by 1331 when the church was consecrated. Made and embellished in Paris, it is possible, too, that it was part of the commission which Philippe le Bel initiated in 1298, of books for liturgical worship at Poissy. I argue this in Chapter 2, despite the two final entries which have been appended to the normal liturgical sequence, feasts which were not celebrated at Poissy but pertain rather to the Dominican monastery at Rouen. Other aspects of the early group of manuscripts at Poissy are also discussed in Chapter 2.

Leroquais described the de Vicq arms as beneath, and separate from, the bas-de-page illustration on fol. 7, thereby implying that they were added later. I am unaware of a nun of this name at Poissy. The two final obits are mentioned neither by Leroquais nor Delaporte, suggesting that they, too, were not original entries.

1 The manuscript was destroyed by fire in 1944; this entry depends on the catalogue entries listed in the Bibliography.

1 See Poissy Calendar and notes for feast on 25 August (Appendix 1), and amplified discussion in Chapter 1 concerning evidence for rank of this feast in the Dominican Province of France in the fourteenth century.


Dominican Psalter—Office of the Dead

France, s. xv 2/2

Vellum. 168 fols. 156 x 120 mm.

Defective margins on many leaves fixed with pieces of vellum. Written by two hands in long lines. 17 lines per page (arts 1-2), double columns, 28 lines per page (art. 3), ruled in red and brown ink; catchwords present. Square notation on four red staves (Subvenite). Collation: i-xiv; xi-xii; xii-xiv; xvi-xvii; xvi-xviii; xix-xx; xxi (f. 149 should precede f. 143). Added in contemporary hand: antiphons and corrections to psalter, St. Maur to litany.

BINDING: s. xviii in. Sheepskin.
CONTENTS
1. ff. 1-3v. Jerome: Life of Paul the first hermit Incipit vita Pauli primi heremiti Iter multos sepe dubitatum est... [PL 23: 17-30]
2. ff. 3v-23. Athanasius: Life of Anthony Abbot, translated by Evagrius Incipit prolalus in vitam sancti Antonii Presbyter Evagrius Innocentio charissimo filio in domino... et totius corruptionis
artifices. Explicit vita sancti Antonii monachi et heremite, primum scripta ab athanasio episcopo alexandrinno in greco, transita in fabula ab evagrio presbytero [PL 73: 125-168]


4a. ff. 31v-55 attrib. Rufinus: Historia Monachorum Incipit prologus in vita sancti Johannes Benedictus dominus qui vult omnes homines... f. 37v Incipit vita sancti Vidimus et alium apud thebaidei venerabilem virum... From De sancto Or to De sancto Johanne. [Vitae Patrum, Book 3, ed. Roswey. PL 21: 387-462]

Next two sections follow as part of the above:


4e. ff. 56v-58. Life of Frontonius Incipit vita sancti Frontonii Qui homo dei et Christi iam coepit... ut per satisfactionem peccata donetur. [Differs from PL 73: 437-442]

5. ff. 58-60. Athanasius: De exhortatione monachorum Incipit capitula in vitas patrum. Liber sancti Athanasii episcopi de exhortatione monachorum Et si quis gloriari in Christo licet... [PL 103: 664-672]

6a. ff. 60-130. Version by (Jerome) Pelagius, continued by Johannes: Adhortaciones Sanctorum Patrum Incipit ad orationes sanctorum patrum perfectionis monachorum quas de greco in latinum transituli beatus Ieronimus. Interrogavit quidam abbatem Antonium dices... f. 117v Usque hac greco in latinum transituli Pellagius dyaconus ecclesiae romanoe; et ab hinc deorum Johannes subdiaconus Abit aliquidque Zacharias ad abbatem suum Silvanum... [Vitaev Patrum, Books 5 & 6, ed. Roswey. PL 73: 855-988; 993-1022]

6b. ff. 130-131. Macarius: Doctrine concerning monasticism Follows as part of above. [PL 67: 1163-1166]


8. ff. 136v-145. Vincent de Beauvais: Epilogue to Speculum Historiale, on Antichrist De adventu antichristi. et eius fallaciae Legit autem antichristem in Babilone...nutritur in bethsaida et regnabit in chapharnaum. Rearrangement of Book 31 of Speculum Historiale, Chapters 109 until the end, terminating with Chapter 107. [Vincentius Bellovacensis, Speculum Historiale, Vol. 4 of Bibliotheca Mundi seu Speculi Maiores Vincenti Burgundii praesulis Bellovacensis... (1624), reprinted Graz, 1965, 1322-1332]

9. f. 145. Colophon: Sanctorum vita patrum nunc explicit ita:/ Qui legis hanc: relegas scriptor tu benedictas./ Anno mileno tricenteno: simul uno./ Hoc opus est a la fin; laus Christo; pocula cousin.

DECORATIVE SCHEME. Alternating red and blue initials modestly pen-flourished in Parisian style; distinctive motifs include 6-petalled flowers, cross-hatched circles and 'corkscrews'. The Antichrist chapters are treated as subservient to the Vitaev Patrum.

1. Initial letter: 17-line bicoloured initial, flourish extended the length of the page.

2. After most rubrics: 3- to 4-line flourished initials.

3. Other major divisions: 2-line flourished initials.

4. Paragraphs: 1-line plain initials or 't'-marks alternately blue or red.

5. Other capitals touched in red.

OWNERSHIP. (1) s. xv. f. 145v. 'Iste liber de vice sanctorum patrum est de communi librarie fratrum predicatiorum sancti ludovici de pissaico'. (2) s. xvii. f. 1. Top: 'Vita heremitarum Anno 1301'. Below: 'Ex bibliotheca (fratrum praedicatorum......) erased. (3) s. xvii ? f. Dv. Long note in Latin requesting that the person to whom the book has been given should carefully read the Paschasius translation, despite its lack of eloquence, and use it to advantage in sermons.


COMMENTS. The readings on the monasticism of the Desert Fathers are compiled so that various Lives are interspersed with the sixth-century translations into Latin of the Apophthegmata (the verbum seniorum or maxims of the Fathers) which form Books 3, 5, 6 and 7 of Roswey's edition of the Vitaev Patrum. The manuscript is one of 15 listed by Batille as written in the fourteenth century, among a total of 113 complete and 263 shortened versions of the text. Juxtaposition of this subject with Vincent de Beauvais' exposition on the Antichrist — the codex to his Speculum maius — may reflect Apocalyptic
beliefs that the faithful will flee to the desert in the time of the Antichrist. A manuscript given in 1483 to the Artistenfacultät of the University at Ingolstadt was similarly arranged: Item liber continens vitas Jheronimi presbyteri una cum registro in principio, similitur opusculum sancti Vincencii de fine mundi... 2

A lack of familiarity with the text is betrayed by the scribe (or his exemplar), the town Nitria being referred to as one of the holy fathers in the rubric De sancto Nitræ (fol. 50) while Vincent de Beauvais' extract is treated, both visually by means of the decoration and verbally in the colophon, as the final part of the Vita Patrum. The decorative hierarchy and rubricated and underlined headings must have been inadequate signposts for fifteenth century users who added their own running titles in the margins. At this time, too, the text of the Vita Patrum was divided into 230 reading passages, each of approximately one page in length. In contrast, the folios containing the Antichrist chapters remained unmarked.

As shown by the vernacular in the last line of the colophon, the manuscript was made in France, probably in Paris to judge from the pen-work decoration. It is not clear when the manuscript arrived at or left Poissy, though it was probably held in the friars' communal library between the fifteenth and seventeenth centuries, at which time it may have received the annotations.

2 From 1492 inventory (Battle, Adhortationes, 178).

18. Glasgow, University Library, ms Hunter 391 (V.2.11)

Bartholomeus Anglicus: De proprietatibus rerum
Paris, c. 1300

Vellum, 275 fols. 310 x 220 x 70 mm.
A-B (paper) 1-275 (good quality bleached vellum) C-D (paper).
Written without breaks in the one small rounded gothic bookhand using brown ink of various shades. Rubrics in red (and instruction for these at lower edge of many pages) by the same scribe. Double columns, 51 lines per page. Text area: 218 x 139 mm. Complex ruling in black as shown, providing for running titles in upper and side margins. Pricking visible at top and bottom of page. Running titles in upper margins begin with division headings within books, but after Book 3 refer to number of book only; running indications of contents in side margins (signalled with f-marks) continuous only from within Book 4. Collation: i-xxi112; xxiii11 (f. 276 cancelled).

BINDING: s. xviii. Yellow morocco, 3 gilt fillets surround margin, gilt design at edges and on spine. On spine: 'Liber de/ Proprietatibus/ Rerum/ codex/ MSS. in/ membranias'. Endleaves of marbled paper, page edges gilt.

CONTENTS
ff. 1-175. Bartholomeus Anglicus: De Proprietatibus Rerum. Incipit prohemium de proprietatibus rerum fratris Bartholomei de ordine fratrum minorum Cum proprietates rerum... ut patere potest diligentius intuenti. Explicit tractatus de proprietatibus (Repested and ruled through in red) Finito libro si laus et gloria Christo. Addition (s. xvii): f. 1 (top) 'De Proprietatibus Rerum'.

DECORATIVE SCHEME. Based on hierarchy of painted initials in gold, blue and red, and pen-work initials in alternating blue and red inks, moderately flourished in opposite colour with one historiated initial. The work is Parisian.

1. Start of book (Prohemium) ornamented with 6-line historiated initial, blue detailed in white, and squared via burgundy ground with white detailing, surrounded by gold frame outlined in black; Book 1 (also on f. 1) with 3-line decorated initial. L-border extends beneath historiated initial via a hybrid above a broad vertical bar of gold, blue and red sections, detailed in white, with small, spiky protrusions to left, then cusped and irregular geometric features which abruptly change shape and colour, ending in a compact ivy leaf spray; integrated with T-border associated with decorated initial in second column.

2. Beginning of subsequent books, following rubricated headings: 4-line decorated initials with short vertical projections.

3. Divisions within books, following rubricated headings: 2-line pen-flourished initials.
4. Paragraphs: ¶-marks alternately blue and red.

ILLUSTRATION. Rubbed, within initial (28 mm square).

f. 1. Initial: Seated friar in grey habit (Franciscan?) lectures to similarly-clad audience.

Inner border: Seated female hybrid plays drum. Lower border: Two dogs, watched by hare, chase pig.

PALETTE: Vermilion, blue, green, blue-grey, light grey, white, gold.

OWNERSHIP: (1) s. xv. f. 275v. 'late liber est de communi libraria fratrum beat ludovicl de pissaaco ordinis predicaturorum'. (2) 11 June 1770. Sold to William Hunter at Count Launagais sale in Paris; Hunterian Library bookplate on front pastedown.


COMMENTS. Probably compiled before 1231 when the English friar Bartholomew was teaching in the Franciscan school in Paris, De proprietibus rerum was intended as an all-embracing scientific reference book for preachers and scholars who had no access to a library. By the 1280s it was held in such high regard that the University of Paris included it among the theological and philosophical books for which stationers were obliged to stock exemplars for students to copy in 1286 and 1304. Of some 117 surviving versions of the text in Latin, 57 are manuscripts produced in France.

This copy, which was one of a number of books in the friars' library at Poissy in the fifteenth century, has been carefully designed for ease of use. The major and minor marginal headings which provide ready reference to the reader's place in the book are part of a predictable format which derives from the complex ruling pattern. This can be reflected in the decoration, in which fine but modest-sized illuminated initials single out the start of each book from the rest of the text. In common with many manuscripts of sermons, decretales, religious and other treatises, a stock illustration of lecturer and audience in the first initial conveys the didactic nature of the contents. Given the likely date of the manuscript and its careful preparation and illumination in Paris, together with the fact that the thirteen friars who would soon be incumbent at Poissy would not immediately have had the benefit of an extensive library, it appears more probable that this volume formed part of Philippe le Bel's founding commission of books for the monastery than that it was made for student use and later brought there by an incoming friar. Moreover, the illumination strongly resembles that of other books which were arguably part of the king's commission. This group is discussed in Chapter 2 and the contents of the friars' library in Chapter 6.

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3 Seymour, "Some medieval French readers", 100.

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19. Heidelberg, Universitätsbibliothek, Trübner 112


Poissy and Paris, s. xv - xvi 1/2

Figs 102, 116a, 147

Vellum. 154 fols. 175 x 23 25 mm.

A (paper, modern flyleaf) B (marbled paper, former flyleaf) 1*-2* (parchment, ruled for another book, 122 x 67 mm) 1-154 (fine white vellum) 155*-156* (as 1*) C (as B) D (as A). Two sections written at different times in grey-brown ink in two gothic liturgical hands, rubrics in red. Long lines, 21 (art. 1) or 20 and 21 (art. 2) lines of text or 7 sets words and music per page. Square notation on 4 red staves, with catch notes (marked as 3 in art. 2). Text area: (art. 1) 101 x 63 mm (art. 2) 106 x 65 mm, ruled in fine light brown. Collation: i-ii⁴; v-i⁴; vii-xii⁴; xii⁶⁴; x-viixiv⁴; xviixii⁸ (fol. excised); xiv⁵ (4 fols cancelled after f. 142); xx⁸. Gatherings marked on first folio near spine x⁴-19⁸c. Misbound, bifolio from between ff. 35 and 36 (vi) now ff. 103 and 112 (xv); gathering after xiv missing.

BINDING: s. xvii 2/2. Restored. French brown leather on boards, upper and lower covers undecorated except for
outline in single ungilt fill; giff floral motifs in 6 compartments of spine, second from top may have been inscribed ‘P...S...’.

CONTENTS
1. ff. 1-112v. Dominican Processional for use by nun at Polsby, appropriate to s. xvi, noted. Begins with feast of Purification BVM preceded by Benediction of Candles. Maundy Thursday: cleansing of altars (f. 25) names church and all Polsby altars including Sebastian and Yves (40) and Holy Cross Ad craticulum (40v), items for altars dedicated to Stephen and to Angels misbound, now on ff. 103 and 112. Includes processions for Corpus Christi (89v) and John the Baptist (92). Missing gathering after f. 102 contained latter part of Assumption BVM, Louis, and beginning of Nativity BVM which continues on f. 104. Receptions (104) include those for female novice (109): Benedictio vestimentorum, (Rubrics rubbed off) Domine issu....; Profession of nun (110v) rubricated De sancta agate... R. Amo christum....; Prayers for smooth running of General Chapter (111v) De oratione pro capitolo generali et pro pergaminibus ad illud. For full contents see Appendix 3c.

2. ff. 113-154. Written earlier. Dominican Office of the Dead, 9 lessons, noted, with text of lessons, Ritual for burial, noted (143).

DECORATIVE SCHEME
Art. 1. Burnished gold throughout an easily anticipated hierarchy.
1. Start of major festivals: 9-line miniature usually after rubric, office begins with 3-line decorated initial (as 3). Complete textblock outlined by blue painted line, with central medial line in white, then wide barouette of ivy foliage and 4-petalled flowers in swirling or zig-zag pattern (red, blue, green, light shades of same) on burnished gold. Surrounded on 3 sides by design on parchment ground of ivy foliage and 4-petalled flowers and gold bezants (in same colours and burnished gold), containing species-identifiable birds in naturalistic finely-shaded range of colours.

2. Other major divisions: 6- to 3-line decorated initials (as 3) beside bar of pink or blue and gold, with gilt 3-piece 'collars', pointed finials and extensions via ivy foliage into C-border with birds, insects, small, dragon, etc., in varied colours in lower margin.

3. Antiphons, responsories, prayers: 3- and 2-line decorated initials of blue with pinkish-red finials, detailed in white, painted on squared gold ground edged in black with ivyleaf and flower infill in red, blue and green. L-bound similar to 2 but a simpler format, sometimes attached to initials, comprising single coloured bar with white mid-line, gold pointed finials and slight ivyleaf extensions only.

4a. Choral parts: 3-line ornate cadels, black with white outline and yellow infill, on blue or salmon-pink square ground decorated with small flower or scroll.

4b. Minor items, cross, T-marks: 1-line in gold on blue or red with infill of opposite colour. Line endings similarly patterned.

5. Capitols touched in yellow ochre.

Art. 2.
1. Major decoration (Canticle of BVM: Magnificat anima mea...): 2-line ivyleaf initial in gold and colours supporting full border consisting of U-shape of spiralled oak foliage (purple-brown, green, blue) sprouting sprays and extensions of ivyleaf foliage (vermilion, blue, gold) with bird.

2. Beginning of liturgy: 3-line initial (as 1) with attached bar extended into C-border by ivy foliage (vermilion, ultramarine and gold).

3. Liturgical items: 3- to 1-line initials of gold, blue or red, stiffly pen-flourished in blue or red.

4. Rubrics, rubrics at 2 major divisions: Approx. 3-line calligraphic cadels, one with face.

ILLUSTRATION Miniatures (approx. 42 mm square, two irregularly shaped) surrounded by liquid gold frame edged with red pen line, some with a third outline within frame.

f. 1. PURIFICATION OF THE VIRGIN. Presentation of Christ: Small naked Christchild on altar set upon raised steps before classical arcade is high above Virgin (in red) and Joseph with basket of doves and candle; behind is priestly Simeon with two male assistants in contemporary lay dress.

f. 14v. PALM SUNDAY. Entry into Jerusalem: Christ in grey robe rides as towards tunnel-like city gate with porticulis, followed by John, Peter and three others and John by burghers who spread cloak and carry (palms?) branches.

f. 45v. MAUNDY THURSDAY. Mandatum. Last Supper: Christ, seated frontally amid disciples before table with chalice and dish, and John slumped on it asleep, makes benediction as he faces Judas who holds moneybag.

f. 82v. EASTER SUNDAY. Resurrection: In rock-edged landscape, Christ Triumphant, red cloak flapping widely at lower edges, stands on lidded tomb, while four soldiers wake up.

f. 85. ASCENSION. Ascension: Virgin and Disciples, one (John?) central, with back to viewer, around mound with imprint of Christ's feet as they watch his feet disappear into pink cloud above.

f. 88v. CORPUS CHRISTI. Procession of host: Priest in chasuble carries monstrance beneath canopy borne by laymen along cobbled street; all wear golden wreaths on their heads.

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f. 92v. JOHN THE BAPTIST. Saint preaching from rustic outdoor pulpit, formed of crossbar held between two tree branches at edge of forest, to richly-dressed group of men and seated women who listen intently.

f. 96v. DOMINIC. Standing saint, before open colonnade, book open in hand, dog with burning brand beside him.

f. 99v. ASSUMPTION BVM. Assumption: Four angels conduct Virgin to heaven of golden light.
[LOUIS. Gathering missing]
[NATIVITY BVM. Gathering missing]
PALETTE (extensive): Pinkish-red, scarlet, flesh-pink, buff, pinkish-buff, brownish-red, light tan, darker browns, grass green, darker greens, deep-blue, mid-blue, lighter blues, purplish-grey, blue-grey, light greys, white, black; highlights hatched in gold.

OWNERSHIP. (1) s. xvi 1/2. Made for use of nun at Poissy: f. 29, 'Ordo altarium abluendorum in ecclesia beati Ludovici de pissiacos'; mention of 'sorores', etc. (2) s. xvii. f. Bv. 'a Lusage des Srs Sanguin et Vandam'. (3) s. xix. Front pastedown. Nameplate of Nicolaus Trübner's Hochschule at Heidelberg.

BIBLIOGRAPHY. W. Werner, Cinelia Heidelbergenstia, Wiesbaden, 1975, 31-33 with fig. (f. 82v).

COMMENTS. This manuscript comprises two sections written at different times. The earlier part consists of the Office of the Dead and the burial ritual. Its script and decorative style suggest a date in the fifteenth century. The textblock is slightly larger and the vellum less smooth and supple than that of the greater part of the volume, a processional whose rubrics mention the church of St. Louis at Poissy and give directives to nuns, while the contents are for celebrations specifically associated with the monastery. This section was written and decorated in an archaising manner common to a number of identically-sized, small, hand-held books which the nuns at Poissy almost certainly produced themselves in the first half of the sixteenth century. All are finely executed, with illustrations within luxurious gilt borders introducing each of the feasts which the nuns celebrated with a procession. In this book every aspect — script, decoration and illustration — bears an exceptionally close resemblance to those of the manuscript now owned privately in Palaiseau, indicating that both were made at the same time and place. The group is discussed in Chapter 5.

Only the last of the manuscript's nun-users are known. Melanie Sanguin (de Rocquancourt) and Sophie van Dam (d'Andegines), who between them had use of the volume, were professed in 1739 and 1733 respectively.1 Both rose to the highest positions in the community: van Dam became sacristan2 while Sanguin, who was infirmresser and then later responsible for the library and archives, functioned also as an examiner of novices and as secrétaire du Conseil.3 Sanguin survived longest and left the monastery, aged 74 years, in 1792 with the last of the nuns.4 She probably took the manuscript with her but, since she is not recorded as owning it outright, it could have gone to the nation with other books held by the community.

1 Yvelines, 73 H 5, Registre des vœux 1692-1740 ; 73 H 6, Examination des novices 1690-1740.
2 Ibid., 73 H 2, 24, 26, 31, III Q 61.
3 Ibid., III Q 60-61.

20. Heidelberg, Universitätsbibliothek, ms Trübner 126

Psalter with Canticles and Litany, altered for use at Poissy

North-Eastern France, s. xiii 3/4

Figs 94-95

Altered for use at Poissy, s. xv/xvi

Vellum. 168 fols. 175 x 131 x 31 mm. Severely cropped.

1* (paper) 2* (vellum) 1-168 (moderately fine vellum) 169* (paper). Written in a rounded gothic bookhand in brown (calendar) and black ink, rubrics in red. Long lines, 17 lines per page, text area: 129 x 87 mm (calendar 33 lines per page, 128 x 97 mm) ruled in fine black line; added material 17 lines per page, 122 x 99 mm ruled in red. Collision: 47 (f. 1 tipped in); ii-xvi; xvii (folio cancelled after f. 132); xvii-xviii; xxii. Some catchwords. Later additions and alterations made at Poissy.

BINDING: s. xviii/xix. On spine 'Psalterium. Cod. Memb. sec xiv'.
CONTENTS
1. ff. 2-7. Calendar, unranked, appropriate to north-eastern France. Includes Aldegundis (30 Jan: Mauerge), Bridget (1 Feb), Gertrude (17 Mar: Nivelle), Servatius (13 May: Tongres); Maximinus (29 May: Trier), Boniface, bishop & comp. (5 Jun: apostle of Germany), Remaclus (4 Sep: Maastricht), Lambert, in red (17 Sep: Maastricht & Liège), Tecla (23 Sep), Remigius, in red (1 Oct: Reims); Francis (4 Oct), Gereon & comp. (10 Oct: Köln), Hubert (3 Nov: Maastricht & Liège), Columbanus (21 Nov), Eligius (1 Dec: Noyen & Tournai). Later adapted to Dominican use at Poissy by crossing out or erasing inappropriate feasts and adding others in now badly faded ink, and emphasizing feasts not already written in red by drawing a red line through the name. Added feasts include Vincent Ferrer (1450) and Katherine of Siena, at 30 Apr (1462, first Sun in May); Poissy dedication (12 Feb) a later addition.
2. ff. 8-165. Psalter (10-partite) and Canticles, without antiphons. Antiphons and instructions in French added later.
3. ff. 165v-168. Dominican litany and ritual for death of a nun. Original litany carefully scraped away, retaining only Kyrie eleison text, and replaced with s. xv litany in use at Poissy, but also including Yves and Barbara. Collects and subsequent instructions use feminine formulae: 'femule tué'; 'sorores'; 'sacredum cum stola incipiente si presens...si non priorissi'. Ends with R. Libera me domine de morte eterna, cum cantu.

DECORATIVE SCHEME
1. Major divisions of psalter: 7- or 8-line historiated initials with squat corner projections patterned in leafy whorls of blue, brownish-red and gold. Initials of two colours, rich blue and pink, carrying geometric designs in white and brownish-red, infilled to square shape with painted circles in black-lined square matrix surrounded with gold and outlined in black. First psalm initial is 10-lines, projecting a thick L-shaped marginal extension with bird.
2. Lesser divisions: 7-line decorated initials with dragon formed and projected as 1.
3. Beginning of other psalms, Calendar monogram: 2-line alternating red and blue initials, each stiffly pen-flourished in two colours.
4. Verses etc: 1-line alternating red and blue initials, without line breaks.

ILLUSTRATION. First initial 60 x 75 mm, thereafter approx. 55 mm square Simple designs carried against gold ground (with some trees of thick foliage) by large figures drawn with a precise pen, marked by smiling faces with reddened lips, wearing drapery arranged in large flatish folds, edges emphasised by a white line just within the hem.
- f. 8. Ps. 1. Beatus Vir... God seated on throne with book/ King David harping (very rubbed).
- f. 31. Ps. 26. Dominus illuminatio... Samuel anoints David, former as nimbed, bearded, tonsured monk in brown habit.
- f. 43v. Ps. 38. Dixit custodiam... David points to face, God in cloud above.
- f. 55. Ps. 51. Quid gloriaris in malicia... King in armour carrying upright sword (Dong) approaches on caparisoned horse as another rider enters from side. A well-built smiling lion moves beneath initial.
- f. 55v. Ps. 52. Dixit insipientis... Fool, wearing gaping tunic holds rude club as he bites round wafer, a two headed black devil at the side.
- f. 59v. Ps. 68. Salvum me fac... God holds orb and blesses/ Smiling crowned David, orans, in water to chest.
- f. 87. Ps. 80. Exultate Deo... King David seated on step-throne playing bells.
- f. 103. Ps. 97. Cantate Domino... Three choristers.
- f. 120. Ps. 109. Dixit Dominus... Trinity, Holy Spirit as Dove carrying wafer in mouth as it approaches two identical figures seated side-by-side who regard each other, smiling, blessing and holding books.

Complementary decorated initials incorporating dragon: Ps. 101 (f. 105) and Canticles (f. 152v).

PALETTE: Simple colours in strong oppositions. Deep blue, light blue, blue-grey, brown, green, yellowish-orange, vermilion, pinkish-brown, gold, white.

OWNERSHIP. (1) s. xv. f. 1. 'Ce livre est a un seraxter essere/ et a un seraxt Katherine guenoy religieusez et sa serent de real monastere de poissay et diobt Yohanne demouret a sur vivance des trois'. (2) s. xvi. 'Seur Loyse de Bosset [...].juseini[...].jere amen pour elle [...].jue que [...].[...]' (Partly erased). (3) s. xix. Front pastedown. 'Der Hochschule zu Heidelberg von Nicolaus Tribner geb zu Heidelberg 1817 gest zu London 1884'.


COMMENTS. By altering the original manuscript its Poissy owners shaped this book so as to serve for the rituals carried out upon the death of a nun. After the community had sung the litany, associated
prayers and responses and the penitential psalms by the dead body, a few of them remained to keep vigil while the rest returned to their normal duties. Usually only those most closely associated with the deceased undertook to stay, sometimes in shifts, during which time the complete psalter was sung. As it now stands the manuscript contains all the ritual and liturgical items for the dying and departed up to the Commendation of Souls. It can perhaps be assumed that the nun who altered the book, or for whom it was altered, already owned another manuscript which included the liturgical material required for the remainder of the ceremony: the Commendations, Office of the Dead and the burial service. This liturgy was frequently included in processions owned by the Poissy nuns.

This book had reached the monastery by the second half of the fifteenth century. The alterations by which the calendar was adapted for use can be dated — by the additions of Vincent Ferrer and Catherine of Siena — to 1462 or sometime later. Around this time the original litany was very carefully scraped away below the Kyrie and completely replaced with the litany and other items for the Dominican echeques (see Fig. 95). The same hand was probably also responsible for the ownership inscription which mentions the name Jeanne Barthelmy. This nun, who owned the manuscript in conjunction with two others, is first known from 1474 and died in 1497 aged 80. During her life she held the offices of chantress, mistress of novices and subprioress, and was highly respected for her piety.1 At a later date antiphons were added by the psalms where appropriate, with the day on which the psalms were to be said (in French). The psalter thus became a liturgical book. The final inscribed owner, Louise de Blocet, was one of two nuns of the same name. 'Louise la jeune' was cellaress in 1532,2 so most likely either she or her namesake directly succeeded the three earlier co-owners. The manuscript is further considered in Chapter 4.

The inclusion of saints revered in northern France and lower Germany in the original calendar points to a commissioner in north-eastern France. This is supported by the decoration and illustration, stylistically close to that of other manuscripts made in northern France in the later thirteenth century. The clear pen delineation of features and hair, the reddened smiling mouths within rather wide jowls, and the flat pleat-like drapery folds are noteworthy. Usual to the area is the psalter arrangement in ten parts, illustration of the 8-partite divisions generally conforming to the French Davidian programme as here; in this manuscript only psalm 51 of the two extra divisions is illustrated. The mounted king-warrior who introduces this psalm is doubtless Doeg, arriving at Saul’s command to kill the priests of the house of Abimelech where David sought refuge. A more easily-read depiction of Doeg actually doing the killing is normal in other northern French manuscripts that illustrate the psalm, considered to be David’s prayer for deliverance after fleeing from Saul.3

An uncommon iconographical aspect also occurs in another illustration. The usual Trinity theme is used for Ps. 109: two identical persons seated beneath the third, represented by a dove who descends from above with a halo of contrasting colour behind its head. Here, though, the Dove-Holy Spirit carries a round wafer in its bill (Fig. 94). This visually relates the eighth set of psalms (read during vespers on Sunday) to the eucharist, thus emphasising that this day is linked to Christ’s sacrifice. The innovation is also found in a Mosan psalter, Cambridge, Fitzwilliam Museum, ms McClean 43, f. 85v.4 The related artistic styles of the two psalters indicate that the two historiators (and perhaps this iconographic innovation) originated in the same region of northern France.5

1 Santa Sabina, IV 3, f. 34; Paris, BN ms fr 5009, f. S; J. B. Feuillet, L’Année dominicaine, I, 1678, 724. On this nun see also Chapter 4 Part 2b.
2 Paris, BN ms fr 5009, f. 5v.
3 J. H. Oliver, Gothic Manuscript Illumination in the Diocese of Liége (c.1250-c.1330), Louvain, 1988, 67-68; Haseloff, Psalterillustration, 45, 55-56.
4 Reproduced in Oliver, Gothic Manuscript Illumination, fig. 102, who discusses the theme, including more explicit renditions from later manuscripts in France and England (ibid., 76).
5 Dr. Judith Oliver kindly pointed out the stylistic resemblance between the two artists, whose decorative features, such as pin-wheel terminals to initials, are reminiscent of work from Arras. I thank Dr. Oliver for her generous advice, overall, concerning this manuscript.

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Poissy or Paris, s. xiv (med.?) Later additions to s. xvi ex

Vellum. 70 fols. 131 x 100 x 10 mm. Drastically cropped back to script.
A (paper) 1-70 (moderately fine vellum) B (vellum) C (paper). Written by a succession of different scribes in two columns in various shades of brown ink, rubrics in red. (1) s. xiv (med.?), ff. 1-53. Various gothic liturgical hands at different times. Text area: 117x2 x 80x3 mm, column width 34x1 mm, ruled faintly in red ink. 27 lines text or 9 sets words and music per page. Some calligraphic cadels with profile heads, touched in yellow (ff. 28-29v). (2) s. xiv ex/sxv. ff. 55-61. Gothic liturgical hand, cadels touched in vermilion. Text area: 120 x 83 mm, ruled in brown. 8 sets words and music per page. (3) s. xv/xvi(?), f. 54. On original ruled page. (4) s. xvi. ff. 62-64v. Bold gothic liturgical hand, strong calligraphic cadels with profile heads, touched in red and yellow. Text area: 121 x 82, ruling invisible. 8 sets words and music per page. (5) s. xvi. ff. 64v-67. Same ruling. (6) s. xvi ex. ff. 67-70v. Humanistic script. Text area: 116 x 77 mm, ruled faintly in brown. 8 sets words and music per page. Square notation on 4 red staves; catch-notes (4)-(6) only. Not collated, pages sewn through near gutter.

BINDING: Paris, s. xvi ex (repaired). Dark brown morocco sides glued to modern cover. Touched in all-over gilt design (Duodo style) of 5 x 6 laurel wreaths containing plants (fleur-de-lys, pansy, thistle, etc.), 's-fermè' in interlines, surrounded by double border outlined by three concentric double fillets, separately tooled plants in inner border; palm and laurel branches in outer. Larger central oval contains Marian monogram 'BVM' with 's-fermè' above and below. Gilt edges. On modern spine: 'Horae et officia/ Mus. Brit. Sure Empt./ 14,845 Plut.'

CONTENTS
2. ff. 8-13. s. xiv. Dominican Office of the Dead, lessons (9) and cues only; selected sung items for Burial processional, for nun (f. 12): Tractansudo per cimiterium Subvenite...
3. ff. 13-27. s. xiv. Dominican processional offices, unabrugged, sung items only; Purification BVM; Palm Sunday (f. 14v); Maundy Thursday: Mandatum (17v); Good Friday: Inapropria (20v); Easter Sunday (21); Ascension (22); Dominic (23) Assumption (24). Commendation of Souls, for nun (25v).
4. ff. 27v-30v. s. xiv. Processional updates for Poissy in s. xiv: Offices for St. Louis and Corpus Christi.
6. ff. 40v-46. s. xiv. Prayers for Eucharist (feminine formule). Before Communion. Oration. Fons sapientiae urbium dei in excelsis...peccatrix...expedit salutem anime mea. Ad mentam dulciissimi consuelti tui deus rex angelorum ego peccatrix...sine macula perducere ad ultum eternam. (differs from LqH I, 258, 273, etc.)
7. ff. *Conscienciam vidisi trepida et tepida omnitopiosis deus accedo...contra dyboli infestationes ffirmissima tutela. 42v. *Ave sanctissimum corpus nostri salvatoris, Ave precium mee redempciionis...suscipio in(i)terius. After Communion. Oration post communionem. *Gracias ago tibi domine deus meus qui me peccatricem sacrare (!) dignatus es...gaudia sunt semperiana iustorum. (LqH II, 286) *Cruor ex latere domini nostri...ad remedium anime mea in ultum eternam. *Quod orum sumptuum domine pura... fiat michi remedium semperium (cf. LqH II, 14). 43. *Percepcion caroris et sanguines tu...quum ego indigna...ad tutamentum mentis et corporis (LqH I, II, 16; II, 286). *Corpus tuum domine quod sumpsi et calix tuus...et sancta intraverunt sacramenta (cf. LqH II, 286). Deprecor te domine iehus christe ut per sancta sacramenta que sumpsi...saluator mundi iehus christe (cf. LqH II, 286). Domine iehus christe fili dei uii corpus tuum pro nobis crucifixum edifi...ad remissionem peccatorum meorum hic et in eternum (LqH I, 312). Purificent nos quossumus domine sacrae sacramenta que sumpsimus...sit uterum etque mortuorum fidelium remissio omnium peccatorum (cf. LqH II, 286). Orationes post communionem 43v. *Gracias tibi referimus domine sacro munere... De corpore christi O sacrum consolitum in quo christe... (RH 13677) V Panem de celo... R Omne delectamentum... Deus qui nobis sub sacramento mirabil... (RaW, II, 145, 394) Ps Deus miserere... Alla antipilona de corpore christi O quam suavis est domine... V Cibuiti eos... R Et de petra melie... 44. Fac nos quossumus domine diuinitatis tuo... Ps Laudate domum... Alla antipilona Exaltari tuo domine... V Memoriam fecit... R Etiam dedit... Oration Supplices te rogamus omnipotens deus... Alla oratio O salutaris hostia que celi pandis hostium... (RH 13681) V Posuit fines... R Et adipe frumenti... Oration Purificent nos... (as f. 43). 44v. Benedictio et claritas et sapiencia... Aue verum corpus christi natum ex maria virgione... (RH 23932) Non demeritorton qualitate confisa presumo...reddat te tribuenti salvator mundi. 45. Gloria in excelsis deo... (RH 7280) 45v. Domine iehus christe fili dei qui pro redemptione mundi...consolationem penitentiae concede. To the Virgin. De beata maria oratio O maria deus regnantium... 46. De celestis expectans curia...
8. ff. 46v-47. s. xiv. Benediction of palms.

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9. ff. 48-53v. s. xiv. Liturgy for death and burial: Burial office, for nun, noted, complete; litany for transit of nun (52), Thomas Aquinas follows Dominie, Louis is last confessor.
10. f. 54. s. xv/xvi(7). Formula for absolution of nun: Modus absolvendi sorores in articulo mortis...
11. ff. 55-61v. s. xiv ex/xv. Dominican Office of the Dead, noted items.
12. ff. 62-64v. s. xvi. Processional updates for Poissy in s. xv: Office of John the Baptist and Nativity of Virgin.
13. ff. 64v-67. s. xvi. Hymns (noted) Alma mater ecclesia age paule... (AH 34: 252) Nobilissime martiris virginis katherine Laudes resonant in cells sine fine...
14. ff. 67-70v. s. xvi ex. Late updates to processional. Processional offices for Sacrament and All Saints. De sacra. ad processionem R Homo quidam fecit coenam magnum... V Venite comedite panem meum... R Respiexit helias ad capacit suum subseinerium... V Si quis manuavit ex hoc pane... R Unus panis et unum corpus multi sumus... V O sacrum convivium in quo Christus sancitur... [Same liturgy added to ms Fitzwilliam 42.] In festo omnium S.S. R Summe trinitati simplici deo una divinitas... Praestet nobis gratiam delatas... Te sanctum dominum in excelsis laudant... Cherubin quoque et seraphin sanctus proclamant... Salvator mundo salva nos omnes... [Same liturgy added to ms Bowes 3, Lewis 7 and New York private coll.]

ff. 31, f. 54v, 71 ruled only.

Prayers common to other Poissy manuscripts are marked with * for Bodleian Rawl liturg f 35 and # for Barnard Castle, Bowes 8; Lkh = Lerouquis, Livres d'heures; RaW = Randall, Walters.

DECORATIVE SCHEME. Gold used in initials up to f. 30v only:
1. Start of book with Hours of Passion, matins: 5-line blue initial substands short ivy sprays in colours and gold (6-line spaces precede sext and subsequent Hours).
2. Start of Hours of Holy Cross: 4-line bicolour initial in gold and blue pen-flourished in blue and red.
3. Major items of Hours, Office of Dead, processions, etc: 2- or 3-line blue or gold initial pen-flourished in red or blue.
4. Minor items: 1-line pen-flourished initial as in 3 or calligraphic cadel (ff. 28-30v). Similar hierarchies based on red and blue pen-flourished initials persist thereafter until f. 67 (8-line space precedes rubric and 4-line space left for initial 'P' of Passion reading on f. 32).

OWNERSHIP. (1) s. xiv med. Liturgical celebration adapted at outset for use by nun at Poissy. (2) s. xix.


COMMENTS. Omission of the feasts of Corpus Christi and St. Louis from the first group of processional offices in this manuscript could imply that it is one of the earliest processions to come from Poissy, perhaps dating from the 1320s. All other compilations, including the relatively early Waddesdon Manor processional, datable to the 1330s, have these feasts. More likely, though, an earlier, out-of-date exemplar was used for the original transcription, and this part of the manuscript dates to nearer the mid century. This would be in keeping with the large-leaved ivy decoration which begins the Hours of the Passion on fol. 1, and the very stiff pen-flourishing of capitals in some sections. A second possibility is that the initials were added later, since in this section spaces have been reserved above ensuing Hours, presumably intended for miniatures. They were never filled; nor were the normal rubrics inscribed. The extensive range of prayers for private recital during the eucharist include a number which are common to another Poissy horae-processional from the same period (Oxford, Bodleian ms Rawl liturg f 35). The Hours transcribed here, however (the Hours of the Passion and the Hours of the Holy Cross), occur in no other manuscript known from the house.

Subsequent additions include processions for the Birth of the Virgin and John the Baptist, rituals which appear to have been celebrated only at Poissy. The final addition, made in the late sixteenth century in humanistic script, comprises newer processional offices which also occur in the Poissy processional Cambridge, Fitzwilliam 42 (added probably by the same hand) and Philadelphia, Lewis 7. The addition here is likely to have been contemporary with the surviving binding which is in the Parisian style associated with Pietro Duodo, the Venetian ambassador in Paris from 1594-1597 (Fig. 174). A similar binding protects a contemporary Book of Hours, now Baltimore, Walters Art Gallery W 283.

The numerous additions to this little book demonstrate that it was in use at Poissy over three centuries. One can suppose that it became very tattered, for the pages have been cropped right back to the script, presumably during its medieval rebinding since the present covers themselves seem complete at the outer edge. It is unillustrated, fairly simply decorated, and is difficult to use because of the lack of sequence.
imposed by the additions and the wide separation of noted and purely textual items for the one celebration. Nevertheless the late sixteenth century nuns must have valued the vellum manuscript with its gilt decoration since they had it covered in a fine gilt binding in the latest Parisian style.

1 Some fifty books bound in Paris for Duodo survive (L.-M. Michon, La reliure française, Paris, 1951, 85).


Paris, c. 1300

Vellum. 432 fols. 192 x 126 x 60 mm. Cropped.
A (marbled paper) B-E (new vellum) I (thin paper) 2-432 (fine vellum) F-I (as B) J (as A). Written in brown and black ink in a gothic liturgical hand, rubrics in red, longer instructions underlined in red. Long lines, 21 lines of text or 7 sets of words and music per page. Square notation on 4 red staves, with catch-notes. Text area: 136 x 96 mm ruled very lightly in brown. Partial collation: P; ii12; iii-ii12; v1ii10; ix3; x-xiii12; xi-xiii12; xv-xvii12; xvi-xviii12; xvi-xviii12; too tightly bound to distinguish gatherings after f. 368. A few catchwords. Folio missing after 423v (note on f. 182v that two folios are missing is incorrect; office for Peter and Paul is complete). Later additions of chant in archaising gothic liturgical script and French humanist script.

BINDING: Modern. Black leather tooled in gold.

CONTENTS
1. ff. 2-8. Dominican Antiphonary. Tonary, beginning 'Omnis canus...'; ending with instructions for writing and correction of noted choirbooks.
2. ff. 9-140v. Summer Temporale. Holy Saturday to 25th Sunday after Trinity; Dedication of a Church. Lacks Corpus Christi.
6. ff. 413v-420. Office of St. Louis (appended to original manuscript, different scribe and page layout). In festo beati Ludovici regis et confessoris. Antiphona. Nunc laudare Dominum... [AH 13:74].
7. ff. 421-432. Office of St. Louis (slightly later addition, original page layout). De sancto Ludovico rege et confessori. Ad vesperas. Ludovicus decus regnantium... [AH 13: 71]. (Lacks leaf that includes start of 1st nocturn.) At end of office in s. xviii hand is instruction 'Antienne de Benedictus et de Magnificat dans loctave se prend a loffice de St. Louis qui est devant celle cy'.

ff. 8v, 382v ruled only; ff. 383(a), 383(a)v, 413, 420v blank.

DECORATIVE SCHEME. Based on a consistent hierarchy involving historiated and decorated initials, alternating initials of decreasing size in scribal inks of blue and red, pen-flourished in opposite colour, and narrow calligraphic cadels.
1. Primary selected feasts: 6-line historiated initial extended into L-shaped border. Letters of blue or brownish-pink, detailed in white swirlwork and other patterns, finials in red, squared via burgundy or blue ground with gold trilobes and slight white detailing, surrounded by gold frame outlined in black then a fuzzy-edged viridian line. Borders, sometimes incorporating a dragon, formed via a broad vertical bar of gold, pink and blue sections, detailed in white, with small, spiky protrusions to left, then cusped and irregular geometric features which abruptly change shape and colour, ending in a compact ivyleaf spray.
2. Minor selections, start of hymnal: 6-line (one 3-line) initial decorated in simple but dynamic pattern of large ivy leaves on gold ground, extended into vertical border beside text.
4. Selected passages: 4-line pen-flourished bicolour initial, border as 3.
5. Responsory for 1st lesson, lauds antiphon, etc.: 2- and 3-line pen-flourished initial, border as 3.
6. Chant divisions: 2-line cadels with faces and birds' heads, internal decoration in black pen.
7. Verses: 1-line red or blue initial within line.

ILLUSTRATION. Original folio. All emphasised feasts are illuminated at responsory for 1st lesson of matins in squared initial (35-40 mm square). Pictorial matter sometimes overlaps initial.

f. 10. EASTER SUNDAY. Angelus domini descendit... Three Marys at tomb: Angel, seated on tomb of Resurrection, reveals its emptiness to three women while soldiers sleep below.

f. 50v. PENTECOST. Dum comperentur dies... Pentecost: Descent of Holy Spirit as dove to seated Virgin and Apostles.

f. 142. ANNUNCIATION OF THE LORD. Missus est gabriel... Annunciation to standing Virgin (faces very rubbed).

f. 153. PETER MARTYR. O petre sydus... Soldiers martyr saint who prays on knees beside his companions.

f. 167v. TRANSLATION OF ST. DOMINIC. Fulget decus ecclesiae... Translation of relics: Golden church-reliquary set high on pillars is blessed by bishops in front of Dominican friars while sick and crippled crouch beneath.

f. 171v. JOHN THE BAPTIST. Fuit homo missus... Baptism of Christ: Naked Christ baptised by John the Baptist while hovering angel holds gown (rubbed).

f. 213v. DOMINIC. Mundum vocans... Dominic on ladder: Saint stands on ladder held by two angels, and mounts towards blessing Christ and Virgin in heaven, flanked by buildings and friar at Brescia (rubbed).

f. 232. ASSUMPTION BVM. Vidi speciosam sicut... Dormition of the Virgin: Christ holds her soul, Apostles grieve.

f. 254v. NATIVITY BVM. Hodie nata est... Birth of Virgin: Anne in bed holds out swaddled child to female attendant.

PALETTE: Vermillion, burgundy, viridian, deep to lighter-mid blues, mid-grey, light greenish-grey, grey-black, gold, white, grey or black line.

BACKGROUND: Mainly gold; blue, red and white chequer pattern (Rau 53).

Illustrative pattern complemented by 6-line decorated initials in similar position in text for following feasts: Ascension (f. 4v); Holy Trinity (63); Peter and Paul (183v); Commemoration of St. Paul (192); Mary Magdalene (290); Michael Archangel (269v); All Saints (270) and for Hymn (383), and one 3-line: Augustine (241).

Addition made shortly after. Initial and border similar to above, but letter lacks viridian surround and is differently placed in text:

f. 413v. LOUIS. Hymn: Gaude mater ecclesiae... Enthroned King Louis, bearded, holds hand of justice and sceptre; border terminates in Dominican nun-hybrid who looks down towards saint.

PALETTE: Crimson, vermilion, blue, grey, viridian, black, gold.

BACKGROUND: Gold fleurs-de-lys within blue diaper (cf. Rau 80a).

OWNERSHIP. (1) c. 1300. Made for Dominican house, probably Poissy. (2) s. xiv in. f. 413v. Dominican nun-hybrid depicted with added office of St. Louis, (3) s. xvi and later, f. 8. Added Compline chant Scores sobrie estate... (4) s. xix(7). f. 1v. Description of manuscript in French. (5) 1876. f. A. Purchased of B. Quartich (Bragg's Safe Lot 11) 1.7.1876.


COMMENTS. The offices for the Annunciation, Translation of St. Dominic and St. Augustine in this manuscript are among those totum duplex feasts that name the first vespera psalm Laudate pueri, an essential item in the liturgy of a feast of this rank. But the feasts of John the Baptist, Mary Magdalene and Peter and Paul, which the Dominican Chapter General raised to totum duplex in 1298-99-1300, lack this liturgical element. A production date around the turn of the century which such an omission indicates is supported by the Parisian decorative and illustrative style that Vitzthum considered to be influenced by late Honoré. The addition of an office of St. Louis (1298-1300-01), in a decorative style which shows it to be almost contemporary with the book's manufacture, further helps to establish the c. 1300 date. Importantly, too, the inclusion of a Dominican nun in the illumination of this feast shows that the antiphonary was made for use in a female house. There seems little doubt that this was Poissy, where the association of nun and monastic patron saint had a special significance. It is likely therefore that this antiphonary (and no doubt a matching winter volume that has not survived) was part of the founding commission initiated by Philippe le Bel in 1298. The volume was, moreover, historiated in the same workshop which illuminated other manuscripts from this period, in one of which the very rare, early
rhymed office for St. Louis, Nunc laudare, also occurs (Rouen Y233). The group is discussed in Chapter 2.

Small items, including chant rendered in the feminine and instructions concerning the octave of St. Louis, were later added, the last in an eighteenth-century hand. It is almost certain, therefore, that the book was in use at Poissy some 500 years after its production. Since the liturgy was by no means fully updated and new feasts ignored, its later function must have been limited. The very finely worked volume was perhaps reserved at this period for special occasions, or else used for teaching.

23. London, British Library, Add. ms. 32,579

Readings on John the Baptist—Testament of the Twelve Patriarchs—Gérard de Frachet: Vitae Fratrum.

Paris, s. xiv in.

Figs 8, 31

Vellum. 204 fol. 335 x 225 x 50 mm. Considerably cropped.

A (paper) I-204 (flawless vellum) B (as A). Written in large gothic liurgical hand in brown and black inks, rubrics in red. Two columns, 30 lines per page. Text area: 240 x 143 mm ruled in fine brown line. Collation: i-12; ii-12; iii-12; iv-vi-12; vi-vi-12; vii (folio cancelled after f. 68); viii-x-vii-12; xvii-4; xiv-2. Some catchwords, almost all quires forming arcus 1-3 marked [cor[e]ctus] at lower centre of final folio. Stresses marks probably added by original scribe; ff. 1-83; 99r-103; 229. Lessons for St. Vincent added in s. xv hand with spaces left for rubrics and 2-line initials.

BINDING: Modern (British Museum).

CONTENTS


3. ff. 69-200v. Gérard de Frachet: Lives of the Dominican Brethren. Preceded by introductory letter from Humber of Romans who ordered the compilation as Master General in 1256. The work is divided into 5 parts, the last concluding with a brief chronicle of the years 1203-1254 (Chronica ordinis). Each part begins with a Table of Contents. Epistola venerabilis patris fratris humberti magistri ordinis fratrum predicatiorum de libello seu tractatu qui intitulatur vita fratrum. Dilicet in dilecto dei fratribus predicatioribus universis…Incipit liber. Libellus iste quod vitam fratrum intuitori potest…Quod domino nostro ordinem fratrum predicatiorum impetravit a filio. Fuit ante institutionem ordinis fratrum predicatiorum monachus quidam…prioris domino Ugone cardinali qui magister sus fuerat cum eodem proposito concurrente. [Fratris Geraldi de Fracheto, Vitae Fratrum Ordinis Predicatiorum, ed. J. J. Berthier, MOPH, 1, 1896. Some omissions and some differences in the Chronica ordinis from second redaction given by Berthier, although in essence the same, and as Chronica et Chronicorum exerpta historia ordinis predicatiorum illustrantia, ed. B. M. Reichert, MOPH, 7, 1904.]


DECORATIVE SCHEME. Inconsistently applied hierarchy based on diminishing size of alternating blue and red pen-flourished initials, and two pages with historiated initials.

1. Beginning of book (readings of John the Baptist) and marking his death: 6- and 7-line historiated initials, of blue or pink detailed in white stripwork, squared via magenta or blue ground with white detailing, surrounded by narrow gold frame outlined in black, extended into L- or T-shaped border via a narrow vertical bar of gold, pink, red and blue sections with gold ivyleaf projections, terminating in a branched ivyleaf spray.

2. Major sections in art. 1, beginning of art. 2, text of prologue and beginning of each part of art. 3: 3- to 7-line bicoloured initial, pen-flourishing prolonged into a page-length 1-border.

3. Chapters (art. 2 and 3): 2- and 1-line pen-flourished initials.

4. Note (art. 1) and list of chapters (art. 3): "marks alternately red and blue.


6. Capitals touched in red.

Running headings at top of pages of art. 2 indicate Part number in letters alternately blue and red.
ILLUSTRATION. Within initial (sides 40-50 mm).

f. 1. Introductory word in text (beginning of life): Fuit in diebus... Baptism of Christ: Naked Christ baptised by John the Baptist while hovering angel holds gown (rubbed).

f. 28. Introductory word in John Chrysostom's sermon on the beheading (beginning of sainthood): Hodie nobius carissimum... Beheading of John the Baptist: Saint beheaded by swordsman as he leans from prison window.

PALETTE: Blue, grey-blue, viridian, yellow-brown, vermilion, cherry red, light pink, deep grey, white, gold.

BACKGROUND: Burnished gold.

OWNERSHIP. (1) s. xvi. f. 1. 'Iste liber est sororum eccl. besti Ludovici de Pissiaaco.' (2) s. xvii. f. 204. 'Ex bibliotheca fratum praedicatorium de Pissiaaco.' (3) s. xviii. f. 203v. Note in French concerning previous misbinding. (4) s. xix. f. A. Illegible signature followed by date 18[.]S. Underneath: 'Purchased of B. Quarich 11 July 1885.'


COMMENTS. This manuscript has been prepared from fine quality vellum with a certain degree of effort. On almost every page the scribe has scraped away three to four errors and carefully inserted the correct text. The moderately large page-size, and large, clearly legible script points to a compilation designed for public reading. In keeping with this purpose stress-marks have been added to ensure correct pronunciation by rostered weekly readers who were not necessarily very familiar with Latin. Since the colour of the ink and its changing intensity with the stroke are similar to the scribe's punctus elevatus, these too may be considered part of the book's design. They are incomplete, however, covering all of art. 1, neglecting art. 2 and in art. 3 completed for most of part 1 and the first half of part 3.

Running headings, numbered tituli that are also tabulated, and logical textual division (of the Dominican history in particular), allow the user to find a specific section of the text with relative ease. Yet the large number of original errors, their time-consuming 'invisible mending', the addition of stress-marks and an unaccountable variation in size of the large pen-flourished initials all suggest that the book may not have been a commercial production. The scribe's work was checked against exemplars for correctness, a requirement (by no means always met) for Dominican texts. There is no indication that the manuscript was at Poissy until the fifteenth century. Nevertheless, it is likely that it was made for the monastery, for public reading by one of the nuns to her hundred or so sisters, and that it was one of the carefully prepared, modestly illuminated books on fine vellum with which Philippe le Bel endowed his new foundation, whose production he entrusted to the Dominican fathers in Paris. This probability is strengthened by the concentration on John the Baptist in the manuscript, not a saint especially closely associated with the Dominicans outside the liturgy, but who was honoured with a procession at Poissy and whose relics were enshrined in the church at an early date.¹

Only the Baptist readings are illustrated, firstly at the beginning of the manuscript and also in a second depiction, apparently at the expense of any rendering of the events associated with early Dominican history in the Vitae Fratrum which follows. The two pictures are stock renditions of the Baptism of Christ and Beheading of John the Baptist in a careful, though slightly stolid and somewhat ingenious Parisian style. The imagery, as that of other reading books made for the nuns at Poissy by the Dominicans in Paris, is iconographically the same as that used in the nuns' liturgical manuscripts.

As the book is incompletely inscribed with stress-marks and none has been added, it can be queried whether all the texts were actually read at Poissy. It appears that they were since here and there textual abbreviations have been expanded in the margins, for instance Æ is amplified to antiphone on fol. 83.

The manuscript is further discussed in Chapter 2.

¹ An altar dedicated to John the Baptist was ritually cleansed on Holy Thursday in the Church of Saint Louis; a procession in the saint's honour was not part of the general Dominican liturgy. It may be appropriate to note here, too, that a century later duc Jean de Berry gave the nuns a large ivory altarpiece depicting the lives of John the Baptist and John the Evangelist to either side of the Passion of Christ (see Chapter 4).

Processional, Dominican (Poissy). Noted.

Paris or Poissy, s. xvi 1/2

Fig. 113

Vellum. 82 fols. 177 x 125 mm. Fragmentary.

1-82 (Moderately fine, good quality vellum). Written in black ink in a large, sure gothic liturgical hand, rubrics in red. Long lines, 20 lines of text or 6 sets words and music per page; square notation on 4 red staves, with catch-notes. Text area: 120 x 75 mm., ruled in brown. Collation: i-ii 3 (fols 3-10 single leaves); iii 4; v; vi 5 (fol. missing after 29v and 33v); vii 2; viii 2; ix 2 (fol 47 single leaf); x 2; xi 2; xii-xiv 4; xiv-xvi 7; xvii-xviii 4. Folios removed from almost all gatherings (each originally of eight folios); manuscript reconstructed so that bifolios or leaves are now mounted on a modern stub. Stress-marks and various later corrections added to text of sermon (ff. 41-46v).

BINDING: Modern, page edges gilt.

CONTENTS

ff. 1-82. Dominican Processional for nun's use at Poissy in s. xvi., Feasts marked with asterisk begin and end imperfectly. Purification BVM*; Benediction of Ashes* (ff. 4); Palm Sunday* (ff. 6); Maundy Thursday: Cleansing of altars, responsories and versicles (ff. 11, lacks beginning and two sections within), antiphons and prayers for specific altars at Poissy (ff. 17, lacks two sections within series), Mandatum (28v, two folios missing within), readings (35v), instruction specifies nuns; Good Friday (46v) with Passion reading, John 18-19 (54), Adoration of Cross (60), instructions in masculine; Kyries for Holy Week (66), instructions specify nuns; Easter Sunday and next two days (68, begins imperfectly); Ascension (69v, completely missing, only rubric remains); Corpus Christi (70, lacks beginning); John the Baptist* (72v, rubric precedes last first folio); Dominic* (74); Assumption* (75, folio also missing after 75v); Louis* (78); Nativity BVM* (80).

DECORATIVE SCHEME. Remaining ornamentation consists of a careful hierarchy of different-sized finely worked scroll initials in grisaille with floral attachments, shaded in darker and lighter grey with white highlights. These are given a secondary 'shadow outline' in red and placed against a squared liquid gold ground outlined in black. Further embellishment in colour is on the gold ground: strawberry motifs in pink with gold-shadowed dots as hairs; pansies in blue and buff; red or grey flowers; green leaves in two different shades.

1. Beginning of feasts: all folios removed.
2. Beginning of major sections within feast: 6-line ornamented grisaille initial (ff. 17v, 47).
3. Start of long reading texts: 4-line ornamented grisaille initial
4. Responsories, antiphons, etc: 3-line ornamented grisaille initial.
5. Prayers: 2-line ornamented grisaille initial.
6. Capitals touched in yellow.

OWNERSHIP. s. xvi. Made for use by nuns at Poissy: 'Ordo altarium abluendorum in cena domini. in ecclesia beati Ludovici de pystiacio' (f. 17); Instructions for 'sororibus', 'sorores' (ff. 41, 66).


COMMENTS. This now fragmentary processional is of the finest workmanship. The particular care accorded its hierarchical design is matched by the implementation, the large, clear text being illuminated with grisaille and coloured initials of excellent execution. Since the start of every feast was later removed it is more than likely that each was introduced by an illustration. The remaining introductory rubrics are placed on the lowest line of the preceding page, indicating that each illustration, probably a miniature, began a new page. The only text marked with stress-marks — the sermon to be read from the pulpit in church on Maundy Thursday after the mandatum ceremony — has received as well a number of minor corrections probably in the sixteenth and seventeenth centuries. This suggests that the manuscript remained in use at the monastery into this period at least and that it was this particular volume which was regularly used by the non-deacon who read the sermon. Possibly it was specifically set aside for use by the holder of this monastic office. It is discussed further in Chapter 5.
25. London, British Library, Egerton ms 2601


Poissy, s. xvi 2/4 (after 1524-30)  Fig. 115

Vellum. 149 fols. 177 x 117 x 21 mm.

1-149 (fine, white, flawless vellum) A (paper). Written in black ink in a strong gothic liturgical hand, rubrics in red. Long lines, 21 lines of text or 7 sets words and music per page; square notation on 4 red staves, with catch-notes. Text area: 100 x 59 mm, ruled lightly in red. Collation: P° (lacks first three); ii7 (fol. excised after f. 8); iii7 (lacks first); iv-xix8; xx3. Addition (s. xvii): Index of sequences on f. A.

BINDING: Modern.

CONTENTS

1. ff. 1-9v. Processional Offices. Begins abruptly with offices peculiar to Poissy: John the Baptist, Nativity of Virgin (4v); Reception of novice (7v); Ad novicam recipiendam. Benedictio vestimentorum, profession of nun (rubric only, chant omitted) De sancta agnese. R.

2. ff. 9v-12v. Votive Mass against the plague (follows as if signalled by preceding rubric): Recordare domine testamentum...


DECORATIVE SCHEME

1. Major divisions: removed.

2. Other divisions: 3-line decorated initials, loosely alternating red and blue with crosses or meander pattern on main stem in white, with infill of ivy-foliage in blue, reds and green on gold ground, attached to vertical bar in blue with medial white line, ending in short ivyleaf extensions and gold pointed finials.

3. Textual emphases: 2-line initials, similarly decorated.

4. Minor emphases: 1-line initials alternately blue and gold, pen-flourished in red or blue.

5. Mass divisions (ff. 9v-12v only): 3-line cadels touched in yellow.

6. Other items: 1-line initials touched in yellow.

Line endings (rare) in blue and gold.

OWNERSHIP. s. xvii. Front pastedown. (1) Ownership inscription in bold hand: 'Sr. Françoise Le Conte de Dracqueville' (2) 'Hennequin' (3) Delivery note in spidery hand: 'Cly livre avec un autre de messa(s) doit estre receuvoir aux Dames de Melleville et de Hennequin religieuse(s) de Poissy et qui une lesege prester(?) fut les faire un de (nuestra dame)'. (4) s. xix. Above s. xvii inscriptions: 'W. H. James Weale (mod)'. Beneath: 'Purch'd of W. H. J. Weale Esq 14 Jan 1882'.


COMMENTS. This manuscript and the processional-proser Cambridge, Fitzwilliam Museum, McClean ms 63 are written in a closely similar hand (Figs 114 and 115). The identical prosar texts include sequences for the Dominican Antoninus and the Invention of the Cross, so the production of both post-dates the saint's canonisation in 1524 and the upgrading in 1523-25-30 of the latter feast as titum duplex, because at this rank a sequence was required to be sung during mass. The present manuscript was doubtless written first since these two sequences — added here at the end — occur in the Cambridge manuscript in correct liturgical order. It is likely to have been illustrated, at least on the folio missing at the beginning of the prosar, for the imperfect beginning, 'mirum commercium...' occurs on the second line of the second folio in the illustrated Cambridge prosar, whose textblock size and design is identical with this. Though the manuscript begins without special embellishment it is logically complete in itself, but it could once have included all the processional offices in earlier gatherings now lost or deliberately removed by a later owner. If, however, it only ever included the present processional offices then this section was probably written to supplement a processional already in existence, one that lacked the feasts of John the Baptist and the Birth of the Virgin which had been added to the Poissy celebrations in the fifteenth century.

The volume was still in use in the seventeenth century when owned by the nun Françoise le Comte de Dracqueville who had entered in 1640 and was a Council member in the 1670s and 80s. In 1693 she inherited her own 'infermerie', and may have died in that year since in July she was no longer on the
London

Council. 3 Around this time the manuscript was sent out of the house, perhaps for rebinding, and the inscription on the pastedown tells us that it, together with an accompanying book for the mass (perhaps a gradual or missal), was to be delivered to the nuns Melleville and Hennequin; Hennequin has signed above the note. 4 Anne le Doux de Melville was professed in 1655 and died at Poissy in 1733. 5 In 1673, as chantress, she purchased folios containing the offices of newly-canonicalised saints. 6 Her younger contemporary, Susanne Hennequin (d'Ecquevilly), entered Poissy as a child, was professed in 1667 and died in 1724. 7 She held the highest positions in the monastery since she acted as 'mère vicaire' in 1716, 8 and could have been sacristan or subpriorress when she took delivery of the book. She, rather than a younger niece of the same name, also transcribed the information from old monastic records which is now Paris, BN fr 3009; the signatures in the two volumes are identical.

The manuscript is further considered in Chapter 5, with the Cambridge processionals and others made and decorated at Poissy during the same period, and in Chapter 6.

1 Not St[elugne]r François Le Comte de Dracqueville as stated in Husmann, Tropen, 155.
2 Yvelines, 73 H 3, Vows 1632-1660; 73 H 126, Inquiry into affairs, 10 Jul 1679; Paris, Archives Nationales, L 1084, Antiquitez du royaune monastere de St Louis de Poissy. Le Priére des Dominicains de St Louis de Poissy: Bail du bue... 8 Jul 1682. Droit de voûte par bateau 23 Apr 1682.
3 Yvelines, 73 H 19, Accounts 1693; Paris, Archives Nationales, L 1084, Antiquitez... Le Priére...; Droit de voûte par bateau 27 May 1693.
4 I am indebted to Dr. Christopher de Hamel who kindly deciphered and interpreted the inscription for me.
5 Yvelines, 73 H 3, Vows 1632-1660; 73 H 21, Accounts for 1733.
6 Yvelines, 73 H 18, Accounts 9 Jun 1673 - 3 Dec 1673.
7 Yvelines, 73 H 17, Accounts 1653; 73 H 4, Vows 1660-1690; Santa Sabina, XII 30500, nos. 149-150; Yvelines, 73 H 21, Accounts 1733.
8 Santa Sabina, XII 30500, no. 239.

26. London, British Library, Egerton ms 3037


Paris, c. 1336 - 1348

Fig. 42, 56, 65

Vellum. 272 fols. 211 x 138 x 38 mm. Heavily cropped.

A, i-i (paper) ii-iv (thick vellum) 1- 272 (fine flawless vellum) B (paper). Written in brown ink in gothic liturgical hand using two sizes of script, rubrics in red, calendar emphases in gold, blue, purplish-red and red. Square notation on 4 red staves, with catch-notes. Double columns (42 mm), 30 lines of text or 10 sets of words and music per page. Text area: 152 x 94 mm (ff. 230-231 v only: 157 x 96 mm, 32 lines per page), ruled in brown (ff. 1-229 v), red (230-235 v) and yellow-brown (256-end). Calendar: 4 columns, 32 lines per page, text area: 175 x 105 mm (ruling: 165 x 96 mm). Partial collation: 5, ii-xii6; iii-vii8; xx-xxi8; xxii; manuscript too tightly bound to ascertain final gatherings. Numerous catchwords. Vestiges of contemporary numbering of appended pages at centre of upper margin: ff. 266-271 as xii-xviii, ff. 230-231 as xx-xxi (these locations are referred to where name of feast entered in margin of main text). Imagery in earlier gatherings is now extremely 'muddied' or greyed and difficult to discern. Other additions have been made to original manuscript.

BINDING: Modern red morocco (British Museum).

CONTENTS
1. ff. 1-6v. Dominican Calendar appropriate to s. xiv 24/4. In original hand: Thomas Aquinas and other Dominican saints; Mariast: 3 lessons (16 June); Vincent: semi-duplex (22 Jan). Added to original entry: Dedication of Church of St. Louis at Poissy (12 Feb); Louis: totum duplex (25 Aug); the four Dominican anniversaries (Fathers and Mothers, Graves in Dominican cemeteries, Benefactors, Dominican friars). Slightly later changes include adjustment of feast of St. Vincent to totum duplex (after 1348), additions of Adalbert (after 1355), Procopius (1355), etc.
2. ff. 7-152v. Dominican Missal. Temporale from 1st Sunday in Advent to 25th Sunday after Trinity, noted prefaches (96), Canon (f. 102); includes Corpus Christi (f. 127). Anniversary of Dedication of Church (f. 151v). f. 152v. Finit temporale missalia ad usum predicatoreum.
3. ff. 153-213v. Sanctorale from Andrew to Vitalis and Agricola, including Thomas Aquinas (f. 167v), Peter Martyr (f. 171), Translation of St. Dominic (f. 175v), Dominic (f. 192v) and Louis (f. 198).

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5. ff. 230-231v. Near-contemporary addition in similar hand. Upgrading of Sanctorale with proper items for Servatus, Alexis (same text expanded), Martial, Martha, Wenceslas, Edward and 11,000 Virgins.

6. ff. 232-236. Later addition. Masses for Maria de Pietate, Vincent Ferrer (1456), Catherine of Siena (1462), Adalbert (1355), Ives, Procopius (1355) and Anne (after 1465).


8. ff. 239v-255v. Rituale for Ash Wednesday, Palm Sunday; Holy Thursday; Passion readings for Good Friday.

9. ff. 256-272. Earlier hand. Exultet and Adoration of Cross (noted); Benediction of candles and palms; readings for Holy Thursday.

f. 272v ruled only.

DEORATIVE SCHEME. Complex hierarchy of small rectangular miniatures; historiated and decorated initials in combinations within U-shaped decorated bars extended to full borders with ivy foliage and some dragon terminals; bicolour and alternating blue and gold initials pen-flourished in either red or blue. Decorated initials filled with vine foliage, sometimes with a dragon, or oak leaf design.

1. Highest emphasised feasts and Canon (16): Miniature; historiated and decorated initials (Easter Sunday); miniature and historiated initials (beginning of missal at Advent); or miniature and decorated initial with border. The two opening feasts have additional bas-de-page illustration.

2. Emphasised feasts (?): Historiated initial with border.

3. Further selected feasts and Sundays: 3-to 6-line bicoloured pen-flourished initials.

4. KL of calendar, beginning of prefaces: 3-line pen-flourished initials.

5. Beginning of mass items: 2-line pen-flourished initials.

6. Litany, divisions within prefaces, cues in smaller script, etc: 1-line pen-flourished initials.

7. Capitals touched in yellow (red from f. 230).

Line endings in litany of blue and gold.

ILLUSTRATION. Miniatures, 7- to 14-line square or rectangular with sides 38-74 mm, are surrounded by pink and/or blue panels with white tracery, inside a narrow gold frame edged in black. 3- to 8-line (16-40 mm approx. square) historiated initials are alternately pink or blue, with some vermilion finials, infilled to square shape in opposite colour, tracery and gold frame as miniatures.

f. 7. 1ST SUNDAY IN ADVENT 8-line miniature above rubric. Priest raises soul before altar containing book and chalice, God blessing while holding book in cloud above. Introt: Ad te levavi... 7-line initial. Nimbed figure with tonsure seated before book on lectern. Bas-de-page: Dog chases rabbit.

f. 16. NATIVITY OF CHRIST, 3rd mass, daytime. 8-line miniature beneath rubric. Nativity: Virgin lies in bed, Joseph seated at foot resting on staff and regarding herwisfully. Child above her head on altarlike manger with ox and ass behind. Introt: Puere natus est... 7-line decorated initial. Bas-de-page: Dog attacks a stag while rabbits escape into burrow.

f. 19. EPIPHANY. 7-line miniature above rubric. Adoration of the Magi: Three Magi with gifts approach seated Virgin and Child who takes his gift from eldest Magus, kneeling in front, while second stands centrally, pointing to star within cloud above. Introt: Ecce adventi... 3-line decorated initial.

f. 102. CANON OF MASS. 8-line miniature preceding text. Ecclesia et Synagoga: Ecclesia holds chalice and sceptre beside Synagoga who, her own banner breaking, bends to place books in flames. Teigitur... 7-line decorated initial.

f. 104. EASTER SUNDAY. 11-line miniature beneath rubric: In die pasche resurrecensionis. Noli me tangere: Magdalen kneels, beseeching resurrected Christ. 8-line miniature beneath rubric instruction: Officium finto canone missa. Resurrection: Christ triumphant, carrying cross-sceptre and blessing, steps out of tomb amid sleeping soldiers. Introt: Resurrexi et adhuc... 7-line decorated initial.

f. 115. ASCENSION. 10-line miniature beneath rubric. Ascension: Standing Virgin and disciples carrying books look up and gesture towards feet of Christ disappearing into cloud. Introt: Viri galilei... 7-line decorated initial.

f. 119v. PENTECOST. 8-line miniature beneath rubric. Pentecost: Holy Spirit as dove descends from cloud to Virgin and apostles, seated to either side of a golden altar. Introt: Spiritus domini... 8-line decorated initial.

f. 126v. HOLY TRINITY. Introt: Benedicta sit... 8-line initial. Throne of Grace Trinity: Crucified Christ held by seated Father, dove between the two whose beak meets mouth of Son.

f. 127. CORPUS CHRISTI. 8-line miniature beneath rubric. Priest raises host before altar, an acolyte kneeling with candle behind. Introt: Cibavit eum... 7-line decorated initial.

f. 151v. ANNIVERSARY OF DEDICATION OF CHURCH. Introt: Terribilus est... 5-line initial. Bishop dedicates altar, blessing, with flabellum (?) in other hand, before nimbed acolyte who carries crucifix and Thurifer (or situla).

f. 153. VIGIL OF ST. ANDREW (First item in sanctorale). 8-line miniature beneath rubric. Martyrdom: Saint is tied to diagonal cross. Introt: Dominus secus... 3-line decorated initial.
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