f. 163v. PURIFICATION BVM. 8-line miniature beneath rubric. Presentation of Christ: Simeon takes blessing Christchild from Virgin, holding him over altar, while handmaiden carries candle and basket with doves. Introt: Suscepimus deus... 3-line decorated initial.

f. 168v. ANNUNCIATION. 8-line miniature beneath rubric. Annunciation: Angel with scroll kneels before standing Virgin who carries book and holds up hand. Introt: Recentum... 4-line decorated initial.

f. 175v. TRANSLATION OF ST. DOMINIC. Introt: In medio ecclesie... 8-line initial. Standing saint wearing Dominican habit holds book.

f. 181. NATIVITY OF JOHN THE BAPTIST. 7-line miniature beneath rubric. Standing saint with agnus Dei: Holds cross over lamb on paten which he carries. Introt: De venite mater... 7-line decorated initial.

f. 183. PETER AND PAUL. Introt: Nunc scio vere... 7-line initial. Standing saints hold attributes and books.

f. 187. MARY MAGDALENE. Introt: Gaudeamus omnes... 3-line initial. Noli me tangere (as f. 104).

f. 193. DOMINIC. Collect: Deus qui Ecclesiast... 7-line initial. Dominic on ladder: Saint in Dominican habit supported by angels, on a ladder held from above by an arm on either side.

f. 196. ASSUMPTION BVM. 8-line miniature beneath rubric. Dormition of Virgin: Christ holds soul of Virgin, who lies in bed surrounded by disciples. Introt: Gaudeamus omnes... 7-line decorated initial.

f. 198. LOUIS. Introt: Gaudeamus omnes... 5-line initial. Bearded King Louis in blue cloak decorated with gold fleur-de-lys stands holding main-de-justice and sceptre.

f. 200. NATIVITY BVM. 8-line miniature beneath rubric. Birth of Virgin: Anne in bed gestures to maid who bathes baby Mary in a half-barrel. Introt: Gaudeamus omnes... 7-line decorated initial.

f. 204. MICHAEL. ARCHANGEL. 14-line miniature beneath rubric. Archangel combats devil: Stands on dragon, resting Crusader shield on it as he thrusts his sword into its mouth. Introt: Benedictice Domino... 3-line pen-flourished initial.

f. 209v. ALL SAINTS. 7-line miniature beneath rubric. Five bearded saints stand holding books. Introt: Gaudeamus omnes... 7-line decorated initial.

PALETTE: Extensive colour mixing and attempts at 'shot' fabrics. Blues (light to dark black-blue), vermillion, rust red, pink, mauve, straw yellow, ochre, beige, brown, chrome ochre green, grey, dark grey, grey-blue, pinkish-grey, grey-purple, grey-blue, red-grey, red-blue, white, gold (sparingly used), black and brown line.

BACKGROUND: Range of cross and square motifs on chequered grounds mainly of pink or blue, or smaller designs (cf. Rau 750, 75b etc) in gold, blue red and white.

OWNERSHIP. (1) S. iv 2/4. Made for Dominican nuns at Poissy: Dedication on Feb 12 added among a number of corrections to inadequate calendar; feminine formulae in later text. (2) 1880 and later. Unused leaves. Unreadable name, shelfmark and information concerning manuscript.


COMMENTS. Some confusion attended the making of this manuscript. The original entries in the calendar omit the mandatory Dominican commemorations as well as the feast of St. Louis, while the original litany for Holy Saturday includes Olaf, Heincul (? and Ladiislas in addition to the normal Poissy litany for the period. The inadequacies appear to have been soon rectified with the addition of omitted feasts, plus the Dedication of the Church at Poissy, and the cancellation of intrusive litany items. Despite the initial anomalies, the finely illustrated Parisian manuscript which emphasises the patron Saint Louis was doubtless destined for use by the priest officiating for the nuns at Poissy. Feminine grammatical forms and liturgical directions specifying nuns occur in the ritual associated with Ash Wednesday, Palm Sunday and Holy Week celebrations. The original, illustrated text can be dated liturgically to between 1336 and 1348, for the same reasons as the contemporary breviaries ms Arsenal 107 and 602-3. Early additions to the original manuscript appear to have been made before the book was illuminated since the border on fol. 175v is interrupted by the direction 'Officium sancti Servatii quare in fine libri.xx', a further indication of the rather piecemeal manufacture of the book. A more extensive insertion concerning the feast was made in the later fifteenth century.

This is the second missal known to have been made for the nuns' choir at Poissy. The earlier (ms Garrett 41) must still have been in use when the new missal was made since it received its second updating at about the same time. This matter and a further consideration of the present manuscript, with its complex decorative scheme and late Pucellian-influenced illustrative style, are considered in Chapter 3 in concert with other contemporary commissions fulfilled in Paris for the nuns' choir.
27. London, Private coll. (Sotheby's 4.6.74, lot 2919)

Breviary. Dominican (Poissy).
Paris, c. 1332 - 1336

Figs 46-51, 57, 63, 67

Vellum. 508 fols. 215 x 144 x 65 mm.

A. 1-508 (fine vellum). Written in black and brown ink in a gothic liturgical hand using two sizes of script, rubrics in red, longer liturgical instructions in black ink underlined in red, calendar emphases in gold, blue and red. Double columns (41 mm), 26 lines per page. Text area: 127 x 90 mm, ruled in light brown. Calendar: 5 columns, 32 lines per page, 128 x 90 mm. Collation: f6; ii-xxvii12; xxi13; xxii-xxiv12; xxv2; xxvi-xxxxix12; xxxix13; xl-xliv12; xlv6. Catchwords almost complete. Later additions to calendar repeated in margins of sanctorale (s. xvi); other added items (early s. xvi).

BINDING (restored). French medieval blindstamped brown leather over wooden boards sewn on 7 thongs; wide border panel encloses three vertical strips, each outlined with 3-4 ruled fillets and containing a series of repeated rectangular tools (a) thistle design; border (b) two different sized 4-petalled flowers in lozenges; lateral strips (c) strapwork design: inner strip.

CONTENTS

1. ff. 1-6v. Dominican Calendar for use at Poissy appropriate to s. xiv 2/4. Includes Dedication of Church of St. Louis at Poissy (12 Feb); Thomas Aquinas among Dominican saints; Louis: tutum duplex (25 Aug); Servatius: 3 lessons (13 May); 11,000 Virgins: tutum duplex (21 Oct). Added Inter: Feast of St. Martial (1336) and other saints.
2. ff. 7-94v. Ferial Psalter, Canticles and Litany appropriate to s. xiv 2/4.
3. ff. 95-284. Temporale preceded by liturgical instructions, from 1st Sunday in Advent (96v) to 25th Sunday after Trinity (278), including Corpus Christi (231); Dedication of a Church with liturgical instructions (279v).
4. ff. 286-488. Sanctorale preceded by liturgical instructions, from Andrew (291v) to Saturninus (488), including Thomas Aquinas (341v), Peter Martyr (357v), Translation of St. Dominic (367v), Dominic (406v) and Louis (422).
6. ff. 506v-508. Later addition: Prayers etc. in Latin, introduced in French.
ff. 284v-285v are ruled only.

DECORATIVE SCHEME. A complex hierarchy using historiated and decorated initials, bicolour and alternating blue and gold initials pen-flourished in red or blue. Historiated initials are loosely alternating mid-blue and brownish pink, some with vermilion finials, infilled to square shape with opposing shades of (1) carmine and richer blue, ornamented with white tracery and contained within a gold frame edged in black (2) same colours as initials, with very fine, precise white tracery detail, the square edged in black line. These support Lr., Lc. or L-shaped bar borders terminating in ivy-leaf design or occasionally a dragon or a human head, infrequently with one to three birds in foliage. Decorated initials (ivy-foliage) support lesser bar borders when alone on a page, or ivy leaf extensions when close to other embellishment.

1a. Psalter opening: Historiated initial with U-shaped bar on opening page extended to form full border around text and further illustration at bas-de-page.
1b. Highly emphasised feasts (16): Arrangements of one or two historiated initials in conjunction with decorated and/or bicoloured pen-flourished initials-borders.
2. Other psalter divisions (7) and other major feasts (3): Historiated initials-borders.
3. Further selected feasts: 3- to 4 -line decorated initials-borders.
4. Text divisions and lesser selected feasts: 4- to 6-line bicolour pen-flourished initials.
5. KL of calendar: 3-line pen-flourished initials.
6. Beginning of other psalms, capitula, hymns, lessons, responsories, prayers etc: 2-line pen-flourished initials.
7. Psalm and hymn verses, cues in smaller script: 1-line pen-flourished initials. ¶-marks similar.
8. Other capitals: cedels touched in red.
Line endings in litany of blue and gold.

ILLUSTRATION. Emphasised feasts are generally illustrated within 4-8 line initials (25-40 mm square) usually at item which immediately follows rubric, with further embellishment by decorated initials at the 1st
lesson for matins and/or its responsory, but the pattern is not consistent. The feast of St. Louis is unique in containing two historiated initials.

f. 7. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: Beatus vir... 8-line. David seated on lion-throne playing harp (rubbed). Bas-de-page: David whirls sling shot towards heavily armed Goliath.

f. 19. MONDAY MATINS: Dominius illuminatio mea... 6-line. David, kneeling in prayer, anointed with horn of oil by Saul.

f. 26v. TUESDAY MATINS: Dixit custodi... 5-line. David on knees pointing to mouth, God above in cloud.

f. 34. WEDNESDAY MATINS: Dixit insipiens... 6-line. Fool with club bites large round wafer, God above in cloud.

f. 41. THURSDAY MATINS: Salvum me fac... 6-line. David half-submerged in water, God above.

f. 50. FRIDAY MATINS: Exultate deo... 6-line. David playing carillon. (rubbed)

f. 58. SATURDAY MATINS: Cantate domino... 6-line. Three Dominican nuns sing at lectern.

f. 66v. SUNDAY VESPERS: Dixit dominus... 6-line. Trinity: Seated God the Father and Christ with dove flying down between.

f. 96v. FIRST SUNDAY IN ADVENT (Opening of Temporale). 1st vespers, capitulum: Ecce dies veniunt... 7-line. In Isaiah with scroll points to God in cloud above. Matins, 1st lesson and responsory: 4-line decorated initials.

f. 114v. NATIVITY OF CHRIST. Matins, 1st lesson: Primo tempore... 6-line. Nativity: Virgin lies in bed, Joseph seated near her foot regarding her, Child lies in architectural-style manger beyond her head with ox and ass behind. 1st vespers psalm antiphon: 4-line decorated initial.

f. 125v. EPHEMANY. 1st vespers, capitulum: Surge illuminare ierusalem... 6-line. Adoration of Magi: Three Magi with gifts approach seated crowned Virgin and Child who, standing on her lap, fingers his gift from eldest, kneeling in front, while second stands centrally, indicating heavenwards to the third. Matins, 1st lesson and responsory: 4-line bicolour pen-flourished initials.

f. 221. PENTECOST. 1st vespers psalm antiphon: Veni, sancte spiritus... 8-line. Pentecost: Holy Spirit as dove descends from cloud to Virgin and apostles, seated holding books and gesturing to each other side of centre. Matins, responsory to 1st lesson: 6-line decorated initial.

f. 228. HOLY TRINITY. 1st vespers capitulum: O altitudo divitiam... 6-line. Throne of Grace Trinity: Crucified Christ held by seated Father, dove between mouth of Father and Son. Matins, 1st lesson and responsory: 6-line decorated and 4-line bicolour pen-flourished initials.

f. 231. CORPUS CHRISTI. 1st vespers psalm antiphon: Sacerdos in eternum Christus... 6-line. Christ as priest raises host before altar, while two deacon/acolyte angels hold a candle and support his cope.

f. 280. DEDICATION OF CHURCH. 1st vespers psalm antiphon: Sanctificavit dominus tabernaculum suum... 6-line. Bishop with flabellum dedicates church and altar, assisted by acolyte carrying cross and situla.

f. 330v. PURIFICATION OF THE VIRGIN. 1st vespers psalm antiphon: O admirable commercium... 6-line. Presentation of Christ in temple: Virgin lifts up Christchild to give to Simeon, whose hands are draped, while handmaiden carries candle and basket with doves. Matins, 1st lesson and responsory: 6- and 4-line decorated initials.


f. 349v. ANNUNCIATION. 1st vespers, capitulum: Ecce virgo concep... 6-line. Annunciation: Angel with scroll stands pointing upwards before standing Virgin who carries book and holds up hand, a pot of lilies between them. Matins, 1st lesson and responsory: 6-line decorated and 4-line bicolour pen-flourished initials.

f. 357v. PETER MARTYR. 1st vespers psalm antiphon: Colleetur turb... 6-line. Martyrdom: Saint kneels in prayer as assailant wields scimitar towards his head, another Dominican friar behind. Matins, 1st lesson: 6-line decorated initial.

f. 368. TRANSLATION OF ST. DOMINIC. Matins, 1st lesson: Post obitum beati dominici... 6-line. Translation of body of saint: Three bishops, one with book and flabellum, attend to cowed figure in white habit in tomb. 1st vespers, psalm antiphon and matins, responsory: 6- and 4-line decorated initials.

f. 376v. NATIVITY OF JOHN THE BAPTIST. Matins, 1st lesson: Dice iohannes: tu ile iohannes qui deum baptizasti... 4-line. Baptism of naked Christ who blesses and points to pubic area, while angel holds his gown.

f. 406v. DOMINIC. 1st vespers psalm antiphon: Gaude Felix parent... 6-line. Dominic on ladder: Saint in white habit, cowl over eyes, stands on bottom rung of ladder held by two angels below, Virgin and Christ with book above. Matins, 1st lesson and responsory: 4-line decorated and bicolour pen-flourished initials.

f. 415. ASSUMPTION BVM. 1st vespers psalm antiphon: Tota pulchra es amica mea... 6-line. Dormition of the Virgin: Christ with gesture holds soul of Virgin, who lies in bed surrounded by disciples. Matins, 1st lesson and responsory: 6- and 4-line decorated and bicolour pen-flourished initials.
f. 422. LOUIS. 1st vespers psalm antiphon: Ludovicus decus regnancium... 6-line. King Louis in blue cloak decorated with gold fleur-de-lys stands holding main-de-justice and sceptre. f. 423. Matins, 1st lesson: Beatus Ludovicus... 6-line. King Louis, dressed similarly, gestures with open hand while holding book and sceptre. Matins, responsory for 1st lesson: 4-line bicolour pen-flourished initials.

f. 437. NATIVITY BMI. 1st vespers psalm antiphon: Hee est regina... 6-line. Birth of Virgin: Maid bathes naked baby Mary in a half-barrel before the bed in which Anne reclines. Matins, 1st lesson and responsory: 6- and 4-line bicolour pen-flourished initials.


f. 469. ALL SAINTS. 1st vespers psalm antiphon: O quam gloriosum... 5-line. Group of male saints holding books sit in discussion. Matins, 1st lesson and responsory: 6- and 4-line decorated and bicolour pen-flourished initials.

PALETTE: Depending on artist: (1) Rust-red, vermilion, carmine, pink, mauve-pink, brown, light brown, grey-brown, yellow brown, blue, grey, grey, dark grey, light green-grey, white, gold; (2) Extremely pale mauve, blue-green and purplish-pink, light browns, ochre, red-brown, vermilion, orange, pink, blue, grey, white, gold.

BACKGROUND: Gold; foliage designs, diapered and chequered patterns carrying fleur-de-lys, crosses, squares etc., mainly in red, blue, gold, white (cf. f. 95f, 41a, b, 75a, etc.)

Complementary embellishment with 3- to 5-line decorated initials and limited border decoration given 1st lesson of feast in temporeale (5-line): Circumcision (122) and Easter Sunday (194v) and sanctores (3- to 4-line): Thomas the Apostle (300v), Stephen (302v), John the Evangelist (305), Holy Innocents (308) and Thomas Becker (311).

OWNERSHIP. (1) s. xiv 2/4. Made for Dominican nuns at Poissy. Calendar (12 Feb) 'Dedicatio ecclesie beati Ludovici de Pissiac. Toum duplex' (gold). (2) Early s. xvi. ff. 506v-508. Probably at Poissy when items with introductions in French added. (3) s. xvi. Flyleaf. 'Fratris Claudii Rolinei theologi Gratianopolitani usibus sum/ Roline'. (4) s. xvi. f. 1. 'Ex bibliotheca fratrum praedicatorum gratianop.' (5) s. xx. Bookplates and library shelf marks of various owners.


COMMENTS. An ambitious decorative design is imposed on this one-volume breviary, which contains the psalter and offices for the entire year. Executed in fine materials and workmanship, the commission was made for the nuns at Poissy. This is shown by the inscription of the dedication of their church in the calendar together with the highly idiosyncratic replacement of the usual cantors as illustration to Psalm 97 by three nuns in Dominican habit (Fig. 67). Unlike other Dominican breviaries from France, the historiated initials are in general placed directly under the rubric rather than at the first lesson, while the two very similar depictions of Saint Louis give special emphasis to his feast in a quite unusual way. The illustrative pattern and production of the book are considered in Chapter 3 in conjunction with contemporary liturgical manuscripts made for Poissy.

The manuscript may be dated liturgically between 1332, when St. Servais was added to the Dominican calendar, and 1336 or some time after, since St. Martial was later added to the original text. The continuous use of the manuscript until the mid-fifteenth century is indicated by the addition of other, later feasts to the calendar in a number of hands: eg. Procopius (1357); Translations of Thomas Aquinas (1372) and Peter Martyr (1410); Barbara, 10,000 Martyrs and Apparition of St. Michael (1423); Anne (after 1465). It was probably still at Poissy when the items in Latin and French were added. Soon after, however, it had left the monastery and was in the hands of a Dominican friar at Grenoble, a scholar who in 1490-91 obtained his baccalaureate and received the title of 'Master in Theology'. He was still at that convent in 1493-4, and in 1515 when the Master General initiated an investigation concerning his aberrations ('super excessibus'). How the manuscript got to Grenoble is unknown.

1 Santa Sabina, IV, 9, f. 37v; IV, 10, ff. 27, 41v.
2 Ibid., IV, 10, f. 51; IV, 11, f. 14.
3 ACGOP, IV, 1901, 153.
28. London, Sotheby's 9.12.74, lot 60
Paris, s. xiv 1/4

Vellum. 330 fols. 137 x 88 mm. Cropped.
Written in black ink in gothic liturgical hand, rubrics in red, calendar emphases in gold, blue and red. Long lines, 18 lines of text or 6 sets of words and music per page. Square notation on 4 red staves. Collation: iii10; ii10; ii2; iii10; iv10; iv12; v10; vi10; v2; vi2; vi12; vii2; viii2; viii12; ix10; ix12; x10; x12; xi10; xi12; xii10; xii2; xii12; xii14; xiii10; xiii2; xiii12; xiii14; xiv10; xiv12; xiv14; xiv16; xv10; xv12; xv14; xv16; xvii10; xvii2; xvii12; xvii14; xvii16. Catchwords present. "Cor[el]cues" written in lower margin on last page of each gathering of original manuscript, often with a second verification, "om com", written beneath.
BINDING: French, s. xvii. Red morocco with Instrument of Passion gilt on covers, gilt fillets, spine gilt in compartments. One of two morocco straps with silver clasps remains.

CONTENTS
1. Dominican Calendar appropriate to s. xiv 1/2. After 1307 since Alexius is present, before c. 1326 since Thomas Aquinas (1326), Dedication (1331) and Servatus (1332) are added and Michael Archangel ranked duplex (totum duplex in 1328). Feast of St. Louis unranked.
2. Ferial Psalter with Canticles, noted, Dominican Litany and prayers. Litany lacks Thomas Aquinas.
3. Processional and Office of the Dead etc., noted. Feasts from Palm Sunday to Ascension; Purification, Dominic, Assumption, Louis. Office for the Dead followed by second litany and Commendation of Souls. Feminine formulæ used.

DECORATIVE SCHEME
1. Psalter divisions: 6-line historiated initials, infilled to square shape and ornamented with white tracery, within narrow gold frame, support vertical bar with short leafy extensions which is extended via a cusped format into ivy foliage projections on 1 to 3 sides of text.
2. Each calendar month: 2-line decorated KL in colours and gold with short leafy extensions.
3. Beginning of other Psalms: 2-line decorated initials in colours on gold ground or gold on coloured ground.
4. Beginning of verses: 1-line red or blue initials pen-flourished in opposite colour. Line endings frequent, in red and blue pen-work.

ILLUSTRATION
1. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: BEATUS vir... David playing harp.
2. MONDAY MATINS: Dominus illuminatio mea... David pointing to eye, God above in cloud.
3. TUESDAY MATINS: Dixi custodiam... David pointing to mouth, God above in cloud.
4. WEDNESDAY MATINS: Dixit insipiens... Fool bites round object.
5. THURSDAY MATINS: Salvum me fac... David half-submerged in water, God above.
6. FRIDAY MATINS: Exultate deo... David playing carillon.
7. SATURDAY MATINS: Cantate domino... Three cantors at lectern.
8. SUNDAY VESPERS: Dixit dominus... Trinity: Seated God the Father and Christ approached by dove as Holy Spirit.

BACKGROUND: Similar to Rau 75b and 80a.

OWNERSHIP. (1) s. xiv 1/4. Made for a Dominican nun at Poissy (see below). (2) After 1331. Addition to calendar (12 Feb): 'Dedicatio ecclesie beati Ludovicij de Pissiaco'.

BIBLIOGRAPHY. Sotheby's Sale Catalogue, 9th December 1974, lot 60, 33, fig. (Illustration 1).

COMMENTS. This is a small, personal liturgical book of a convenient size for use while standing or walking during processional offices, whose psalter divisions have received high quality illustration. Probably by two hands, most of the figures are wide-eyed and pleasant-faced, and of the more stocky proportions, easy attitudes and mutual engagement associated with Paris historiators working in the second and third decades of the fourteenth century close to the environment of Jean Pucelle. A similar hand illustrated the summer part of the Poissy breviary (Arsenal ms. 602) which dates from the same period. In common with other manuscripts made for Poissy nuns at this time the processional offices are not illustrated.

The inclusion of a processional office for St. Louis and the use of feminine liturgical forms in the original manuscript indicate that the book was made for a Poissy nun. It was updated after 1331 to
include a calendar entry for the Dedication. Also particular to worship at Poissy are the processional offices for St. John the Baptist and the Nativity of the Virgin which were added some time later,¹ as were the liturgical items concerning the cleansing of each altar in the church on Holy Thursday ("offices for...St. Louis and other saints").² The manuscript may have still been at the monastery when last rebound since impressions of the Instruments of the Passion decorated the covers of another manuscript which the nuns had bound (New York, Union Theological Seminary, The Bourke Library, ms DeR 52).³

¹ Probably at some time in the fifteenth century, to judge from addition of these processions to other Poissy manuscripts.
² For list of altars see Appendix 4.
³ The manuscript, which I have not located, was sold to Schneider. The present entry relies on information in the Sale Catalogue and photographs of calendar and litany pages and those containing historiated initials, held in the Conway collection of the Courtauld Institute, London.

29. London, Sotheby’s 6.12.83, lot 90


Probably Poissy, and Paris, s. xvi in. Figs 138, 152

Vellum. 240 fols. 180 x 120 mm.

Written in a small gothic liturgical hand by two main scribes, 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: 102 x 63 mm (calculated). Collation: i-iv; iii-viii; vii (last folio added in); ix-xiv; xii (final folio cancelled).

BINDING: France, 1695 or earlier. Black morocco with gilt panels and compartmented spine; marbled pastedowns.

CONTENTS
1. ff. 1-13v. Dominican Calendar for use in s. xvi in. Includes feasts and translations for Dominican saints Dominic, Peter Martyr and Thomas Aquinas, feasts for Vincent Ferrer (5 Apr, confirmed 1456) and Catherine of Siena (2 May, 1462); Paul the Hermite (3 lessons, 10 Jan, 1491), Division of Apostles (duplex, 15 Jul, 1491), Apollonia (3 lessons, 9 Feb, 1498), Ordination of Ambrose (duplex, 7 Dec). St. Louis ranked simplex; no reference to Dedication of Poissy church (12 Feb).
2. ff. 13-49v. Horæ: Passion sequence; prayers in French; Dominican Hours of Virgin (f. 21).
3. ff. 50-143. Liturgy for death of nun, its commemoration, and burial: Penitential psalms and litany; Dominican Office of the Dead, for female use (63v); Extreme Unction; Death of nun and litany; Commendation of souls; Burial service (124v).
4. ff. 143v-223. Dominican Processional for use at Poissy, noted: begins with feast of Purification BVM, includes Maundy Thursday; cleansing of altars 'in ecclesia beat ludovici de pisiaco' (163v); Corpus Christi (205); John the Baptist (207v); Louis (f. 216); Birth of Virgin (218v). For full contents see Appendix 5c.
5. ff. 224-237. Prayers for use at mass (Latin).
6. ff. 238-240 blank.

DECORATIVE SCHEME
1. Introducing mass prayers: Rectangular full-page votive miniature surrounded by simulated picture-frame. A wide full-border then surrounds text-block, loosely painted on a liquid gold ground with acanthus foliage, flowering and fructifying sprays inhabited by large insects, birds, etc.
2. Introducing Hours of BVM (matins), Penitential psalms, Office of Dead: Large miniature with rounded top (98 mm high) above first four lines of text.
3. Introducing other Hours, Processional feasts, etc.: Rectangular 8- to 11-line miniature (approx. 50 mm high).
4. Beginning of major divisions: 3-line initials in shaded colours on gold ground, coloured flowers within.
5. Beginning of lesser divisions: 2-line initials in burnished gold on red and blue grounds, with white tracer.
7. Capitals touched in yellow.
ILLUSTRATION. Apart from the rectangular devotional 'framed' picture which precedes the mass prayers, miniatures are enclosed by narrow frames at top and sides. Outdoor events are set in a wide space at the front of moderately spatially-developed landscapes; three-dimensional interiors are explored in detail.

f. 13. PASSION OF ST. JOHN. Christ in garden of Gethsemane, kneels in prayer before chalice on altar-escarpment, identifiable disciples (Peter, James and John) sit sleeping.

f. 21. HOURS BVM. MATINS. Annunciation: Virgin kneels at prie-dieu in renaissance-style room, hand marking her place in open book as she gestures with other hand to standing angel. He is liturgically vested, carries sceptre, and points to dove above from which golden rays descend upon Virgin.

f. 27. HOURS BVM. LAUDS. Visitation, on hillside before lake with far castle visible. Virgin is tall and elegant, Elizabeth a dumpy, hefty matron in nun-like garb.

f. 33v. HOURS BVM. PRIME. Nativity: Sweet doll-faced Virgin kneels before naked child, ox and ass behind. Joseph, standing, squeezed into narrow space behind her.

f. 36. HOURS BVM. TERCE. Annunciation to shepherds: Angel in cloud fills sky above two swarthy-looking young shepherds who kneel while their sheep graze.

f. 38. HOURS BVM. SEXT. Adoration of Magi: Naked 'stone-hewn' infant Christ held on mother's knee before older prosperous kneeling burgher and two others.

f. 40. HOURS BVM. NONE. Presentation in the Temple: Simeon in conical hat aligns naked Child along axis of a diagonally-placed altar before which the Virgin kneels, hands covered; Joseph behind her with doves in basket.

f. 42. HOURS BVM. VESPERS. Flight into Egypt: Older Child sits sturdily facing outwards before mother on donkey led by Joseph.

f. 46. HOURS BVM. COMPLINE. Coronation of the Virgin: Angel appears over top of cloth of honour in order to crown Virgin who kneels in worship before a seated blessing Christ.

f. 50. PENTENTIAL. PSALMS. King David plays harp, kneeling on tiled floor of ecclesiastical interior before the ark, in form of a reliquary chasse set above him on two marble columns.

f. 63v. OFFICE OF THE DEAD. Dominican nuns chant memorial service. Six choir nuns sit on either side of a tomb set in flagstones before an altar in a chapel. The tomb has a standing crucifix placed at its head, two candles at its feet. Each nun sings from a book open on her lap.

f. 124v. BURIAL SERVICE FOR NUN. Raising of Lazarus: Young man, draped in shroud, stands in open tomb within church as Christ stands above him blessing, accompanied by standing disciples. Two women kneel at graveside.

f. 143v. PROCESSION FOR FEAST OF PURIFICATION OF THE VIRGIN. Presentation in the Temple: As f. 40, reversed, with Joseph at end of altar.

f. 150v. PALM SUNDAY. Entry into Jerusalem: Christ on donkey, followed by disciples, is met at town-gate by townsfolk who spread cloth before him.

f. 200v. EASTER SUNDAY. Resurrection: Christ Triumphant stands blessing before closed door of rock-tomb, his cloak arranged to display wounds; two soldiers sleep nearby, a third at the rear with a halberd has wakened and raises his hand.

f. 202v. ASCENSION. Ascension of Christ: Half-length Virgin and disciples watch as Christ's feet disappear into heavenly clouds, his footprints left in a rounded mound below.

f. 205. CORPUS CHRISTI. Last Supper—Christ dispenses Eucharist: Christ alone sits at table-altar, firmly clasping a chalice and facing Judas who kneels to the left, holding moneybag, on the right are kneeling disciples.

f. 207v. JOHN THE BAPTIST. Saint points to agnus Dei which he holds as he stands before wooded landscape.

f. 210v. ST. DOMINIC. Saint in Dominican habit stands in ecclesiastical building holding a lily and singing from a book: a dog seated before him carries lighted taper in mouth.

f. 213. ASSUMPTION BVM. Assumption: Virgin in a radiance of light carried to heaven by four angels.

f. 216. ST. LOUIS. King Louis in regalia stands, holding sceptre and main de justice, in same building as Dominic.

f. 218v. NATIVITY BVM. Birth of Virgin: Swaddled child handed over by handmaiden to St. Anne lying in bed, the child's bath in the foreground.

f. 224v. PRAYERS FOR MASS. Mass of St. Gregory: Saint kneels before an altar furnished for the eucharist with an open missal, candles and a wafer and chalice, upon which the figure of Christ, blood flowing copiously from his wounds into the chalice, has appeared amid the instruments of the Passion. Behind the saint are two religious, one carrying the papal tiara, and a cardinal.

OWNERSHIP. (1) s. xvi. in. f. 163v. Made for use by nun at Poissy: 'in ecclesia beati ludovici de piissisco'; eucharial rituals mention 'oror', 'cantixt', 'priorissae', etc. (2) ? Apr 1695. Final page. Given by M. Bouchard 'mon Beaupretre pretendu', refers to binding 'aici relied en Maroquin noir doré sur trence...''
COMMENDS. The processional liturgy which names the church of St. Louis at Poissy and the instructions for performing the liturgies for death and burial which use feminine formulae ('cantrix', 'prioria', 'soror', 'famula') leave no doubt that this manuscript was made for or by the nuns at Poissy. Yet the Dominican calendar is non-specific, omitting the Dedication commemoration and ranking the patron St. Louis at the universal level of simplex, rather than the tontum duplex rank at which the feast was celebrated by the nuns and probably throughout the Province of France. It includes a celebration for St. Ambrose which is listed in the 1604 martyrology published in Rome,¹ but does not occur in the Dominican horae published in Paris in 1542 by Thielman Kerver. This indicates that the calendar was probably copied from a universal printed Dominican compilation. The content of the seasonal processional, on the other hand, is quite specific to Poissy. It could have been copied from none other than a Poissy manuscript, as was probably also the case for the funerary celebrations specifically devised for the death of a nun. Since the book gives every appearance that it was constructed by the nuns themselves and since Books of Hours, as indicated by the very few survivors from the monastery, were rare among the nuns, it seems probable that the Calendar-Hours were transcribed from a contemporary Dominican printed book, originating outside France, while the Processional-Funerary Offices used a Poissy compilation as exemplar.

Both stylistically and liturgically the manuscript dates to the early sixteenth century, a period of reform at Poissy. No additions were made to the Calendar after this period and its location is uncertain when it was rebound around 1695. The name Bouchard is not known from Poissy. The manuscript is discussed in Chapter 5.²

¹ In the copy which is now London, BL Legg 109, the feast of St. Louis has been altered to tontum duplex, suggesting that a house in the Province of France probably owned this copy. See also Chapter 6 n. 108.
² This manuscript was bought by Tulkens in 1983. M. Tulkens kindly informed me that he sold it to a German bookseller in 1985 who has since resold it to a private individual, name unknown. This entry depends on the Sale Catalogue and on photographs of all calendar and illustrated pages held in the Conway Collection at the Courtauld Institute, University of London.

30. London, Sotheby's 21.6.94, lot 50

Leaf from Book of Hours

Probably Poissy, and Paris, c. 1530

Vellum. 180 x 122 mm.
Written in gothic liturgical hand in long lines, 21 per page. Text area: 104 x 64 mm (calculated). Scratched into sky of miniature in contemporary hand: 'spes mea ihesus maria'

CONTENTS
Fragment of Book of Hours with beginning of Gospel of St. John, In principio...

DECORATION. Start of gospel readings (start of book?): 12-line miniature above rubric, text begins with 3-line decorated initial detailed in white, painted on squared gold ground edged in black with ivy leaf infill. Complete textblock enclosed by painted line then wide baguette of coloured ivy foliage in swirling pattern on burnished gold ground. Outer border on parchment ground on 3 sides, with design of burnished gold ivy leaves and bezants and coloured flowers on black hairline stems; a peacock and coat of arms within a wreath span the border registers.

ILLUSTRATION. Miniature surrounded by liquid gold frame outlined in pen.
Gospel of St. John: Inicium sancti evangeli... John the Evangelist on Patmos: Seated on shore of wooded island with far vistas, saint examines quill and holds scroll over knees, his cape billowing, eagle with open wings nearby, Virgin appears in Heaven.

OWNERSHIP. Shield in lower margin of recto with unidentified arms: D'argent aux trois merlettes de sable placées 2,1.

BIBLIOGRAPHY. Sotheby's Sales Catalogue, 21st June 1994, 36-37 (lot 50); Maggs Bros Catalogue 1194, 1995, lot 36.
COMMENTS. There is no indication to which Use this *horae* corresponds. Nonetheless, as Christopher de Hamel pointed out in the Sotheby’s catalogue, the deliberately archaising border decoration combined with illustration in a mannered sixteenth-century Parisian style places this manuscript among others known to have come from Poissy. In fact, both the scribal hand and the particular decorative technique occur in processionals almost certainly made by the nuns there; the illustrative style, too, is close to that found in manuscripts from the house at this period. The group of books is the subject of Chapter 5. ¹

¹ I have not located this leaf; the entry relies on the photograph and details published in the Sales Catalogues.

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31. London, Sotheby’s 20.6.95, lot 108

**Procesional. Dominican (Poissy). Noted.**

Poissy and Paris?, c. 1530s

Vellum. 104 fols. 122 x 85 mm

A (original flyleaf, vellum) 1-104 (vellum) B (as A). Written in dark brown ink in archaising gothic liturgical hand, rubrics in red. Double columns, 21 lines of text or 7 sets of words and music per page. Square notation on 4 red staves, with catch-notes. Text area: 83 x 58 (25+48+25) mm ruled in red. Collation: i-xii-

xii-xiv. Office of St. Antoninus added slightly later in another hand.

**BINDING:** France, c. 1670-80 (repaired). Red morocco over pasteboard sewn on four bands. Gilt *pointillé* tooled design surrounding small central quatrefoil, and in compartments of spine. Closed by two long silver clasps. Marbled endpapers.

**CONTENTS**

1. ff. 1-103. Dominican Processional for use at Poissy in s. xvi 2/4. Begins with Benedictions of ashes and palms, preceding Palm Sunday (f. 7), and includes processional offices for Corpus Christi (68v), John the Baptist (76v), Louis (86) and Nativity BVM (89v). See Appendix 5d for full list.

2. ff. 101v-103v. Added diurnal office of St. Antoninus (canonised 1524).

Initial and finalfolios ruled, blank.

**DECORATIVE SCHEME.** Based on distinction between differently-sized pen-flourished initials within text in red and blue; pictorial highlights at major divisions.

1a. Beginning of prototypical feasts and separate liturgical items: 9-line miniature, mainly double-column width, text-block surrounded by full borders of identifiable flower sprays and acanthus leaves on liquid gold ground sparsely dotted with black pen, heraldic arms in shield in lower centre.

1b. Liturgically-later and Poissy-specific feasts: Border as 1a with shield alone or shield displaced to outer corner and small square miniature substituted.

Text begins with 3- or 2-line floral initial decorated in ivyleaf pattern in colours and burnished gold. Each column of text outlined in pen.

2. Antiphons, prayers, responsories/versicles: 3-, 2- and 1-line initials respectively, in blue or burnished gold pen-flourished in red or dark blue.

3. Capitals touched in yellow.

**ILLUSTRATION**

Miniatures framed in liquid gold; shields bearing Chabannes and Melun arms alternate between successive openings.

f. 7. PALM SUNDAY. **Entry into Jerusalem.** Christ, blessing, rides ass towards city gate on right followed by Peter, John and others, welcomed by townsfolk who spread cloak. (9-line miniature, double-column, 37 x 57 mm)

f. 32. MAUNDY THURSDAY. **Mandatum. Christ washes feet of disciples.** Christ, with sleeves rolled up and towel knotted around shoulder, washes feet of gesticulating Peter, the other eleven disciples seated along wall of deep room. (9-line arched miniature, double-column, 46 x 57 mm)

f. 63. EASTER SUNDAY. **Noli me tangere.** Beneath a tree outside a palisade city-wall, Magdalen kneels before gardener in gown and flat hat. (9-line miniature, double-column, 36 x 57 mm)

f. 65v. ASCENSION. **Ascension.** Virgin and Disciples kneel before mound with imprint of Christ’s feet as he disappears into cloud. (9-line arched miniature, double-column, 57 x 57 mm)

f. 68v. CORPUS CHRISTI. Border with shield only.

f. 72. PURIFICATION BVM. **Presentation of Christ.** Virgin holds Child before turbaned Simeon behind altar, Joseph carries basket with doves, Anna a candle. (9-line miniature, double-column, 40 x 58 mm)
f. 76v. JOHN THE BAPTIST. Saint points to agnus Dei which he holds, before a landscape. (small border miniature, 24 x 23 mm)

f. 79v. DOMINIC. Standing saint with open book and flower, dog with burning brand before him. (9-line miniature, single-column, 37 x 29 mm)

f. 82v. ASSUMPTION BVM. Assumption (47 x 30 mm)

f. 86. LOUIS. Bust of crowned king Louis in coronation regalia, wears fur-lined blue cloak embroidered with gold fleurets-de-lys, holds sceptre and main-de-justice. (small border miniature, 23 x 28 mm)

f. 89v. NATIVITY BVM. Border with shield only.

OWNERSHIP. (1) s. xvi 2/4. Made for use by Poissy nun represented by numerous marginal shields bearing alternating blazons: De guernes au lion d'hermine, couronné, armé et lampassé d'or (Chabannes); D'azur à sept besants d'or, 3, 3, 1, au chef du même (Melun). (2) s. xvii 2/2. Pastedowns and flysheet. Name 'Monteguillon' inscribed.


COMMENTS. This small, personal book retains a 'memory' of the composition as defined in the Dominican prototype of the 1250s. Although feasts which were later added to the Poissy repertoire occur in their proper seasonal order, only the earlier-promulgated feasts and ceremonies receive a wide miniature within the text-block. The newer feasts merit either a small square depiction in the centre of the lower margin, displacing to one side the armorial shield of other illustrated pages, or just the floral border on gold ground, with blazon, which marks the beginning of all feasts.

The arms refer alternately to the parents of either Louise or Marguerite de Chabannes, daughters of Jacques de Chabannes and Marie de Melun. Both sisters were at the house by 1540. Louise must have been the elder since she is mentioned first in monastic accounts; she died in 1575, aged either 57 or 59. She would, therefore, have been 18 in the mid-1530s, which indicates that the book could not have been made before this decade. The illustrative and border styles concur with such a date, while the scribal hand and decoration of initials display an archaising tendency which is known from other Poissy processions that were almost certainly made by the nuns at this period. These volumes and their illumination are discussed in Chapter 5. From the slightly later addition of a diurnal office for St. Antoninus (canonised 1524) we can presume that the nun-owner at this time also owned a pre-1524 diurnal or breviary that lacked this office; it does not provide a terminus ante quem for this manuscript, as suggested in the Sales Catalogue, for the addition is unrelated to and independent of the processional contents.

The book was rebound in pointillé style after 1650 and was inscribed with the name Monteguillon, probably at this time. This manuscript most probably refers to the youngest of three sisters of the Berulle (or Berille) family at Poissy, (Marie) Thérèse de Berulle de Monteguillon who was professed in 1673. The juxtaposition of this date with that of the binding suggests that the book was rebound for, or shortly after, this nun's profession at the house. No later history is known.

1 BN ms fr 5009, ff. 6. 16; Anselme, Histoire généalogique, VII, 1733, 132. Marguerite died in 1589 (BN ms fr 5009, f. 22)

2 I have not seen this manuscript; the entry relies on description in Dr. Christopher de Hamel's catalogue entry and photographic reproductions of the manuscript which he kindly sent me.

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32. Melbourne, State Library of Victoria, ms *096 1/R66A


Paris, c. 1335 - 1345

Figs 53, 58

Vellum. 428 fols. 285 x 200 x 80 mm. Cropped.

A (thick vellum), 1-428 (fine, flawlessness vellum) B (as A). Written in black ink in gothic liturgical hand, rubrics in red, instructions in black underlined in red. Long lines, 27 lines of text or 9 sets of words and music per page. Square notation on 4 red staves, with catch-notes. Text area: 204 x 135 mm, ruled in light brown ink. Collation: i-xxiv; xv; xxvi-xlvi; xlvi; xlvii; xlviii; lv; lvi; lvii; lvi; lvii. Catchwords almost complete, some within pen-worked canoncule. Contemporary corretor's note inside lower cover: 'Correct pour la saison d'ever'.

BINDING: Old thick brown calf over oak boards, sewn on 5 thongs, with quinceal of brass bosses (4 remain in front, 3 at back) and brass cornerpieces, engraved with fleur-de-lys and 5-petaled flowers; lower pin to
CONTENTS.
1. ff. 1-4. Dominican Antiphonary. Tonary, beginning 'Omnis cantus...', ending with instructions for writing and correction of noted choirbooks.
3. ff. 196v-368v. Sanctorale. Incipit de sanctis. Andrew to Katherine, including Thomas Aquinas (243v), Peter Martyr (256v), Translation of St. Dominic (265v), Dominic (293v), Louis (310).

DECORATIVE SCHEME. Based on simple hierarchy of historiated and decorated initials, alternating blue and gold initials pen-flourished in red or blue, and calligraphic cadels.
1. Highly emphasised feasts: 6-line historiated initial supporting C-, U- or fl-shaped narrow decorated bar extended via ivy foliage and occasional dragons to enclose text. Letters are loosely alternating blue and pinkish beige, some with vermilion fillals, infilled to square shape with opposing shades of purplish-pink and blue, ornamented with white tracery and contained within a gold frame edged in black.
2. Other selected feasts and major text divisions: 4- to 6-line decorated initial of ivy-leaf infill and occasional hybrid which supports vertical bar extended into top and bottom margins with ivy foliage and some dragons.
3. Responsory for 1st lesson in matins, lauds and magnificat antiphon, hymn: 3-line pen-flourished initials.
4. Other antiphons and responsories etc.: 3-line calligraphic cadels often including human profiles, coloured in yellow.

ILLUSTRATION. Illustration invariably placed within initial letter two staves high (approx 40 mm square) for sung responsory to first lesson in matins.

f. 4v. 1st SUNDAY IN ADVENT. Aspiciens a longe... Annunciation: Angel with scroll 'Ave Maria' kneels, pointing upwards, before standing Virgin who carries book and holds up hand, a pot of lilies between the two. (cf. f. 249)

f. 35. NATIVITY OF CHRIST. Hodie nobis celerum... Nativity: Virgin lies in bed, Joseph seated at her feet regarding her, Child above her head lies in altar-like manger with ox and ass behind.

f. 46v. EPHANY. Hodie in iorhane... Adoration of Magi: Three Magi with gifts approach seated crowned Virgin and Child who takes his gift from eldest, kneeling in front, while second stands centrally, pointing upwards.

f. 126. EASTER SUNDAY. Angelus domini... Resurrection: Christ triumphant, carrying cross-sceptre and blessing, steps out of Resurrection tomb over sleeping soldiers before it.

f. 143. ASCENSION. Post passionem... Ascension: Standing Virgin and disciples carrying books make gestures on either side of rock towards feet of Christ disappearing into cloud.

f. 147v. PENTECOST. Dum complemerunt... Pentecost: Holy Spirit as dove descends from cloud to apostles, seated at either side of golden steps (of altar?), who hold books and gesture.

f. 197v. ANDREW (First feast in Sanctorale): Dum perambularet... Martyrdom: Saint is bound to diagonal cross by two slighter figures.

f. 234. PURIFICATION BVM. Adorna thalamum... Presentation of Christ: Simeone takes Christchild from Virgin, holding him over altar, while handmaiden carries candle and basket with doves.

f. 249. ANNUNCIATION. Missus est... Annunciation: Angel with scroll 'Ave Maria' kneels, pointing upwards, before standing Virgin who carries book, her other arm across her body, a pot of lilies between the two. (cf. f. 4v)

f. 257v. PETER MARTYR. O petre sydus... Standing saint in Dominican habit, holds book, a yataghan in head and sword through abdomen.

f. 266v. TRANSLATION OF ST. DOMINIC. Fulget decus ecclesie... Translation of relics: Golden church-reliquary is carried by bishops and others.

f. 269. NATIVITY OF JOHN THE BAPTIST. Fuit homio missus... Birth of Saint: Elizabeth reclines in bed, at whose foot a maid bathes naked saint in a font-like bath, set before a hanging curtain (cf. f. 324v).

f. 276. APPOSTLES PETER AND PAUL. Symon petre... Crucifixion of St. Peter: Saint is attached upside-down to cross by two slighter figures working vigorously.
f. 281v. COMMEMORATION OF ST. PAUL. Qui operatus est... Martyrdom of praying saint by swordsman from behind.

f. 287. MARY MAGDALEN. Letetur omne seculum... Noli me tangere: Kneeling saint beseeches resurrected Christ who gestures her away.

f. 294v. DOMINIC. Mundum vocans... Dominica in lader: Two angels support saint, in Dominican habit and holding book, at foot of ladder.

f. 299v. LAURENCE. Levita laurentius... Martyrdom: Naked saint is held down on fiery grill by attendant with pitchfork while another uses bellows.

f. 305v. ASSUMPTION BVM. Vidi speciosam... Dormition of the Virgin: Christ with open-palmed gesture holds soul of Virgin who lies in bed, St. John behind her pillow, other disciples behind Christ.

f. 311v. LOUIS. Rex regum regi... King Louis in blue cloak decorated with gold fleur-de-lys stands holding sceptre.

f. 324v. NATIVITY BVM. Hodie nata est... Birth of Virgin: Anne in bed gestures to maid who is bathing naked baby Mary in a half-barrel before a curtain hanging behind the foot of the bed (cf. f. 269).

f. 334. MICHAEL ARCHANGEL. Factum est silentium... Archangel combats devil: Thrusts spear into mouth of a small dragon, his shield bearing features of a bearded man.

f. 345. ALL SAINTS. Summe trinitati... Group of seated male saints.

f. 350v. COMMEMORATION OF FAITHFUL DEAD. Credo quod redemptor... Funeral service: Mourners and cantors with open books behind a bier, before which is trestle holding lit candles.

PALETTE: Limited range of predominantly strong colours. Rich blue, lighter blue, vermilion, rich purplish-red, grey, brown, light mauve, black, gold, black and brown line.

BACKGROUND: Red foliate pattern on gold (cf. Rau 55b), patterns of fleur-de-lys, crosses, circles and dots in red, pink, blue, gold and white on grounds, mainly rich blue or Carmine, chequered or diaphragmed with black line (cf. Rau 75a, 84, 90th, etc).

Complementary 6-line decorated initials enhance offices in temporale: 1st Sunday after Octave of Epiphany (f. 54), Quadragesima Sunday (80v), Easter Saturday - vespers antiphon (125v), Trinity Sunday (154) and in sanctorale: Stephen (207v), John the Evangelist (211v), Invention of Cross (261), Augustine (316v) and Common of Apostles or Evangelists during (253) or outside Easter (269v); and for hymnal: Hymn for vespers during Advent (398) and during Easter octave (404).

OWNERSHIP. (1) f. Av: A large shield with some red paint towards upper right remains, but no details of arms are visible; page cut with scalloped edges top and bottom. (2) s. xix/xx. f. Av: Stencil and shelfmark of Thomas Phillips (bought before 1824); marks of other owners.


COMMENTS. Fine quality materials and workmanship, a moderate illustrative programme in late Pucellian style which emphasises the feast of St. Louis, and a bulky but not excessively large or heavy shape and size place this Dominican antiphonary close to other liturgical manuscripts made for use in the nuns' choir at Poissy during the third and fourth decades of the fourteenth century.1 This likelihood is made almost certain by the addition on fol. 424, since this was the antiphon sung in the church of St. Louis during the Holy Thursday ceremony of cleansing the altars before a new altar dedicated to Saints Sebastian and Ives,2 firm evidence that the manuscript was indeed at the monastery soon after its production. It is not clear when, or even if, the book left Poissy before the dissolution although the antiquarian nature of the title on the spine could indicate that the volume was housed elsewhere by the seventeenth century when the spine was labelled and gilt. The manuscript's production, decoration and illustration is considered within a closely knitted group of contemporaneous choirbooks in Chapter 3.

A treatment of the tonary and directions for writing and correcting Dominican chant begin the book. The text is common to part of Jerome of Moravia's De musica and was included at the start of the antiphonary section of the Dominican archetype containing the revised liturgy, compiled in the mid-1250s at the convent of Saint-Jacques in Paris (to which its author was attached).3 (All copies of the Dominican
liturgy were required to conform to this exemplar.\textsuperscript{6} The same items occur also in an earlier Dominican antiphonary which was arguably made for Poissy in around 1300 (BL Add ms 30072). The close relationship between the contents of the two manuscripts and the primary archetypal material at Saint-Jacques is perhaps not surprising in view of the Paris origin of the Poissy books. The introductory text is known also from antiphonaries written in the thirteenth and fourteenth centuries for use at the convent of Saint-Jacques itself and the monasteries of St. Catherine at Diessenhofen and, probably, Marienthal in Flanders.\textsuperscript{3}

\textsuperscript{1} François Avril first proposed a Poissy provenance (Manion and Vines, \textit{Australian Collections}, 178, n. 1).

\textsuperscript{2} For list of altars in church at Poissy see Appendix 4.

\textsuperscript{3} The 'prototype' now at Santa Sabina in Rome (ms XIV. L. 1) lacks the first few folios, beginning abruptly within the 2nd nocturn of matins. Inclusion of the treatise material in the exact copy made for the use of the Master General (London, BL lat 23935) indicates its presence in the prototype.


\textsuperscript{5} Paris, Bibliothèque du Conservatoire, Rés 1531; Rome, Vat. lat. 10771; Brussels, Bibliothèque Royale, ms 223-4, 3583-6 and 6429-30 (J. Smits van Waesberghe, \textit{The Theory of Music. From the Carolingian Era up to 1400}, I, 1961, 87; M. Huglo, \textit{Les tonaires. Inventaire, analyse, comparaison}, Paris, 1971, 369). A provenance has not been recorded for other manuscripts which include this extract. I thank John Stinson for drawing my attention to these lists, to which the two Poissy antiphonaries should be added.

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33. Munich, Bayerische Staatsbibliothek, Clm 10008

\textbf{Solomonic Books, Books of Wisdom and Ecclesiasticus, glossed}

France, probably Paris, s. xii

Vellum. 203 fols. 239 x 168 x 33 mm. Incomplete.

A (paper) I (vellum, former pastedown), 1-203v (fine, stiff, white vellum in general; ff. 54-96 softer and thicker) 204 (as I) B (paper). Written in black ink by a number of scribes each using 3-4 sizes of script, the biblical text written on every second or third ruled line, mainly in a gothic hand. Scribal differences correspond to four distinct \textit{mise-en-page} regimens ruled lightly in grey or blue-grey, providing a grid beyond which the various textual elements are expanded or contracted according to need: (A) ff. 1-53v. 42 lines per page. Text area: 169 x 141mm, 3 columns ruled, unruled margin used as fourth. (B) ff. 54-96v. 51 lines per page (top line of script above ruling). Text area: 180 x 138 mm, 5 columns ruled. (C) ff. 97-124v. 50 or 97 lines per page. Text area: 156 x 94 x 3 mm, 6 columns ruled. (D) ff. 125-203v. 43 lines per page. Text area: 169 x 105 mm, 3 columns ruled. Prickmarks visible. Running titles on almost all pages, in alternating red and blue letters. Variety of tie-marks identify marginal gloss continued over page. Collation: i-vi\textsuperscript{b}; vii\textsuperscript{b}-xi\textsuperscript{b}; xi\textsuperscript{b} (single fols); xi\textsuperscript{b}-xiv\textsuperscript{b}; xv\textsuperscript{b}; xvii\textsuperscript{b}; (f. 146 tipped in); xviii-xix\textsuperscript{b}; xxi\textsuperscript{b}. Details of payment in lower margin of beginning of ninth gathering (f. 70): 'li. xx d' (20 deniers for the second quire written by scribe B).

\textbf{BINDING:} Modern.

\textbf{CONTENTS}

Glossed books of Bible from Proverbs to Ecclesiasticus

1. ff. 1-56v. Parobola Salomonis
2. ff. 57-80v. Liber Sapientia
3. ff. 81-96v. Ecclesiastes
4. ff. 97-119. Cantica cantorum
5. ff. 119-203v. Ecclesiasticus (ends imperfectly 51:26)

\textbf{DECORATIVE SCHEME}

1a. [A, C, D] Beginning of each Book: 8-9 line pen-flourred bicoloured initial in blue and red.
1b. [B] Beginning of each Book and ff. 54, 81v: 10-line romanesque decorative initials, blue or gold on ground of opposite colour, containing sleek golden-brown beasts, confronted, or biting vermilion, pink and green foliage with which they are dynamically entangled.
2. Verses: Alternating 1-line red and blue initials within text.
3. Capitales: Occasionally touched in red.
4. Glosses: Beginning signalled by ią-makr: alternately red and black (A and C); black (B); or not marked (D).


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COMMENTS. Whereas many medieval inventories list the three Solomonic Books as a single bound volume, larger compilations like this manuscript were also not uncommon. The same five Books are listed in a late twelfth-century inventory of a deposit at Sainte-Geneviève in Paris: 'In Tres Salomonis cum libro sapientie et ecclesiasticus' and a 1276 catalogue from the library of the Abbaye de Saint-Pons de Tomières: 'Item sunt tria libros Salomonis, et in uno eorum sunt quinque libri, videlicet Proverbia, Ecclesiastes, Cantica cantiorum, Sapientie et Ecclesiasticus...' A glossed version was catalogued in the Louvre from 1373, and such a manuscript has recently been sold through Sotheby's.2

Despite the unusual order of the Books in the Poissy manuscript (a, d, b, c relative to normal, biblical order) and idiosyncratic treatments by each scribe of page layout and major ornamentation, it too seems always to have been one unit; for instance, arts. 4 and 5 continue without break indicating that transposing the usual order of Canticles and Wisdom was intended. And even though the lack of a controlling presence resulted in a non-uniform transcription, each scribe's predictable page arrangement, further clarified by a small range of decorative elements, facilitates a rapid grasp of the complex textual relationships on any page. In their catalogue entry Remak-Honnef and Hauke point out that the work of scribe A is a slightly later addition, so perhaps most of the original Proverbs was lost and then rewritten for the final section was written by scribe B.

The few illuminated initials are characterised by a clear, confident line and lively yet delicate shading of foliage and beasts, reflecting the Channel style which had originated in Paris around the 1160s or 1170s.3 This manuscript belongs, therefore, to the tradition of finely decorated glossed books which students obtained while at the Paris schools where the biblical gloss was a set text. Two lean and vibrant lions, legless like the many found in this art, firmly confront each other across the letter M at the start of the final section of Proverbs, 'Mutierem fortrem quis inveniet... ' (fol. 54). The lions may be more than decorative, intended to refer to the supposed author, Solomon, by alluding to his throne 'et duo leones stantes iuxta brachiau'.4

*Ex libris* inscriptions show the manuscript to have been at Poissy from the fifteenth to the seventeenth centuries. It is one of a small number of university books known from the friars' library; these are discussed in Chapter 6.

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3 On glossed Bibles, their Paris origins and the 'Channel' or Pontigny style, see W. Calin, "St. Albans and the Channel Style in England" in *The Year 1200*, Dublin, 1975, 197-198; de Hamel, *Glossed Books of the Bible*.
4 II Chronicles 9:18; cf. I Kings 10:19.

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34. Munich, Bayerische Staatsbibliothek, Clm 10025

*Harmonia Evangelorum—Bernard of Clairvaux: Sermons for the liturgical year—Speculum animae.*

France (Probably Paris), s. xiii

Vellum. 247 fols. 230 x 159 x 34 mm. Considerably cropped. A (paper) 1-247 (soft, fairly fine vellum; some stitched repairs in text area) B (paper). Written in brown and black ink, changing abruptly, in a gothic liturgical hand. Headings and tables of contents in red. Ornate cadels on the first line of many folios, decorated with human and lions' heads, dragons, a bird with head in a ewer, etc., often coloured with brown, yellow and red scribal inks. Long lines, 27 lines per page. Text area: 168 x 116 mm, ruled in fine brown line. Additions, s. xv and later (to art. 2 only): stress-marks placed by different hands over words of much of text; short passages of some sermons labelled by 'lectio' or with numbers; corrections made; some abbreviated words expanded. Collation: i-iii12; iv8; v-viii12; xix10; xx12; xx13. Catchwords for half the gatherings.

BINDING: Parchment over pasteboard, two leather thongs.
CONTENTS
2. ff. 81-199v. Sermons of Bernard of Clairvaux. Bernardus de triplici adventu domini et de septem columpis quas in nobis erigere debeamus. In adventu domini quem celebramus...Item alius sermo de passione...et de malis qui pro nobis sustinuit. Explicit melliflua consideratio passionis dominice. Selection of sermons arranged according to the liturgical year, from Advent to All Saints and Dedication of a Church, followed by others on various topics and further feast-day sermons. [All but the last printed in PL 183.] Added in margin (f. 198v): 'Natali Icy p' collatio en Vendredi beneac...

3. ff. 199v-245v. Speculum Animæ arranged in two books of 21 and 20 chapters. Incipit prologus sequentis operis. Quoniam multa latent in saecla scriptura, valde utila homini deum querendi...Libellus autem iste Speculum anime vocatur quia sicut mulier vultum suum in speculo contemplatur...Rogamus vos omnis qui eam legitis, ut pro nobis oretis vatele in domino. Explicit prologus...Incipit speculum anime. De vera sapientia...Primo omnium querendum est quid sit vera sapientia... (f. 244) De virginitate servanda. Obscuras me, et suppliciter deprecari...Speculum mentis est facies, et tacit oculi cordis facentur arcanum. [Homiletic manual, sometimes attributed to Hugh of St. Victor, directed towards females and compiled from works attributed to Ambrose, Anselm, Augustine, Bernard of Clairvaux, Gregory, Jerome, Seneca, etc.]

DECORATIVE SCHEME. Based on alternating red and blue pen-flourished capital letters.
2. Subsequent sections, including beginning of arts 2 and 3: 2-line capitals, minimally flourished.
3. Lesser divisions: 1-line cadel initials or 1-line red or blue letter or blue ©-mark, lacking consistency.
4. Capitals touched in yellow, rarely with red.

OWNERSHIP. (1) s. xv. f. 246v. 'Ce livre est de legite monseignure saint Louys de Poyssi de lordre Saint Dominique pour luage des dames religieuses'. (2) s. xvii. ff. 1, 245v. 'Ex bibliotheca fratrum praedicatorum de piscisco'. (3) s. xviii. ff. 1. Mannheim signature 'A 32'; sticker 'Pal M 25'; stamped 'Bibliotheca regia monacensis'.


COMMENTS. Françoise Odeau, a nun at Poissy, published a French translation of St. Bernard’s sermons on the Canticles in 1621.1 From the present manuscript it is clear that at least by the fifteenth or sixteenth centuries numerous other Bernardine sermons in Latin were known to the nuns; the earliest ownership inscription and the expansion in the margin of textual abbreviations date from this period.2 Marks have been placed above the stressed syllable of multisyllabic words to ensure the correct pronunciation of the Latin text. Only the sermons are treated in this way, although not all, and marginal additions were being made into the seventeenth century when the book was still at Poissy as the later ownership inscription reveals. The other texts show no signs of similar use.

This type of reading matter was heard at Dominican houses by the community assembled for meals in the refectory.3 The inclusion of the marker-word 'lectio', numbers to mark the length and order of passages for reading, and the specific reference to 'collatio' on fol. 198v reveal that this manuscript was indeed used for such a purpose. It is written in a large clear hand with few abbreviations and is of an appropriate size for reading at a lectern to a group numbering 50-100, the usual number of nuns at Poissy. It seems likely that the house purchased the manuscript for just this purpose.

See Chapters 4 and 6 for further discussion.

2 These are quite basic, for instance vidil' and uh crossed out and replaced in the margin by 'videlicet' and 'unde' on fols 113v and 137.
35. Munich, Bayerische Staatsbibliothek, Clm 10026

Gospels of SS Matthew and Luke, glossed

France, probably Paris, s. xiii

Vellum. 228 fols. 248 x 160 x 50 mm. Cropped.

A (paper) 1-1228 (vellum, white, slightly stiff with a few flaws to f. 94, then softer and flawless) B (paper). Two volumes have been bound together. Art. 1: Written by two scribes on differently ruled pages: (A) in dark brown to black ink in a somewhat flourished gothic hand; (B) in brown ink in a clear but tentative regular gothic script. Art. 2: (C) Written in black ink, biblical text in a large well-formed gothic hand. Text, interlinear and marginal glosses variously adapted to 5 ruled columns. (A) ff. 1-4v. Text area 172 x 132 mm, 46 lines ruled per page. (B) ff. 5-94v. Text area 168 (245, complete length of page ruled but not always used) x 145 mm, 48+ lines per page. (C) ff. 95-227v. Text area 155 x 112 mm, 39 lines ruled per page. Collation: i4; ii-iii7 (fols. cancelled after ff. 6, 12); iv-vi8; vii8; viii-x7; viii-xvii9; xxviii10; xix-xx9 (first fol. of each gathering cancelled); xx10; xxii-xxvii8; xxviii9. Gatherings xiii-xziiii (f. 102 onwards) numbered i-xi by scribe. Extensive gloss added to text. A slightly later (possibly by first owner).

BINDING: s. xix. Mannheim.

CONTENTS
Glossed Gospels of SS Matthew and Luke
1. ff. 2-94. Gospel of St. Matthew
3. ff. 228-228v. (leaf bound in, 79 lines text per page) Sermon, beg. Ceci vident claudi ambulant...

DECORATIVE SCHEME
1. Beginning of prologue and of biblical text: 4-line spaces left for initial (art. 1); 4-line bicoloured initial in blue and red, pen-flourishing extended down page (art. 2).
2. Verses: 2-line red and blue initials. (Chapters are not generally distinguished.)
3. Gloss: < marks. Small, uncoloured (art. 1); alternating red and blue, from the lowest of which red and blue pen flourishes frequently extend to lower page edge (art. 2).

OWNERSHIP. (1) s. xiii. ff. 1v, 94, 94v. Numerous early inscriptions on endleaves of St. Matthew volume, some erased or crossed out, including mentions of the Sorbonne and monetary payments. (2) s. xv. f. 2. 'Iste liber continebatur evangelia matheol et luce glossata est de communi libraria fratum beati lucudovi de piissimo ordinis predicatorem'. (3) s. xvi. f. 2. 'Ex bibliotheca fratum praedentorum de piscicator'. (4) s. xvii. Lower cover, 'N. Schweiger' on printed label. Front pasedown. Mannheim signature 'A23'. f. 1v. 'Ex Bibliotheca Palatina Mannh.' Munich signature etc.

BIBLIOGRAPHY. Halm & Meyer, Cod. Lat. Monacensis, 129; Remak-Honhef & Haueke, Mannheimer Hofbibliothek, 26-27.

COMMENTS. The ex libris inscriptions show that the two manuscript volumes, which are unrelated, were already bound together in the fifteenth century when the book was held in the friars' library at Poissy, and that it remained there until at least the seventeenth century. Earlier inscriptions in the St. Matthew reveal that it was in long use by students at the University of Paris before it was brought to the monastery, most probably among the possessions of a friar. The biblical gloss was a set text in the Faculty of Theology at Paris and a blank space was frequently left, as here, so that major initials could be completed by the purchaser. The manuscript is one of two sets of glossed biblical books owned by the Poissy friars, whose holdings are discussed in Chapter 6.


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.

Vellum. 70 fols. 320 x 211 x 16 mm. Considerably cropped.

A (paper) 1-70 and B (fine, soft white vellum) C (paper). Written by at least two scribes in small clear bookhands, ff. 1-56v in black ink; ff. 57-69v in brown; rubrics in red completed only to f. 59, instructions
for rubrics at bottom page-edge. Double columns, 43 lines per page. Text area: approx. 225 x 140
(64+12+64) mm, ruled lightly in grey. Commentary on text written in half-column widths. Collation: i-
v4; v3; vi5; viii3; viii5+(restored). Some matching catchwords. Manuscript restored in 1919, in particular
the folios at the start (the first is soaked in oil and.tom), the end and around f. 51. Final folio, pasted in, is
by another hand and duplicates text on f. 59v; it seems to come from another manuscript of similar
dimensions, rating and decoration.

BINDING. Modern.

CONTENTS
1. ff. 1-67v. Guillaume le Breton: Expositions on St. Jerome's prologues in the Bible
Paribus expositis textus nova cura cor angit. Et fragiles humeros unus importabile frangit...sine fictione didici
et sine invia communo Explicit qualitatumque exposito istius prologi
2. ff. 67v-69v. Gilbert de la Porree: Prologue to the Apocalypse Incipit prologus in libro
apocalypsis vel potius intritus Gilberti Pictaviensis in Apocalypsein Omnes qui pie volunt vivere...secundum
vii. status ecclesie generalis.

DECORATIVE SCHEME. Based on blue and red initials pen-flourished in opposite colour.
1. First initial in book: 6-line bicoloured initial, prolonged into flourished border on all but lower margin.
2. Major divisions in text: 1-line (first scribe) or 2-line (second scribe) pen-flourished initial after rubric.
3. Glosses on text: Black q-mark begins commentary; that on f. 62 is red and very large.

OWNERSHIP. (1) s. xv. f. 1 (above): 'iste liber expositionem prologorum in biblia/num est de communi librar'ia
fratrum predicatorium ludovic de pissaco'. (2) s. xvii. f. 1 (below): 'Ex bibliotheca fratrum predicatorium de
piscicola'. (3) s. xviii., f. Brv. 'Achéité de Clairpeyre "libraire à St. Germain en Laye"' (cf Clm 10154), f. 1.
Mannheim signature 'A9'. Munich signature etc.

BIBLIOGRAPHY. Hahn & Meyer, Cod. Lat. Monacensis, 130; Hauréau, Initia, App. II, 118; Remak-Honnef
& Hauke, Mannheimer Hofbibliothek, 41.

COMMENTS. The major biblical commentary, written in about the mid-thirteenth century by the
Franciscan, Guillaume le Breton (Brito),1 and the short prologue to the Apocalypse by Gilbert de la Porree
(later bishop of Poitiers, 1142-52)2 are combined in a long, slim manuscript, compactly written and
sparingly ornamented. The second work was considered part of the received text of the Vulgate at the
University of Paris towards the mid-thirteenth century,3 and the two expositions occur in the same order
in St. John's College, Cambridge, ms A.13 and Peterhouse, Cambridge, ms 2.6.1. This book was
evidently made for student use in the Paris schools and later brought by an incumbent friar to Poissy
where it remained from at least the fifteenth century until it was sold locally, probably in the eighteenth
century. Clairpeyre, the 'libraire at St.-Germain-en-Laye, also sold the Poissy manuscript Clm 10025,
both books ending up in the Palatine library at Mannheim; the same St. Germain establishment
rebound choirbooks for the nuns in 1733.4 The friars' library is discussed in Chapter 6.

1 Dictionnaire d'histoire et de geographie ecclesiastique, XXII, 1988, 867-868 (Brito).
3 Ibid., 59.
4 Discussed in Chapter 1.

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.

Vellum. 352+1 fols. 209 x 150 x 70 mm. Some pages repaired or reconstructed.
A (paper) f. (vellum, former pastedown) 1-352 (smooth, stiff, fairly white vellum, some flaws) B (paper).
Earlier roman foliation (s. xv) begins with text proper (i-cecxl). Expositions written in light grey-brown
ink using a large gothic liturgical hand for text, with commentary in a rounded cursive script, heavily
abbreviated; rubrics in red. Contents table (added slightly later) darker, written in more abrupt cursive hand.
Long lines, 26 lines per page (text), 32 lines per page (table of contents). Text area: 141 x 87 mm (text),
137 x 75 mm (table of contents), both ruled in grey, latter largely erased. Text for rubrics written at sides or
bottom of page. Textual entries in art. I signalled by 'textus' and points within commentary referred to by
numbers in margin by original hand. Corrections (s. xv and later) in margin, to art. I only. Collation: ii-
CONTENTS
2. ff. 325-351. Bernard of Clairvaux: Super 'Missus est'. Expositio Beati bernardi super missus est. Missus est angelus gabriel a deo in civitatem galilee ...Quid sibi evangelista voluit tota propria nomina rerum...cui hoc meum quaelcumque opusculum devotissime destinavi. Explicit expsicio presbyteri Bernardi super missus est. [PL 183: 55-88]

DECORATIVE SCHEME. Based mainly on red and blue initials, pen-florescent with modest extensions in opposite colour.
1. Original start of book (f. 7): 10-line initial and full bar border, both of ivy-leaf design.
2. Beginning of art. 2: 3-line flourished initial.
3. Chapter headings (art. 1 only): 2-line flourished initial after red rubric.
4. Minor sections: Introduced by red ¶-mark within text.
5. Capital letters touched in red.
PALLETE: Ultramarine, vermilion, light blue, pink, white, and gold.

OWNERSHIP. (1) s. xv, f. 6v. 'late liber est de conventu sororum ecclesie beati ludovici de pistiaco et est de dono sororis alpis loutrel condam prioriae'. (2) s. xvii? f. 1 (later used as pastedown). 'Acheté de Chaîrpeyre Libraire à St. Germain en Laye' (cf ms Clm 10066). (3) s. xviii. f. Iv. Mannheim signature 'A 122'; 'Ex Bibliotheca Palatina, Mannheim'.

BIBLIOGRAPHY. Halm & Meyer, Cod. Lat. Monacensia, 134; Remak-Honnef & Hauke, Mannheimer Hofbibliothek, 118-119.

COMMENTS. The light coloured, compact script, together with the small bulky shape of this book, indicates that it was to be read privately. Carefully made, with its opening page handsomely illuminated, it is one of two finely-produced manuscripts intended for close reading which were associated with Alix Loutrel, prioress from 1415 until 1418. From the written inscription we learn that she gave this book to the community. The other, a manual of ascetic instruction (Vatican, Reg. lat. 160) which she owned in conjunction with her sister, remained the private property of the Loutrel nuns at Poissy. Further copies of both works contained in the present manuscript are known from the monastery: the commentary by Humbert of Romans, the fifth Dominican Master General, on the Rule of St. Augustine (under which the Dominicans lived) was copied in 1502 by the vicar at Poissy (Paris, Mazarine 1397); the first of St. Bernard's Advent homilies is included in a collection of his sermons which was read aloud to the assembled nuns (Munich, Clm 10025). Later corrections and additions to the present book indicate that the Dominican exposition was in use over a long period. The manuscript almost certainly remained in the monastery until it and at least one other (Munich, Clm 10066) were sold by Chaîrpeyre, the libraire at St. Germain-en-Laye.¹ It is discussed further in Chapters 4 and 6.

¹ See Chapter 1 for the nuns' dealings with this libraire.

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

Vellum. 212 fols. 202 x 145 x 41 mm.

A-B (fine vellum) 1-212 (fine, white vellum) C (paper) D (fine vellum); A and D now function as pastedowns. Written in grey-black and brown ink in a large formal gothic liturgical hand, rubrics in red. Long lines, 18 lines per page. Text area: 111 x 71 mm, ruled finely in red. Collation: i-ii8; iii7; iv-viii8; ix-xiv8; xviii8; xxiv8. Some catchwords.

BINDING: s. xv? Threadbare remains of green (and gold?) brocade glued to wooden boards, sewn on 5 double bands with remains of two strips inset into boards and attached by 3 tacks. Page edges gilt.

Fig. 81
CONTENTS

DECORATIVE SCHEME. Based on a hierarchy of size and embellishment of painted illuminated initials.
1. Beginning of book (f. 1) and of text (f. 7): Script surrounded by U-shaped baguette of ribbon interface and ivy leaf pattern in burnished gold, blue and red with lateral and terminal projections to all four sides, spreading into a fine dense ivy leaf rinceau in blue, red, pink and gold. Border on fol. 7 further enhanced by delicate, more naturalistic designs of red and white flowers on yellow-green stems, and finely-depicted dragons and birds (parakeet, hoopoe and pheasant) in true colours (including black, browns, green and orange-red) at corners and edge of page. Below the rubric, a 3- or 4-line initial, blue or pink against a burnished gold ground and ivy foliage begins text, the letter I on fol. 7 forming the body of a finely-worked green-winged dragon whose tail explodes into ivy sprays.
2. Beginning of each meditation: 2-line blue or red initial with white tracery before blue, red and white ivy foliage on a burnished gold ground, each projecting two short ivy sprays into the margin, either blue, red and gold on thicker stems or all gold on black hairline stems.
3. Chapters within: 1-line burnished gold initial on ground of red and blue with white tracery. Line-endings similar.

OWNERSHIP. (1) s. xv. f. Iv. 'Ce livre est ma dame suer Katherine de harcourt'. The name, visible under ultra-violet light, has been erased and 'Marey de Clermont' substituted in a weak, s. xvii hand. (2) Later ex libris, also erased, illegible except for '[.....St. Louis] de Poissy'. (3) s. xvii. f. Iv. Added beneath (1): 'fille de Robert comte de Clermont dont est issie l'auguste Branche de Bourbon'. (4) s. xviii. f. 212v. 'De la Bibliotheca de Charles Adrien Picard en 1763'. (5) s. xviii. f. Iv. Mannheim signature 'A 862'; sticker 'Pal M 155'; 'Ex Biblioteca Palatina Mannheim'. (6) Stamped 'Bibliotheca regia monacensis'.

BIBLIOGRAPHY. Halm & Meyer, Cod. Lat. Monacensis, 134; C. Fischer, 'Die 'Meditationses Vite Christi' ihre handschriftliche Überlieferung und die Verfasserfrage', Archivum Franciscanorum historicum, 25, 1932, 22 and passim (no. 50); Remak-Honnef & Haue, Mannheimer Hofbibliothek, 119-120.

COMMENTS. In this exceptionally well written and illuminated manuscript the decorative style is consistent with the small-leaf, dense borders found in finely wrought horae produced in various Paris workshops in the early fifteenth century (Fig. 81).1 The brocade cover further attests to its de-luxe production, despite the absence of illustration.

The text is one of the 113 manuscript copies in Latin itemised by Fischer of the 'larger version' of the Meditaciones. The often pictorially descriptive paths to meditation on Christ's life were written for a nun of the Poor Clares in the thirteenth century by a Tuscan Franciscan, arguably Jean de Caulibus.2 This copy appears to have been made for its earliest known owner, Katherine de Harcourt, a daughter of one of the best-placed families in France. There were two nuns of this name at Poissy in the early fifteenth century. The one had 'la garde et gouvernement' of the King's daughter Marie de France, her cousin, who entered Poissy at the age of four in 1397 and for whom this nun conducted monetary affairs until she reached the age of fourteen or so.3 The other Katherine (whose sister Jeanne was also at Poissy) was her niece, although possibly the elder; she left Poissy in 1408 to become an abbess.4 It seems likely that the manuscript was made for the first nun, probably the same Katherine de Harcourt who was given a richly illuminated liturgical psalter by Jean, dic de Berry.5 The substitution, centuries later, of the name of the former prioress Marie de Clermont (at Poissy between 1304 and 1372) for that of the original owner suggests that the volume remained at the house long after the death of the two nuns; had the incipient abbess been the owner she would surely have taken her fine possession with her. It is next heard of in the library of the collector Charles Adrien Picard, from which it appears to have been sold in 1763.6

Whether the Meditaciones was a gift, or a commission from Katherine de Harcourt herself is unclear but certainly the volume reflects the Dominican concern that the word, clear and legible, should take precedence over decoration. Expensive production though the book is, the text is not illustrated nor is it inhibited by the illumination which, although exquisite, appears deliberately contained to just two opening pages. Here, as in almost all the known medieval versions of the work, the pictorial language of
the Meditations must function undorned to create the imaginings which it exhorts. The manuscript is further discussed in Chapter 4.

1 This kind of border, elegant in itself, served to accentuate the tall willowy human figures of the International Style (J. D. F. Parquier, Creation and Imitation. The Work of a Fifteenth-century Manuscript Illuminator, New York, 1975, 58). It is often associated with the workshop or associates of the Boucicaut Master (compare, as a limited example, ibid., figs 46 and 50; Sotheby’s Sales Catalogue, 18 June 1991, lot 20).


3 Quittances are extant in which Katherine de Harcourt announces this trust, dating between 1404 and 1407 which carry her seal (BN ms fr 20917, 11 and 12; Anselme, Histoire généalogique, V, 132); from around 1409 onwards Marie de France, professes in 1408, issued quittances in her own name and under her own seal (e.g. BN ms fr 20917, 13; BN ms fr 25981, 4021-4022; BN ms fr 20416, 15).

4 BN ms fr 5009, lv. She was already at Poissy in 1380 (Anselme, Histoire généalogique, V, 135).

5 No. 73 of this Catalogue.

6 Seventeen years later, in 1780, other books in Picard’s collection were acquired by the Marquis de Paulmy (Martin, Hist. Arsenal, 201-204; M. Lefèvre and D. Musserelle, "La bibliothèque du marquis de Paulmy" in Histoire des bibliothèques françaises. II. Les bibliothèques sous l’Ancien Régime, 1530-1789, ed. C. Jolly, Paris, 1988, 306).

7 Of more than two hundred versions in various languages fewer than twenty manuscripts contain any illustration of the text (Ragusa and Brown, Meditations, xxiii).

39. Munich, Bayerische Staatsbibliothek, Clm 10156

Deeds and Miracles of the Virgin in Latin

Paris, s. xiv in.  

Figs 5, 10, 19

Vellum. 263 fols. 185 x 130 x 37 mm. Considerably cropped.

A (modern paper) B-C (vellum: former pastedown and flyleaf) I-262 (fine vellum with occasional flaws) D (as A). Written with few abbreviations in more than one rounded gothic bookhand using black ink, rubrics in red. Long lines, 20 lines per page. Text area: 125 x 81 mm, ruled in grey. Prick marks visible. Collation: i1 (stuck to A-B bifolio); ii-xi12; xi0 (folio before f. 110 cancelled); xii-xv12; xvi10 (includes f. 165a); xvii-xviii12; xix8; xx10 (central bifolio, between ff. 206 and 207 removed); xx-xxiv12; xxv2 (folio after f. 262 cancelled). Signatures just visible on central lower recto. Stress-marks inscribed throughout text, probably at outset, later supplemented in places.

BINDING: Modern. Paper over pasteboards.

CONTENTS

Compilation in two parts, the first comprising 129 numbered chapters preceded by an introduction, whose sources (biblical gloss, sermons and other interpretations of the life of the Virgin) are rubricated in the margin, the second of unnumbered miracles performed after her assumption to heaven.


DECORATIVE SCHEME. Based on historiated initials and pen-florested bicolour initials in blue and red; gold used only in former.
1. Introducing each section: 4- and 8-line historiated initials of blue or pink, with interlace and white detail, finials in red, squared via burgundy or blue ground, with gold trilobe and white detailing, surrounded by a gold frame outlined in black then a fuzzy-edged viridian line. Letter extended to form L-border via a broad vertical bar of gold, pink, blue and red sections detailed in white, with small, spiky protrusions at left, then cusped and irregular geometric features which abruptly change shape and colour, ending in a compact ivy leaf spray, the first further enlivened by a bird.

2. Beginning of each chapter or miracle: Rubric heading followed by 2- or 3-line pen-flourished bicourlum initial extended into a page-length 1-border.

3. Capitals touched in red.

**ILLUSTRATION.** Pictorial matter overlaps initial.

f. 2. First word of text: Si deum... (28 mm square) Anunciation to standing Virgin, Dominican nun in prayer in border.

f. 200v. First new sentence on page after beginning of text of Miracles: Qudam peatis romanam vastabat... (58 x 51 mm) Coronation of the Virgin by Christ, both seated on single throne, the crown borne by an angel.

**PALETTE:** Vermillion, burgundy, light greyish-pink, brownish-pink, brown, deep and light blue; light grey-blue, light mauve, viridian, black, white, gold.

**BACKGROUNDs:** Gold; Rau 75a: white fleur-de-lys on blue/gold.

**OWNERSHIP.** (1) s. xiv in f. 2. Made for use by Dominican female house (un depicted). (2) s. xv f. 2. 'Iste liber est sororum ecclesie beati Ludovici de pisciaco.' (3) s. xvii. f. 1. 'Ex bibliotheca fratrum praedicatorum de pisciaco.' (4) s. xviii. f. Cv. Mannheim signature 'A72'; 'Ex Bibliotheca Palatina, Mannheim'.

**BIBLIOGRAPHY.** Halm & Meyer, Cod. Lat. Monacensis, 134; Hauréau, Initia, Appendix 2, 334, 434; Remak-Honnef and Hauke, Mannheimer Hofbibliothek, 120-121.

**COMMENTS.** The compilation of art. 1, here anonymous, is variously attributed in other manuscripts to Vincent de Beauvais (under whose name the text was printed in 1481), Nicolaus de Argentina, Peter Comestor and John Damascene. Vincent de Beauvais is now the accepted compiler. Art. 2 consists almost entirely of an extract from the same Dominican friar's Speculum historiale.

The Dominican nun depicted in prayer beside the Anunciation on fol. 2 shows that the manuscript was designed for use by nuns of the Order. That this was at Poissy is signalled by the fifteenth-century ex libris. Preparation included the addition of stress-marks above the easily read large script, indicating that the book was intended for public reading. Its size and the size of the script make it appropriate for use while seated or standing before a lectern. The manuscript had entered the Mannheim Palatinate in the eighteenth century probably before the monastery was dissolved (see Chapter 1).

The style of decoration and illustration is that associated with Paris workshops of the early fourteenth century, and occurs in a number of Poissy manuscripts which are best dated to just after 1300. At variance with this, though, is the marginal rubric on fol. 24v which refers to 'Petrus episcopus niuernensis'. This can only be Pierre Bertrand, who was Bishop of Nevers from 1320 to 1325. The ascription, although incorrect, could not therefore have been written before 1320. This conflict is considered, although not resolved, within the context of the group of closely related manuscripts in Chapter 2.

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1 Hauréau, who listed this example among the manuscripts containing the text that were known to him, considered Geoffrey de Beauvais the likely compiler (B. Hauréau, Notices et extraits de quelques manuscrits latins de la Bibliothèque Nationale, VI, Paris, 1893, 45-46, as do modern scholars (eg. M. Paulmier-Fouvart, "Vincent de Beauvais", Dictionnaire de Spiritualité, fasc.104-105, Paris, 1993, 807; T. Keppel, Scriptores ordinis praedicatorum mediæ aevi, III, Rome, 1980, 145 (no. 3036); entry for Vincent de Beauvais not yet available at time of writing). The ascription to a slightly later Dominican, Nicolaus de Argentina (Nicolaus von Strasburg), in the form of a dedicatory letter preceding the text, was accepted by the British Museum cataloguers (G. F. Warner and J. F. Gilson, Catalogue of the Western Manuscripts in the old Royal and King's Collections, I, London, 1921, 193-194).

2 A. Pothast, Wegweiser durch die Geschichtswerke des Europäischen Mittelalters bis 1500, II, Graz, 1957, 911.
Sententiae of the Church Fathers—Treatises on the Virtues and Vices. Etc

Paris, s. xiii

Vellum. 104 fols. 176 x 137 x 22 mm.

A-C (paper) 1-96 (stiff, fairly thick, smooth vellum) 97-104 (paper). Written with no gaps, almost entirely in a clear squarish handbook in brown ink, rubrics in red (f. 96 in similar hand in black ink). Double columns, 30 lines per page. Text area: 140 x 88 mm, ruled in fine black, then double line drawn 19 mm towards outer vertical page-edge and 21 mm beneath text. Stiff marginal drawings of human and animal heads and pointing hands in brown, vermilion and blue inks highlight passages in earlier folios, 'Nota' used elsewhere. Collation: i-viii‡; ix‡ (f. 72 cancelled); x-xii‡; xiii‡ (f. 96 added); xiii‡. Index added in s. xvii when pages numbered with arabic figures and labelled lengthwise A to F.

BINDING: s. xviii. Parchment over pasteboard; remains of two leather ties.

CONTENTS
1. ff. 1-2. pseudo-Bernard: Meditationes pilisme de cognitione humanae conditionis (final fragment only, begins near end of Ch. 14) meretur ibi esse securi sunt in patria...in quo spongum cum spongio! propioscies eundem deum glorie etc. Explicitiunt meditationes sancti Bernardi abbatis [PL 184: 506-508]
2. ff. 2-8. Sententiae Doctorum Ecclesiae (begins) Bernardus Securum est mulierem non audire; securius non videre... (ends) Augustinus Felix mens que est triclinium trinitatis...In terita tertius ut proficit.
3. ff. 8-9. Hildebert: Carmina Quae sunt que magis impedunt animam Plurima cum soleant mores evertere sacros...causa volupatum parit hoc ad sobrietatem. [cf PL 171:1428]
4. f. 9. List of ten plagues of Egypt (erased) and seven days of creation.
5. ff. 9-14v. attrib. Miletus: De transitu mariae Incipit prologus Miletii episcopi de transitu beatissime sempiterne virginis marie Milenus servus Christi episcopus ecclesie Sarisdensis...Explicit prologus. Incipiunt de transitu Igitur cum dominus et salvator moest Iesus Christus pro toto secui vita conexitus...laudentes dominum hsem Cristum qui vivit et regnat cum patre et spiritu sancto etc. Explicit...[cf London, BL Roy 8F XII f. 2]
6a. ff. 14v-25v. Ambrose Autpert: Conflict of the Virtues and Vices Incipit libellus beati Gregorii pope de conflictu vicariarute victuatem Apostolicae vox clamat per orbem atque in precinicum fidei positis...(f. 25v)...magis stupenda narrante fidelem probet. [Chapters 1-26 in R. Weber, Ambrosii Autperi Opera Pars 111 (Corpus Christianorum, Continuato Mediaevalis XXVIII), Turnhout, 1979, 939-929; PL 17: 1149-1168 (attrib. Ambrose); PL 40: 1091-1103 (attrib. Augustine); PL 83: 1131-1144 (attrib. Isidore of Seville); PL 143: 559-575 (attrib. Leo IX)]
6b. ff. 25v-26v. Gregory the Great: Extract on the Virtues and Vices from the Moralia Quia ergo septem principallia viita tanta et de se vitiorum multitudinem proferunt...quasi ululatum exercitus odorando cognoscit. Explicit libellus beati Gregorii...
7. ff. 27-96v. Sententiae Doctorum Ecclesiae (begins) Sol pulcherimara creaturem que sub celo sunt... (ends) Gregorius Pertrahitur labor pulue pgte crescat corona victorie.
8. ff. 98-104v. (s. xvi hand) Index to present contents, using page divisions A-F.

DECORATIVE SCHEME
1. Start of new text or author, after rubric: 2- to 4-line alternating red and blue initials per-flourished in opposite colour (inconsistently applied).
2. Occasional †-mark in red or blue.
3. Capitals touched in red.

OWNERSHIP. (1) s. xv. f. 96v. 'In isto volumine continentur primo meditationes bernardi...Et est de communi libraria fratrum praedicatorem (sancit ludovicell de pissaico)'. Last words erased and 'pissiaco' substituted. (2) s. xv. f. 65. 'Iste liber est a generoso? Johanne de ....' (3) s. xvii. f. 1. 'Ex bibliothecae fratrum praedicatorum de pissaico'. (4) On cover, difficult to read: 'Au R St Condum de la part du St Blynuart'. (5) s. xvii+. f. Cv. Mannheim signature 'A124'. Munich signature etc.

BIBLIOGRAPHY. Halm & Meyer, Cod. Lat. Monacensis , 134; Haardau, Initia, App. I, 47, App. II, 204; Remak-Honnef & Hauke, Mannheimer Hofbibliothek, 121-123.

COMMENTS. This compact manuscript is a frugal production that could have been assembled by its first owner for his personal use or as a preaching aid; the textual selections focus on overcoming temptations of the flesh. Later ownership inscriptions show that the volume was in the friars’ library at Poissy in the fifteenth century, remaining there until at least the seventeenth. By this time the compilation already lacked its initial quires so the later inscription was written at the head of those remaining. It seems at this period to have still been in use since an index was added. The manuscript is
41. Munich, Bayerische Staatsbibliothek, Clm 10170


Paris, s. xiv in.

Figs 7, 26, 30

Vellum. 149 fols. 335 x 244 x 23 mm. Considerably cropped.

A (modern paper) 1-149 (smooth, medium weight, flawless vellum) B (modern paper). Written in a formal liturgical gothic hand, varying in size according to mīne-en-page which in turn corresponds to whether individual instruction, in discursive or tabular form, or public reading is intended. Ruled in grey except for replacement ff. 120-127v which is red. (A) ff. 1-1v, 5-6v. Double columns, 34 lines per page. Text area: 264 x 178 mm. (B) ff. 2-4v. 5 tabular columns, 45 lines per page. Text area: 260 x 194 mm. (C) ff. 7-98. Long lines, 26 per page. Text area: 242 x 168 mm. (D) ff. 99-119. Double columns, 26 lines per page. Text area: 242 x 160. (E) ff. 120-127 (Replacement). Double columns, 25 lines per page. Text area: 236 x 152 mm. (F) ff. 128v-148. Double columns, 25 lines per page. Text area: 254 x 160 mm. Collation: 6; ii-xi2; xi2; xii8; xii13; xiv8. Quire xii is a replacement for the original text of art. 3, all of whose leaves except the last (formerly the original 6 bifolios of quire xi), have been removed. The final folio, now f. 128, was preserved because the Constitutions begin on the verso. Quire xii has been inserted between the present quires xi and xii, while the last folio of the original quire xi was shifted to the start of quire xii (fol. 128). Stress-marks added by different hands throughout text. Original rank of feasts in calendar and martyrology altered continuously until s. xvii, either carefully scrapped away and replaced in matching style and rubric, or overwritten in black. Textual additions to gospel readings and martyrology continued in margins and spare pages of book from s. xiv to s. xvii.


CONTENTS
1. ff. 1-98v. Dominican Martyrology, adapted from Usuard, appropriate to s. xiv in. Preceded by instructions for reading text and to hebdomadary. De officio legendi de calendario et luna et martyrologio... De modo scribendi et legendi inhumun... (Rendered in masculine. Mary Magdalen, Louis and Nicholas not named among duplex and totum duplex feasts.) De arte inveniendi qualiter sit pronunciand a luna qualibet die secundum numerum sive singulis litteris in martyrologio... De prologis diversus super opus martyrologii... Epistula seu prefatio Usuardi monachi ad Karolum regem super opere martyrologii... f. 7. Incipit martyrologium per anni circulum. Kalenda januarii. Circumcisionis domini... ends: Pridie kalendas januarii... Retiarie sancti Hermetis exercitii. Et aliorum. Obits added (s. xiv) in lower margin: f. 7. 'Obit sermonismissus et illustissimus rex francie et navarre, dominus philippus, fundatoris secundo natus et ecclesie fundator' (Philip V, d. 1322). f. 14v. 'Obit illustissimus rex francorum et navarre, dominus karolus terio natus fundatoris et iusus ecclesie fundator' (Charles IV, d. 1328). Daily readings include Louis, 25 Aug (1298-99-1301), ranked totum duplex, the short entry erased then rewritten and enlarged into the margin at an early date; Ignatius, 1 Feb, 3 lessons (1300-01-02). Lacks Alexius, 17 Jul (1307), Thomas Aquinas (1326), Dedication of church (1331), all added later. Numerous other changes and additions to feasts and ranking. Earliest include Nativity of John the Baptist, Mary Magdalen altered from 'Festum duplex' and 'Festum simplex' to 'Totum duplex' (1297-98-1300). Most recent feasts, all totum duplex, include: Dorothy, 6 Feb (1604), Charles Borromeo, Nov 4 (1615), James Salomoni OP, 31 May (1621), Ambrose OP, 20 Mar (1622), Louis Bertrand OP, 19 Oct (1671).
2. ff. 99-119v. Gospel Readings. Incipituant lectiones evangeliorum cum calendris per totum annum...Dominica prima in adventu domini...Explicit... Includes Louis.
3. ff. 120-128. Augustinian Rule. A later replacement of original folios, whose final page survives (f. 128). Incipit regula beati Augustini episcopi. Ante omnia, fratres carissimi, diligatur deus...et in temptazione non inducatur. Explicit regula... Divided into 14 short reading passages annotated in margin. [PL 32:1377-1384]


DECORATIVE SCHEME. Tabular calendrical information at start of each month of martyrology set within red and blue pen-line 'trellis' across page. Overall hierarchy of historiated and decorated initials and alternating
blue and red capitals pen-flourished in opposite colour. Historiated initials are blue or brownish-pink, in interface pattern and detailed in white, finials in red, squared via burgundy or blue ground with gold trilobes and slight white detailing, surrounded by gold frame outlined in black.

1. Beginning of martyrology readings, beginning of Constitutions, St. Louis: 4- to 7-line historiated initial prolonged into bar-border the length of vertical margin. Opening initial supported above an L-border via a hybrid and broad vertical bar of gold, blue, pink and red sections, detailed in white, then cusped and leafy features, ending in a modest ivy leaf spray.

2. Other selected feasts in martyrology, first chapter of Constitutions: 4- to 8-line historiated initial with short ivy leaf projections into margins, some with dragon or hybrid.

3a. Major divisions in text, selected feasts in martyrology: 3- to 9-line decorated ivy foliage initials in greyish-blue, vermilion, pink, light mauve, brown, purplish-red, white, gold, with marginal projections to lower page or shorter.

3b. Lessons for selected feasts (In illo tempore): Wedge-shaped letter I of 7-9 lines or squat letter I of 5-6 lines, whose marginal ivy leaf projections may terminate in dragons, often with human heads.

4. Lesser textual divisions, days without special feasts in martyrology: 2- to 3-line pen-flourished initials in blue and red, extended into short I-borders.

5. Table of contents for Constitutions: 1-line pen-flourished initials in blue and red.

6. Items within divisions, rubricated dates in martyrology: Alternating red and blue Q-marks. Line endings similar.

7. Capitals touched in yellow ochre, or red (Rule and Constitutions).

ILLUSTRATION. Many depictions rubbed. Pictorial matter sometimes overlaps initial.


f. 49v. PETER AND PAUL. 3 Kal. Jul. Rome: Sanctorum apostolorum... (7-line) [excised].

f. 56. JAMES 8 Kal. Aug. Nativis beati Jacobi... (8-line) [excised].

f. 61v. ASSUMPTION BVM. 18 Kal. Sep. Assumptio sanctissimae... (8-line) [excised].

f. 64v. LOUIS. 8 Kal. Sep. Apud cartagine beati Ludovici... (7-line) [excised].

f. 68v. NATIVITY BVM. 6 Id. Sep. Nativitas beatissimae... (5-line) [excised].

f. 72. MATTHEW. 11 Kal. Oct. Nativitas beati Matthaei... (6-line) Saint writing to dictation from angel above.

f. 96v. NATIVITY OF CHRIST. 8 Kal. Jan. Anno cesaris augusti... (7-line) [excised].

PALETTE: Vermilion, burgundy, mid-blue, mid-grey light pink, brown, gold, white; grey and black line.

BACKGROUND: Circle and cross design on blue or red checker (cf. Rau 72b).

The illustrative pattern in the martyrology is complemented by four 3- to 7-line illuminated initials (accommodated to the available space) in vineleaf patterns for the following feasts: Presentation of Christ (f. 14v), Laurence (60), Simon and Jude (81v), All Saints (82v) and Andrew (90v).

Visual promotion of gospel lessons for 24 feasts is achieved through illuminated vine foliage decoration of the first letter of the lesson (4- to 10-lines, depending on available space), usually a large wedge-shaped I beginning the text 'In illo tempore...' with marginal ivy leaf extensions at times terminating in a hybrid whose upper body is indicated below: First Sunday in Advent (99), Pentecost (104v), Nativity of Christ (99v), Circumcision (100): dragon, Epiphany (100), Easter Sunday (103): bishop blessing, Ascension (104v): bishop, Pentecost (104v), Trinity (105v), Andrew (109v): man wearing hood, Purification of the Virgin (111), Annunciation (112): angel, Peter Martyr (112v): man, Translation of Dominic (113), Nativity of John the Baptist (113v), Peter and Paul (114), James (115), Dominic (115v): bishop, Laurence (115v), Assumption of the Virgin (116): bald-headed man, Augustine (116v): dragon, Nativity of the Virgin (117), Michael (118): man, Simon and Jude (118v): dragon with man's head within initial, All Saints (119): dragon.

Initials, possibly historiated, with comparable borders in Constitutions:

f. 128v. CONSTITUTIONS: PREFAE. Quoniam ex precepto... (5-line) [excised].

f. 129v. CONSTITUTIONS: II CAPITULUM. Audi primo signo... (5-line) [excised].

OWNERSHIP. (1) s. iv in. Made for Dominican female house. (2) After 1331. f. 17v. (12 Feb) 'Eodem die dedicatione ecclesie beati ludovici de pissiaco. Totum duplex,' f. 19. 'Item. Octavo dedicatio ecclesie beati ludovici de pissiaco.' (3) s. xvi (1521-1540). f. 148v. Record in French of decision concerning funding of minor structural repairs made in Chapter by prioress Charlotte de Chabannes and nuns of Poissy, with mention of nuns Nicole and Laurence de la Place and Anne le Gras. (4) s. xvii. ff. 120, 124, upper borders: 'S. Loyse Luysler La malmaison' (childish hand); f. 7. 'Previsre cut into vellum of upper margin. (5) s. xviii. f. 1. Mannheim signature 'A41.' 'Ex Bibliotheca Palatina, Mannheim.' (6). s. xix. Front pastedown and elsewhere. Bookplate and stamp 'Bibliotheca regia monacensis.'

COMMENTS. The design for this manuscript, a *liber capitularius* containing the items to be read at the daily meetings in the Chapterhouse, includes an illuminated entry for St. Louis in the martyrologies. The Constitutions are those for a female house, while the decorative style of the book points to production in Paris early in the fourteenth century. Numerous later additions secure its ownership at Poissy. These include founders’ obits for Philippe le Bel’s sons, Philippe V and Charles IV, who died in 1322 and 1328, and who between them completed the construction at the monastery. The celebration of the dedication of the church of St. Louis in 1331 is entered, and a short document concerning funding of repairs at the monastery includes the names of several nuns, including Charlotte de Chabannes during her time as prioress between 1521 and 1540.

Liturgical evidence from the martyrology and gospel readings supports a date shortly after 1300. The feast of Ignatius, raised from a memorial to 3-lessons in 1300-01-02, was inscribed at the higher level from the outset. The reading for 25 August begins with Louise, the feast ranked totum duplex, which entered the liturgy in 1298-99-1301. This very early entry was perhaps hurriedly composed, since it was carefully erased shortly after and a new, longer version substituted. A lesson for the saint’s feast occurs in its expected position between Bartholomew and Augustine. Reinforcing a date very early in the century is the lack of promotion of certain feasts to the higher rank they had attained only a short time before. In 1298-99-1300 the feasts of John the Baptist and Mary Magdalen were upgraded to totum duplex from duplex and simplex respectively, and Nicholas to duplex from semi-duplex. Mary Magdalen and Nicholas are missing from the feasts listed as duplex and totum duplex on fol. 3v, while the previous ranking of the three saints was copied into the martyrology section. Only later was the wording ‘Festum duplex’, ‘Festum simplex’, etc. altered to ‘Totum duplex’, by carefully erasing then re-inscribing only the letters necessary. St. Alexius, who entered the liturgy in 1307, is absent from the original manuscript.

The ornamental emphasis given the patron St. Louis and the high rank of the feast (universally simplex, but possibly totum duplex throughout the Province of France) in this finely-made luxury manuscript, produced in Paris for a female house, helps to establish that it was specifically made for use at Poissy. This is supported by the overwhelming later evidence for its presence there. The period of production indicates that it was one of the books commissioned for his impending foundation by Philippe le Bel, for which accounts survive from between 1298 and 1301. The commission and the manuscripts still extant, in particular the illumination of this closely related group, are discussed in Chapter 2.

The ‘trentay’ (the memorial one month after death) for Louise l’Huislier de la Malmaison, who scribbled her name in the book in a childish hand, was held at Poissy in 1624. The ‘Prevost’ who cut her name into the vellum, could, however, have been one of a number of nuns of that family at this time or a century earlier. Nevertheless, since the manuscript’s presence at the monastery seems secure until l’Huislier’s childhood, at least, then it is more than likely that the book was being used by the nuns when textual additions were made at least up to the later seventeenth century when the feast of St. Louis Bertrand (canonised 1671) was added. At some time, however, the volume fell into disuse, for many of the illustrations were excised, though only those towards the middle of the decorative series. Perhaps, then, this occurred around the time when L’Huislier and Prevost had the book, and at least one sharp implement, in their youthful hands. In all cases only the initial — but none of the leafy termini — has been removed. At some stage later the manuscript was restored. All excised areas were repaired with vellum, the text rewritten in a late seventeenth- or early eighteenth-century hand and simple designs drawn in red to replace the missing illumination. A similar scribe made some of the late textual additions, the restitution no doubt being made at Poissy.

The book thus saw long and intensive use. The Constitutions are quite grubby, while the pages containing the Rule were handled so much that the vellum must have worn out, necessitating their replacement. This probably dates from the sixteenth century since the script resembles the archaizing gothic liturgical style that the nuns practised at this time. These two texts were marked into reading passages in the margin (now partly excised), and from this it transpires that the nuns read the Rule in about 14 sessions, and took at least 83 for the Constitutions. Possibly, then, they read through the Rule every fortnight and the Constitutions four times a year. To guide their Latin pronunciation, all passages have been marked with a 'tick' over the stressed syllable of most polysyllabic words, a feature common to
other large books in large script which were intended, like this, to be read aloud by one nun before her assembled sisters. The purely instructional items, in contrast, are closely written in a small script for private comprehension and never received stress-marks. The manuscript is further discussed in Chapter 2, with other surviving books from Philippe le Béf's commission, and in Chapter 6.

1 Bonniwell, *Dominican Liturgy*, 321-323.
6 Marie and her sister Marguerite le Prevost or Prevost are recorded in 1522, the year the latter died at the age of 63 (Paris, BN 5009, ff. 5v, 11). Anne and Catherine le Prevost (Prevost) de St. Germain are recorded as nuns between 1624 and 1631, when they left Poissy (Santa Sabina, XII 30510, no. 15; Yvelines, 73 H 15).

42. New York, Private Collection (Sotheby's 5.7.76. lot 86)

**Processional—Office of the Dead. Dominican (Poissy). Noted.**

Poissy and Paris, s. xvi 2/4  
Figs 118, 123-6, 128, 132, 140, 145, 149, 153-4, 171

Vellum. 142 fols. 132 x 90 x 23 mm. Heavily cropped.
A (marbled paper) 1-142 (fine white vellum) B (as A). Written in black ink in a weak gothic liturgical hand, rubrics in red. Long lines, 24 lines of text or 6 sets words and music per page; square notation on 4 red staves, with catch-notes. Text area: 91 x 60 mm, ruled in light brown. Collation: 19 (f. 1 tipped in); ii-xiv; xvii-x; xviii; f. 142 formerly stuck to cover). Signatures (ai-aiii etc.) survive. Various small additions of choral items made later.

**BINDING:** Paris, c. 1650. Red morocco over pasteboard sewn on 5 bands. Elaborate gilt *poinçonné* tooling design surrounded by border of zig-zag pattern defined by triple fillet; small central quatrefoils inscribed 'St. MARIUS' (front) 'DE GIRI' (back). Closed by two long rectangular metal clasps. Marbled endpapers, page edges gilt.

**CONTENTS**
1. ff. 1-134v. Dominican Processional for nun's use at Poissy in s. xvi, noted. Begins with Purification BVM preceded by the Benediction of Candles and includes Ash Wednesday ceremony (f. 6) then feasts from Palm Sunday, preceded by Benediction of Palm Branches (13), including Corpus Christi (87v). John the Baptist (91v), Louis (104), Nativity BVM (108), Receptions, unrubricated (112), Profession of nun, unrubricated (115v): Amo christum...., V. Anulo suo... , Pretende domine famule tuo..., Filset sponsus ecclesie in thalamo virgine..., V. Benedictum cum angelis fructum..., Granum quo vide..., V. Plena inquit deo et homine..., Ascendensi ad montem virgini..., V. Per hanc ceruae luctum..., O virgo perficilta...; **Office of the Dead** (119v), choral items only; *Prosa de spiritu sancto* (sung at reception of novice), *Veni sancte spiritus*... [RH 21242]. Full processional contents are listed in Appendix 5d.
2. ff. 134v-141v. Noted later additions in different hands. O constantia maritum laudabilis...; Amo christum..., Anulo suo... (135); Procession for All Saints: Summe trinitati, etc. (135v; added also to mss Add 14845, Bowes 3 and Lewis 7); Trooped Alleluya (138); Trooped Kyrie (138v).

f. 142 blank, unruled.

**DECORATIVE SCHEME.** Based on a hierarchy of miniatures and differently-sized decorated initials, in association with major or minor painted borders.
1. Beginning of book and first office: Full-page miniature within architectural frame on verso, faces text which begins with 10-line miniature surrounded by full border (as 2) on burnished gold ground; rubric begins with 3-line decorated initial (as 3).
2. Start of most processions: Miniature of a half-page or less, within squarish arch or rectangle, precedes 3-line decorated initial (as 3), with full border on bare vellum ground sometimes incorporating inner 4-sided wide baguette on gold ground. Borders patterned with stuff, rather thick vine-foliage and 4-petalled flowers, or symmetrical formal candelabra arrangements of black penline, colours and gold, associated with opposed dolphins; either type may have one or two naturalistic, species-recognisable birds, or a blazon within a wreath in lower margin.

3. Minor sections, prayers: 3-line predominantly blue initials with pinkish-red finials, detailed in white, set on square burnished gold ground edged in black, infilled with thickish ivy-foliage design in pink, blue, green and white. 1-border in left margin formed from bar of red and blue sections with medial white line, with simple gold pointed finial and ivy-leaf extensions.

4. Other items: 1-line 9-mark, cross or initial of gold with blue or pink infill on square ground, colours detailed in white. A few line-endings in similar pattern.

ILLUSTRATION. Large miniatures, variously sized, are placed within textblock, edged with a brownish-red line, then vellum space, outer black or gold line or narrow frame of gold with blue surround. Smaller miniature (f. 2) intrudes into border space and has black-edged gold frame. Colours in illustrations indistinguishable from those of borders.

f. lv. purification bvm. presentation of christ, with dominican nun presented to christs child by st. denis. naked child held by turbaned simeon over altar within renaissance architectural surround, blesses dominican nun kneeling in prayer in left foreground as st. denis presents her; virgin worships in midground, joseph with candle, anna (in contemporary dress), two acolytes with open book at rear. (117 x 83 mm)

f. 2. purification bvm. benedictio candelarum. blessing of candles: priest waves flabelnum over candles lined up on altar, acolyte at rear holding open book. (33 x 25 mm)

f. 15v. palm sunday. entry into jerusalem: christ in grey robe rides minute ass leftwards towards city gate followed by john and two others, welcomed by burghers who spread cloak. (50 x 62 mm)

f. 81v. easter sunday. resurrection: in deeply spaced landscape, christ triumphant, red cloak over wounded body, stands on ground before lidded tomb, two foreground soldiers waking, third asleep at rear. (68 x 58 mm)

f. 83v. ascension. ascension: virgin and disciples flank mound with imprint of christ's feet as they look upwards to his disappearing feet.

f. 87v. corpus christi. last supper: christ, seated centrally among disciples around unladen table-altar, makes priestly blessing over the chalice he holds, john at right leaning on his shoulder, peter pointing on his left, judas at front left holding out moneybag. (60 x 64 mm)

f. 91v. john the baptist. saint preaching from rustic outdoor pulpit, formed of crossbar between two forked sticks, to a well-dressed and well-coiffed group of men and seated women, his words 'ecce agnus dei' in scroll. (49 x 57 mm)

f. 96. dominic. standing saint with dominican nun in worship. holds open book and cross, within a loggia with view to mountains, dog with burning brand beside him, nun kneeling in prayer before him. (53 x 60 mm)

f. 99v. assumption bvm. assumption: four angels conduct virgin to heaven of golden light. (50 x 60 mm)

f. 104. louis. enthroned king surrounded by dominican nuns. king in coronation regalia (wearing fur-lined blue cloak embroidered with gold fleurs-de-lys, holding sceptre and main-de-justice) seated before cloth in exactly the same interior as dominic, two nuns kneeling in worship on either side. (47 x 59 mm)

f. 108. nativity bvm. birth of virgin: anna lies in bed, one maid brings her a plate, two others prepare to bathe naked child mary whom they hold in cloth as christ child of presentation. (50 x 60 mm)

PALETTE: Rich scarlet, carmine, flesh-pink, buff, pinkish-buff, deep brown, mid brown, yellow, viridian, olive green, deep-blue, mid-blue, light blue, grey, purplish-grey, light grey, blue-grey, white, black; highlights hatched in gold.

OWNERSHIP. (1) s. xvi 2/4. Made for use by denise de brinon, a nun at poissy, depicted in the miniatures, her armorial in the borders. ff. 2 (in shield), 104 (in lozenge denoting celibate female): d'azur au chevron et au chef engrelé d'or, accompagné en pointe d'un croissant du même (brinon); f. 81 (in shield): port: brinon; coupé: 1. d'azur à trois lions d'or; 2. de guéules à lambel d'or (chardonoe, trogoff, du marche). f. 95: ecartelé: 1&4, de guéules à lambel d'or, 2 & 3, d'azur à trois lions d'or; instructions for 'sorores' and the specific names and chant for washing the poissy altars. (2) c. 1650. rebound for sr. marie de giri. (3) s. xviii. f. 1. sequential inscriptions in different hands: 'sceur de laire'; 'ce livre est a loffice de chantre'; 'ce livre est a lusage des sr. [ ... ] novice' (scrubbed over); (4) s. xvi/xix. f. 1. 'mene pouchoir rue de galery? no 3' (3) s. xix. f. b. note in french dated 29 feb 1828 referring to sale price of 'cinquante cent vin huit francs' on 25 jul 1822.

BIBLIOGRAPHY. Sotheby's Sales Catalogue, 5th July, 1976, 60 (lot 86).

COMMENTS. The contents of this de-luxe, very small, compact book which fits into the hand are confined to the processional liturgy. Its production by nuns, as suggested in the sale catalogue, is
almost certain, for the distinctively 'wobbly' gothic liturgical script and archaising textual decorative style occur together in additions made to another manuscript from Poissy (now privately owned in Paris). This contrasts with the miniatures, whose renaissance interiors and deep landscapes comply with commercial practice in Paris in the early sixteenth century. They are compositionally, iconographically and stylistically closely related to the illustrations in another processional from Poissy (California, private collection) which can be dated between 1535 and 1545, and were probably painted in the same workshop, if not by the same hand.

The manuscript was written for use at Poissy. The altars in the church are named and the feasts of St. Louis, John the Baptist and the Birth of the Virgin, celebrated at Poissy with processions extra to the normal Dominican liturgy, are included. The original nun-owner, depicted in a number of miniatures, is identifiable as Denise de Brinon through her arms and her presentation by her patron St. Denis in the opening illustration. Her father's arms, alone, occur in the lozenge on fol. 104 (also in a shield on fol. 2),

though more often this indicator of a celibate female contained both father's and mother's arms parti. The latter are possibly the unidentified arms depicted, either with Brinon (recto of shield on fol. 81) or alone (fol. 96); they could also refer to Brinon family associations with Bourbonnais and Marche.

Denise de Brinon died in 1586, aged 69 years. The opening miniature in her book shows her presented to Christ, at the same time as he himself is being presented both historically, in the temple, and dogmatically, as sacrifice upon the altar (Fig. 140); this implies that the manuscript was produced as a profession gift. Assuming Brinon was professed at the usual age of about sixteen or eighteen years, then this dates the processional to the mid-1530s, in firm agreement with the California processional which it so closely resembles.

The next identifiable owner was Marie de Giry for whom the book was rebound in fine morocco covers worked in gilt pointillé (Fig. 171). (The fourteenth-century psalter-processional, Waddesdon Manor 2, was rebound in a similar design at this period.) Marie de Giry was professed in 1649 and, since the style of binding was current at this date, she too could have received the book for this occasion. Marie de Giry became a senior nun, holding the office of infirmress in 1661 and succeeding to dépositaire in 1673; she was still alive in 1693.

Soeur de Larie, whose name was inscribed in the book in the eighteenth century, was Marie Jeanne Barbarin de Larie who was professed in 1720 with Marie Michelle Barbarin de Larie. (The former generally used the name 'Jeanne' or 'Marie de Larie' while the second called herself 'Marie de Barbarin'.) She was elected to high office, serving as dépositaire for four years ending in 1733, and as cellarer in 1753. In the same century the book was held variously by the chantress, and was used by a novice nun. It probably stayed at Poissy until the dissolution in 1793.

The liturgical, scribal and artistic relationships of this manuscript, as one of an impressive group apparently made at the monastery in the first half of the sixteenth century, and the context of its production, are discussed in Chapter 5, its later history in Chapter 6.

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1 Cf. versions of Brinon arms: 'D'azur au chevron d'or, accompagné en pointe d'un croissant d'argent, au chef dencé du même' (H. Jouglé de Moreraz, Grand Armorial de la France, II, Paris, 1938, 264); 'D'azur au chevron d'or, au chef dencé du même' (J. B. Rietstap, Armorial général, 3rd éd., 1884 (reprinted London, 1988), I, 303).

2 Paris, BN ms fr 5009, f. 18.

3 Yvelines, 73 H 3, Livre des vœux 1632-1660.

4 Santa Sabina, XII 30510, no. 49; Yvelines, 73 H 18, 73 H 19.

5 Yvelines, 73 H 5.

6 ibid., 73 H 21. She describes these accounts as the 'fourth and last' of her siège.

7 Yvelines, 73 H 22. Accounts for the intervening years do not survive, so she perhaps succeeded immediately to the position of cellareress, which had been held in 1733 by Marie Michelle de Barbarin. Indeed the two seem to have swapped positions since the latter was dépositaire in 1739 and 1753 (Yvelines, 73 H 126, 73 H 22). The book's owner is not among the senior nuns in 1739, so was probably deceased.
43. New York, Union Theological Seminary, The Bourke Library, ms 52

**Gradual—Prosor. Dominican (Poissy). Noted.**

Poissy, c. 1580 - 1590

Figs 157, 159, 160

Vellum. 254 fols (actual). 170 x 107 x 58 mm.

1, 1-262 (Fine to moderately thick, white, flawless vellum, i and 262 are flyleaves). Foliated by scribe in roman numerals at upper right (i-xii), then upper centre to clxxxix (fol. 200 in modern hand), unnumbered until modern fol. 210 when foliation restarted (i-11); contents finish on f. xlviii (f. 255). Written in brown ink in a variable, rather cramped gothic liturgical hand, at times veering towards an italicising style. Long lines, 10 sets of words and music per page; square notation on 4 red staves, with catch-notes. Text area: 137 x 86 mm, ruled in pale brown. Collation: i-ii; iii-xxxii; xxvi; xxvii-xxxiv (roman numerals 33, 74, 83, 102, 137, 156, 181, 242 omitted; 238 repeated). Matching catchwords end most gatherings; rubric 'In toto simplex' ending quire xxvi (f. 201v) refers to a section lost or never completed.

**BINDING:** c. 1580-1590. Brown-red morocco over thick, stiff cardboard, smooth spine. Covers tooled in gold with central shield bearing a turret (Fortia arms, see below) within a knotted cord surrounded by a wreath; monograms 'MA' and 'FD' enclosed on four sides by 'a-femelle' in angles of central rectangular panel.

Surrounding border of tooling double and triple fillets containing separate small stamps symbolic of Christ's Passion and Resurrection, including head of Christ with crown of thorns (upper centre), heads of Christ's persecutors Judas, Pilate, Caiaphas, Herod (at corners), thirty pieces of silver, pillar, lash, crown of thorns, cock, crucifix and instruments of Passion (arma Christi), crossed globes, dice, chemise, lantern, arm holding sword, open tomb, uddarium, arm holding chalice, feet with wounds, ladder with lance and sponge. Spine decorated with same stamps within double fillet, the arma Christi motif centrally placed. Remains of two leather straps.

**CONTENTS**
1. ff. 5-129v. **Dominican Gradual. Temporale**, includes Corpus Christi and Dedication of Church, instructions refer to 'diaconi', 'cantor'.

2. ff. 130-172v. **Sanctorale**, includes Polycarp, John Chrysostom (1551), Dorothy, Joseph (1518).

Genevieve, *Nosret domine de pieiate* : Cumque vidisset ihesus..., Five wounds of Christ, Antoninus (1524), *Carole conte* (18 or 19 June), Division of Apostles, Louis, *In translatione capitii eius* Celebramus cum cantu..., Cordula (25 Oct). Instructions that masses for Roche, Febronia and Adrian be celebrated as those for Alexius, Margaret and Wenceslaus (f. 170). Votive masses against the plague *Recordare domine...* and for St. Godo. All translations of saints omitted (1551 Dominican ruling) except translation of head of St. Louis. See Appendix 1 (Poissy Calendar) for other celebrations.

3. ff. 173-201v. Common of saints, celebrations for BVM, etc.

4. ff. 202-209. **Ordinary of Mass.** In same hand, probably written later.

5. ff. 210-255. **Dominican Prosr for use at Poissy, late s. xvi.** includes sequences for Name of Jesus, Louis, Translation of head of St. Louis, Five Wounds. For full list and cues see Appendix 2.

**DECORATIVE SCHEME**


2a. Opening of missal text (Advent) and a few major feasts of Temporale: 9-line decorated initial (approx. 35 mm square) coloured blue or red, detailed white with infill of neat rather formalised flowers on leafy stems, or a strawberry, on liquid gold ground outlined in red-brown or black line. Text on first page surrounded by frame of gold bordered with red-brown (as miniature).

2b. Opening of *sanctorale*: 6-line initial similarly decorated with flowers, text surrounded by gold frame edged in black.

Capitals in 2a and 2b are by two hands. First (initial letter only): same shades of blue, green and mauve and red-brown border outline as miniature; second (all other decorated letters) paints more thickly using different shades of green and red, and black outlines to gold of letters and border frame.

3. Lesser selected feast, hymns: 3- to 6-line gold initials placed on red or blue ground edged in black at right and lower edge, 6-line initials have gold dabs or flourish as infill.

4. Other feasts, choral items, hymn verses: 2- and 1-line initials (as 4).

**ILLUSTRATION**

f. 4. On bifolio: *Annunciation/Presentation* by Arcangel Gabriel of Marie de Fortia to Virgin. Dominican nun in foreground kneels at prie-dieu decorated with Fortia arms (see below) while the angel places one hand behind her, his other holding a Caduceus-like staff wound with scroll 'Ave Maria' gratia[!]; Virgin turns towards them from prie-dieu in her own bedroom as rays issue from dove in heaven above. Bordering by a plain gold frame edged either side in red-brown with a further red-brown line outside.

**PALETTE:** Lemon yellow, tawny, mauve, blues, crimson, green, browns, white, black, gold.

**OWNERSHIP.** (1) c. 1580-90. Front pastedown. In same hand as book: 'Ce livre a este fait par Sr Marie de Fortia pour l'usage de Sr Geneviève Courtin sa tante et est pour la survivante des deux'; f. 4. Depiction of
Dominican nun and arms: *D'azur, à la tour d'or crenelée et maçonnée* (Fortia); Upper cover. Fortia arms and monograms 'MA' and 'ΦΦ' (Marie de Fortia). (2) c. 1650. f. A. Name 'Goyet' in brown ink surrounded by 's'-fermée on three sides. (3) c. 1800. f. 1. 'JANVIER / DELAUNAY / Janvier Delaunay avocat'. (4) s. xx. Front pastedown. Price: £16.16.0. 'Frederick Perris Thompson Collection Presented...27.3.1923'. Union Theological Seminary bookplate. f. A. 'Thomson case / VH 42 / 15407 / Graduale'.

BIBLIOGRAPHY. De Ricci and Wilson, *Census*, II, 1647.

COMMENTS. This is a painstakingly-written manuscript. The extensive notated text was completed in a number of campaigns marked by different sizes and styles of script, like the italicising hand begun on fol. 202 which gradually loses rigour and reverts within three folios to the gothic format used up to this point. The nun-scribe, Marie de Fortia, asserts in an inscription in the front of the book that she wrote it for her aunt, Geneviève de Courtin. Nevertheless, it is her own arms, the Fortia turret (surrounded here by a knotted rope), which adorns both the nun’s prie-dieu in the prefatory miniature and the manuscript covers.\(^1\)

The volume was not recognised as the manuscript (or from Poissy) in de Ricci and Wilson’s *Census*, although the full range of Dominican saints’ days — Dominic, Peter Martyr, Thomas Aquinas, Vincent Ferrer, Catherine of Siena and Antoninus — are included in both gradual and proser. It must also have been executed later than c. 1540 as these authors advanced. The inclusion of John Chrysostom points to a date after 1551, as does the complete absence of the Translations always celebrated until this year, most notably those of Dominic and Peter Martyr.\(^2\) The strict adherence to the reforms adopted in 1551 suggests that, since the feast of the Crown of Thorns is present, the manuscript postdates its restoration in 1571 after it had been dropped in 1551.\(^3\)

Courtin preceded her niece at Poissy, being named among the 118 nuns and novices present at the monastery at the election of the prioress in 1562;\(^4\) she died in 1624.\(^5\) Since de Fortia was not among those named in 1562, she must have entered as a novice after this date. In 1603 she arranged the final, posthumous publication of religious poems written by her ‘maîtresse’, Anne des Marquets (d. 1588), supplying the introductory dedication epistle in a volume which also included laudatory poems by two other nuns and by French humanists including Pierre Ronsard.\(^6\) Presumably she produced the gradual well before this date. She had died by 1624 or 1625.\(^7\)

Marie de Fortia’s armorial on the binding (Fig. 160) indicates that it was made to the order of the scribe. The monograms ‘MA’ and ‘ΦΦ’ could no doubt very satisfactorily be read simultaneously as her own initials, and with the religious meaning of ‘Maria’ and ‘fortitude’ or ‘fidelity’, the surrounding ‘s-fermée’ reinforcing the notion of constancy; even at this late date she adhered to the ‘s-fermée’ as the final ‘s’ throughout the written script.\(^8\) The covers also bear the small Crucifixion and Resurrection stamps which were used in similar fashion on manuscripts bound in the reign of Henry III (1574-1589), where a penitential theme was reinforced by means of a central panel of the *arma Christi* surrounded either by a semé of tears alone (Fig. 162) or alternating with flames and Marian monograms (Fig. 161).\(^9\) The first also shares a similar arrangement on the spine, with the *arma Christi* placed centrally. Comparison with these covers, together with a third binding which used an identical border theme (though apparently from a different shop) on a *Psautier de David* printed in Paris by A. L’Anglier in 1588, allows us to conclude that the manuscript was written and bound c. 1580-90, a date in keeping with the late French renaissance style of the illustration (Fig. 157).

The next name inscribed, ‘Goyet’, is not among those known from Poissy so possibly the manuscript did not remain there long after the death of its recipient. No additions or corrections have been made despite some very obvious small scribal errors such as the rubric for the sequence for St. Martin, *In festo Mauritii* (f. 243).

The manuscript, the last of those known from Poissy, and its illustration are further discussed in Chapter 5.

\(^1\) For Fortia arms see H. Jougla de Morenas, *Grand Armorial de la France*, IV, Paris, 1939, 38.

\(^2\) Bonniwell, *Dominican Liturgy*, 262; ACGOP, IV, 320.

\(^3\) Reinstated at Chapters General of years 1564-69-71 (ACGOP, V, 64, 85, 122).

\(^4\) Paris, BN ms fr. 5009, ff. 7-8, 28v-30.

\(^5\) Yvelines, 73 H 42, Sacristy Accounts 1622-1627. The seventh journal, beginning 14 Dec 1623, reports that her ‘trante’ (trentaine) in Dec 1624 contributed 150 livres towards a monstrance.
44. Oxford, Bodleian Library, ms Rawlinson Liturgical e 2

Breviary Offices—Diurnal psalter. Dominican (Poissy).

Probably Poissy, s. xv ex

Vellum. 265 fols. 180 x 128 x 38 mm.

A (vellum flyleaf now pasted to cover) 1-264 (moderately fine white vellum) B (as A). Written in black ink in a gothic liturgical hand, rubrics and calendar emphases in red. Long lines, 28 lines of text or 7 sets words and music per page (Calendar 21 lines). Square notation on 4 red staves with catch-notes. Text area: 115 x 74 mm (Calendar 115 x 98 mm), ruled finely in purple-red ink. Collation: i3 (3 fols excised at beginning, f. 7 tipped in, final fols cancelled); ii6 (f. 14 fragmentary, next two fols lacking); iii-v6; vi-vii6 (single fol. lacking after ff. 42 and 45); viii-xvii6; xxii6 (fol. after f. 143 excised and s. xvii replacement added on paper, foliated 143b); xxxii6; xxxii-xiii6; xxxii6 (lacks one fol. after 253). Centrally placed catchwords and signatures at lower right (designated a. i-iii, b. i-iii...aa. i-iii, etc.) written by scribe, almost complete. Childish scribbles in brown and black inks on margin beside text, f. 264v.

BINDING: Contemporary blind-stamped binding on brown calf over wooden boards sewn on 5 double thongs, ruled into a central area comprising 5 vertical panels surrounded by double border defined by triple fillets. Roulletes difficult to distinguish, but include floral whorl with 4-petalled flower (cf. Gid FL3) in borders and in central panels perhaps an owl, a humanoid figure ending in a putative shape and other animal and volute motifs.

CONTENTS
1. ff. 1-8v. Dominican calendar appropriate to s. xv ex. Begins imperfectly from March 7. Includes Translation of St. Nicholas (9 May) ranked duplex (celebration permitted at Poissy from 1484); Anne (26 Jul) and Transfiguration (6 Aug) ranked totum duplex (both 1465); Leonard (6 Nov), duplex (after 1484); Denis and companions (9 Oct), totum duplex (1481); Elizabeth of Hungary (19 Nov), 3 lesson feast. Former memorise all converted to 3 lesson feasts (1484-7-87-91).
2. ff. 9-14. Psalms for Sunday prime, without antiphons: Diebus dominiciis. Ad primam dummodo fit de tempore... Deus deus meus... (Psalms 105-125, M. 92, appropriate sections of 118).
3. ff. 15-42v. Ferial psalter for vespers and little hours, noted antiphons, ends imperfectly mid Ps. 148 (Psalms 109-147, in biblical order omitting 133 and 142).
4. ff. 43-45v. Dominican litany, begins imperfectly. Includes George as final martyr, Louis as final confessor, Margaret as final virgin, omissions Thomas Aquinas, Vincent Ferrer, Catherine of Siena; the collects which follow invoke Dominic, then lesser Dominican saints in combination 'Deus qui ecclesiam sanctorum tuorum petri thome vincentii et katherine....' (1468).
5. ff. 46-213v. Updated Offices for sanctaora (and temporale) of Dominican breviary, appropriate to s. xv ex. Begins imperfectly with Anthony (17 Nov), lesson 4, ends with Saturninus (29 Nov). Includes Apollonia (9 Feb) 3 lessons (1491-94-98); Maria de pieitate (f. 80), totum duplex (instituted 1508 as totum duplex feast on Friday before Palm Sunday); Servatus (13 May) 3 lessons (raised to simplex in 1498); Louis (25 Aug) totum duplex feast and solemn octave; Elizabeth of Hungary (19 Nov) totum duplex feast, proper for little hours (celebrated as totum duplex at Poissy from 1490); Presentation BVM (21 Nov): In festo presentationis beate marie virginis omnia fiant sicut in festo nativitatis eiusdem nomine nativitates in nomine presentationis, with proper lessons.
7. ff. 228-264v. Weekly commemorations of Dominican saints (Dominic, followed by combined memory 'Concede quiessum... naming other Dominican saints as art. 4 (1474-78-81), Saturday Office of Virgin (228v), lessons in full followed by cues for sung items (263), ends imperfectly.

f. 14v ruled, blank.

DECORATIVE SCHEME. Based on a hierarchy of either historiased or decorated introductions to selected section(s) (folios missing), then variously-sized scribal initials in alternating blue and gold, stiffly pen-flourished in red and blue.

1. Beginning of breviary offices: Gold border frame outlined in black line to height of at least 38 mm just visible.

2. Beginning of psalms for prime and vespers: 4-line bicolour pen-flourished initials.

3. KL monogram for calendar months; psalms, lessons, hymns, prayers: 2-line pen-flourished initials.


5. Capitals touched in yellow.

Line endings in same colour combinations.

OWNERSHIP. s. xvi. Front flysheet now pasted to cover.'Ce livre est a seurs Marie Sanguin Angelique Remon et Maillard', then continued in similar hand 'et Anne du bec dit de boury', continued in different hand 'et Anne du Laurens'. Back flysheet now pasted to cover. In exploratory hand, here and there on page: 'Adu Bec', 'Boury', 'Madame de Boury', 'Anne Du Be'.


COMMENTS. Though the calendar pages which probably made reference to the Dedication of the church of St. Louis (Feb 12) are absent from this manuscript, a combination of two factors ensure that it was made for use at Poissy. Firstly, the offices include two feasts which specifically pertain to the monastery. The nuns were in 1484 permitted to observe the Translation of St. Nicholas (at the rank of tomum duplex, although here as in other Poissy manuscripts only a duplex feast is registered), and in 1490 to celebrate the feast of Elizabeth of Hungary at the highest rank. Secondly, all five nuns later inscribed as owners of the volume were at Poissy in the sixteenth and seventeenth centuries. The two earliest owners, Marie de Sanguin and Angelique Remon, died in 1598 or 1601 and 1612 respectively, and were listed among the ordinary ranks of nuns in 1562. Anne du Bec de Boury flourished early in the next century, as did Anne Maillard who held the positions of hebdomadary, vinotièr and examiner of novices between 1623 and the 1640s. The nun last inscribed, Anne de Laurens, was successively hebdomadary, porter, sacristan and dépositaire between 1623 and her death in 1673.

The purpose of the volume appears to have been an update of material already contained in an earlier manuscript breviary. Apart from Corpus Christi, which probably entered the Dominican liturgy in the 1320s, there are no offices from the temporale, nor any offices of the sanctorale which had remained unchaged since the early fourteenth century. The feasts of St. Dominic and Peter Martyr, for instance, are absent. The office for Thomas Aquinas, which enters the Dominican liturgy in 1326, is identical with that inscribed in Poissy breviaries made c. 1330-1340. Those of St. Louis and Vincent Martyr, on the other hand, have been expanded from their celebration in the 1300s. The feast of St. Wenceslaus, though its early rank of 3 lessons is unaltered, is transcribed here with readings for matins different from the revised set which had been published in 1300.

The liturgy includes changes made in the last quarter of the fifteenth century, up until the 1490s. Most notable is the heightened feast of Elizabeth of Hungary, registered still as 3-lessons in the calendar though the psalm cue for first vespers, 'Laudate pueri cum cetera', indicates the tohum duplex rank for this feast that had been allowed the nuns in a letter from the Master General dated 22 November 1490. In 1491 the Chapter General confirmed the regrading of all memoriae as 3 lesson feasts, a change which had had its approbatory reading in 1487. (The year of introduction has not survived, but may have been 1484.) These liturgical changes have all been made here and transmit, in the wording 'il, I transfertur' in the calendar, an awareness of the recent alteration. St. Apollonia, included among the offices, was not added to the Dominican year until 1491-94-98.
The office for Maria de pietate — the Sorrows of the Virgin — has the content of a totum duplex feast though it is not listed in the calendar; likewise the Presentation of the Virgin, whose liturgy was to follow that of the feast of the Virgin’s Nativity. The celebration of the Virgin’s compassion was enacted on the Friday before Palm Sunday and these two feasts were introduced (at the highest rank) as ‘extraordinary’ feasts, already celebrated in certain parts, by the Dominican Chapter General in 1508. Since it seems most likely that they were already a part of the Poissy liturgy when the universal celebration was initiated, the manuscript is best dated to the late 1490s. The blind-stamped leather binding is contemporary, and therefore the original cover.

Two of the later nun-owners, Anne Maillard and Anne du Laurens are known to have shared the office of hebdomadary in 1623. It is conceivable, therefore, that this volume was associated with the position. The hebdomadary’s considerable duties during the Divine Office, which she conducted for all except the highest feasts when the prioress officiated, included chanting the capitulum, the blessings, antiphons, prayers and the verses before lauds. The liturgical rigour displayed in the contents is in keeping with this function. But why there is such a weakness in the litanies, which seems more relevant to Dominican celebration in England before the 1320s, in that St. George but no Dominican saints after Peter Martyr is invoked, is inexplicable, especially since it is terminated by the unified collect, published in 1468, which combines the very saints — Thomas Aquinas, Vincent Ferrer and Catherine of Siena — who should have been included in the litanies itself. Notwithstanding this, the manuscript is important as an indicator of the level of celebration and the actual liturgy used during the Divine Office at Poissy in the late fifteenth century. Like other liturgical manuscripts made for use in choir by the nuns it is written on flawless vellum of fine quality and decorated moderately with gold and colours. It was probably illustrated at the opening of the offices since traces of a border frame survive on the stub of the excised folio. The book is further treated in Chapter 4.

1 Nevertheless the issue is contentious since prossers produced by the Poissy nuns in the sixteenth century include a sequence for this feast (See Appendix 1, Poissy Calendar, note to May 9).
2 See Appendix 1, Poissy Calendar, note to Nov 19.
3 Sanguin (J. Lafon, L’Année Dominicaine, I, Amiens, 1710, 212-213; BN ms fr. 5009, f. 24v); Remon (J.-B. Feuillet, L’Année Dominicaine, III, Amiens, 1680, 228, 231).
4 BN ms fr. 5009, f. 7v.
5 Santa Sabina, XIII 30510, nos 12 and 79.
6 Ibid., nos 12, 15, 79; Yvelines, 73 H 42, 73 H 3.
7 Ibid., 73 H 42, 73 H 16, 73 H 17, 73 H 18.
8 Arsenal ms 107, 602-3, Private collection, London.
9 Printed in ACGOP, I, 299-300.
10 The five psalms, all beginning with a form of the verb ‘laudare’ are listed in the Dominican breviary in the preliminaries to the sanctorales under the heading ‘De festo toto duplex’; for lesser feasts the normal psalms of the day usually sufficed. See Bonnivell, Dominican Liturgy, 132-133.
11 See Appendix 1, Poissy Calendar, note to Nov 19.
12 ACGOP, III, 390-391.
13 Ibid., III, 391, 395, 424.
14 Ibid., IV, 85. Only the Presentation of the Virgin was ever confirmed as a universal feast, in 1513-15-18 (Ibid., IV, 95, 126, 158).
15 Although this manuscript does not follow the upgrading of feasts of the Apostles, Evangelists and Four Doctors of the Church to totum duplex, ratified in 1494-98-1501 (Ibid., III, 395, 423, IV, 4), nor do manuscripts from Poissy which were made well into the sixteenth century: the house does not appear to have acceded to this liturgical change.
16 Yvelines, 73 H 42.
17 Bonnivell, Dominican Liturgy, 133; Ceremonial of the Irish Dominican Congregation, n. p., 1950, 106.
18 ACGOP, III, 301, 321; the similarly combined invocation during the weekly commemoration during matins and vespers, admitted during 1474-78-81 (Ibid., III, 331, 336, 356), occurs on f. 228 of this manuscript.

Paris and/or Poissy, s. xiv 2/3 and s. xv 2/2

Later additions

Vellum. 181 fols. 153 x 109 x 26 mm.

1-181 (vellum); vellum pastedowns, former flyleaves excised. Compilations written at various times mainly in gothic liturgical script, on 18 long lines of text or 7 sets words and music per page (except ff. 75-94v, 180v-181v: mainly 21 lines per page); rubrics in red. Major entries: (1) s. xiv. ff. 95-158. Brown-black ink. Text area: 113 x 68 mm, ruled lightly in brown; ff. 151v-158 slightly later addition. (2) s. xv. ff. 1-77v. Black ink. Text area: 104 x 68 mm, ruled lightly in red-brown ink. (3) s. xv. ff. 78-94v. Brown ink. Text area: 112 x 69 mm. (4) s. xvi (?). ff. 159-179v. Black ink. Text area: 113 x 67 mm. Square notation on 4 red staves, no catch-notes. Collation: i-ii8; iii10; iv-iv8; x1; xi-xii12; xii-xvi12; xvii10; xvii8 (final two fols cancelled); xix12; xx11 (final fol. cancelled). One catchword.


CONTENTS


1. ff. 1-35v. Hours of the Virgin (Dominican), Penitential Psalms (f. 23v) and Dominican Litany (f. 30); saints include Thomas Aquinas, Vincent Ferrer (canonised 1455) at end of confessors after Yves, Louis placed after the first, Catherine of Siena (canonised 1461), Barbara and Genevieve among virgins.

2. ff. 36-69. Dominican Office of the Dead, unnoted, Commendation of Souls (f. 55).

3. ff. 69-77v. Eucharistic prayers rendered in feminine with 'famulat, peccatrix', etc. Before Communion. Ante communionem. Summe sacerdotes et ute совершени оных, что обетовали...me non dimittas. Amen. (So-called prayer of St. Ambrose, but deviates after f. 69v from Wimars's transcription.) 73v. Ave rex noster fili David redemptor mundi quem prophete predeceperunt...perducat animum meum in vitam eternam (RaW II, 333). 74v. *Conscientia quidem trepida et topidea... contra dyabolii infestationes firmissima tuela. 75. *Ave sanctissimum corpus nostri salvatoris...quamvis indigne suscipio interius. After communion. Post communionem 75v. Perceput domine munus celisicis sacrificiis...frequentamus sacramentum hœsum dominum nostrum. Gloria et ibiuline... 76v. Sacrosancta perceptioni viuifel corporis et sanguinis...sit in traductio vitam eternam. Amen. (cf. RaW II, 503, 555) 77. **Gracias tibi domine deus meus qui me peccatricem sacri...gudavia sunt sempiterna. Amen. *Cruor ex latere domini mel...ad remedium anime mee in vitam eternam. *Quod ore sumpi Domine pura...sicut mihi remedium sempiternum. 77v. *Perceput corporis et sanguinum tui...ad testamentum mensis et corporis. 77v. *Corpus tuum domine quod sumpi et calix tus...et sancta intrauerunt sacramenta.

4. ff. 77v-94v. Another hand. Meditations on the Passion. Centum articuli secund[al] mediationes dominicæ passionis... Meditations on events of Passion and Composition, programmed over Easter Week, begins with refrain 'Ave benigne isha grahia plenus...' then f. 78. 'Eya eterna sancta consistit... 78v. 'Et postea venerunt filii...', etc., ends (93v) 'Eya regina elecencie virgo regina... 94v. Explicit centun articuli... B. ff. 95-181v. s. xiv and later additions. Dominican processional for use by nuns at Poissy

5. ff. 95-158. s. xiv 2/3. Processional offices appropriate to s. xiv, noted: Palm Sunday; Maundy Thursday, cleansing of altars (100v); responsories, versicles only, ends Hic ponantur antiphonae...de sanctis secundum dispositionem alia trium in quolibet conventu, mandatum (108); Good Friday (114v); inappropriate; Easter Sunday and next two days (116v); Ascension (118v); Purification BVM (121); Dominic (124v); Assumption BVM (127); Louis (130); Receptions (133v); Burial office (137). Same period, another hand: Corpus Christi (151v); Maundy Thursday (153v): washing of altars, antiphons and prayers for named altars at Poissy, lacks Yves and Christopher.

6. f. 158v. Added Alleluia.

7. ff. 159-181v. s. xvi (?). Updates and additions to Poissy Processional, noted, unrubricated. Offices for Nativity BVM; John the Baptist (161v); Good Friday: Adoration of Cross (164v); Entry of nun (166); Dominican Office of the Dead (168v), 9 lessons, noted items only; Ash Wednesday (180v), 'servos tuos et ancillas tuas'; later additions of chant inserted in unused space (179v-180).

Prayers common to other Poissy manuscripts are marked with * for London, BL Add 14845 and # for Barnard Castle, Bowes 8 (catalogue entry for BL Add 14845 gives occurrence of marked prayers in some other French Books of Hours); RaW = Randall, Walters.

DECORATIVE SCHEME

Earlier sections (ff. 95-158): Hierarchy based on alternating blue and red initial letters pen-flourished in red or blue, accompanied by flourished I-border in left margin in same colours.

2. Start of each procession and other major sung items: 3-line initial with border.

2. Liturgical prayers: 2-line initial with border.
4. Capitals touched in red.

Later sections (ff. 1-94v): Hierachy of differently sized alternating red and blue initials, unornamented except for first.
1. Start of sections: 3- to 4-line bicolour initial.
2. Major divisions and litany: two and 1-line initials. Line endings of litany in same colours.
3. Capitals touched in red.

Latest section (ff. 159-181v): Unornamented alternating red and blue initials.
1. Beginnings and major divisions: 3-line initials.
2. Lesser divisions: 3-line cadels, touched in red.

The two initials which formerly began the earlier and later sections (ff. 1 and 95) have been overpainted (f. 1) or scraped away (f. 95, with border partially removed) and redecorated in matching gold initials on brown-red ground.

OWNERSHIP. (1) s. xiv. f. 157v. 'Ordo abolutionis altarium in cena domini in ecclesia beati ludouici de pissaco' (2) 1721 or before. Front pastedown: 'Ex bibliotheca Nicolai Joseph Foucault, Comitata Consistoriani' with his armorial shield. (3) 1755. Rawlinson.


COMMENTS. This is a very small, sparsely decorated book for personal use. It began as a Dominican processional, made for use by a nun at Poissy. This section includes an office for the patron, St. Louis, as well as the specific chant to accompany the ritual cleansing of each of the altars, here named, in the monastic church on Maundy Thursday. The incomplete integration of the Corpus Christi office (not generally accepted by the Order until about 1324) and the style of script and decoration point to a date before the mid-fourteenth century, as does the use of gatherings of twelve folios, still common in Paris at this period. In addition, the cadels in this manuscript are formed using a very similar calligraphic vocabulary to those in the illustrated Poissy antiphonary now in Melbourne, which is dated 1335-1345. A fourteenth-century date, rather than the fifteenth century which has been accorded the entire manuscript by earlier cataloguers, is also supported by the later addition of processional offices for the Birth of the Virgin and for John the Baptist, which seem not to have been celebrated at Poissy before the fifteenth century. These and other updates, like the ceremony for the entry of a nun, were appended to the end of the early processional, probably in the sixteenth century.

This normal Poissy processional is now preceded by a compendium of private devotional exercises made in the fifteenth century, and written on quires of eight folios. It may have been produced at Poissy as an extension to the early manuscript since the mis-en-page is similar, while a number of the eucharistic prayers are common to a second Poissy horae-processional, BL. Add. ms 14 854. It should be pointed out that the Hours of the Virgin and the ensuing litany and Office of the Dead comply with Dominican use. However, a confused attribution has been accorded this part of the manuscript by some cataloguers, following a later inscription in the manuscript which states that the Hours are from the Diocese of Treguier (in Brittany). But, as a comparison of Leroquais' liturgical lists quickly demonstrates, the Hours of the Virgin appropriate to the two Uses are distinctly different in all but the items for matins. The office inscribed here is assuredly for Dominican use, agreeing in all respects with Leroquais' outline and with other Dominican texts, while the associated liturgical material — the litany and the Office of the Dead — attests to a Dominican provenance. The newer Dominican saints in the litany also provide a terminus post quem for this section, in the canonisation of Vincent Ferrer in 1455 and of Catherine of Siena in 1461.

All the later entries were probably added at Poissy, where a deliberate attempt was then made to unify and enrich the ornamentation of the two parts of the book. The first capital letter in each, which were originally scribal products in coloured inks, have been scraped away as necessary, then more richly embellished by overpainting a simple gold capital on a coloured ground. This very modest volume also received, towards the end of the sixteenth century, a full fanfare binding, the elegant luxury style which
was used for presentation copies. The initials 'D' and 'M' which are incorporated into the design — separately, linked, and combined — and the monogram 'MA' are likely to represent 'Deus' and 'Maria', rather than the owner(s)' initials as has been suggested. The presence of later inscribed chant (fols 158v, 179v-180) also shows that the volume was almost certainly still in the care of the nuns when rebound. By the early eighteenth century, however, it had entered the library of Nicholas-Joseph Faucault (d. 1721) who, from his advantageous position as a public administrator in various districts, acquired for the collector Colbert and for himself large numbers of monastic books 'to save them from the dust and rats' as well as a vast personal collection of old horae (already numbering 123 in 1703) 'de touttes les provences de royaume...entre lesquelles il y(en) a de tres-riches et de tres-curieuses'.

The manuscript is further discussed in Chapter 4.

2 The Poissy breviaries and missal made in Paris at this period and, more especially, the comparably small psalter-processional Waddesdon Manor ms 2 were all were written on 12-folio gatherings (see separate entries). This arrangement was in frequent use by the end of the thirteenth century (J. Vazin, "La réalisation des manuscrits latins pendant le haut Moyen Age", Codicologia, 2, Éléments pour une codicologie comparée, Leiden, 1978, 28), but appears in Paris to have been completely supplanted by 8-folio gatherings after the mid-fourteenth century (compare for instance the entries in this catalogue; Randall, Walters, I; and L. M. J. Delisié, J. Marrow and J. de Wit, The James A. de Rothschild Collection at Waddesdon Manor. Illuminated Manuscripts, Fribour, 1977).
3 V. Lerouquis, Handwritten notebooks (Paris, BN ms R. 25,372), 129, 137-138. Lerouquis' sources are BN lat 10532, Arsenal ms 438 (Dominican) and Bibl. Lyon. ms 577 (Treguier). It should be noted that the Abbé places a query against the Use to which he ascribes the last.
4 See Bonnivell, Dominican Liturgy, 243, 246.
6 Fine Bindings, 55. The arrangement has been likened to a marriage binding.

46. Palaiseau, private collection


Poissy and Paris, s. xvi 1/4

Figs 103-4, 119

Vellum. 100 fols. 174 x 120 x 16 mm.

A-C (paper) 1-100 (fairly fine, white, flawless vellum) D-H (paper). Written in black ink in a 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: 101 x 62 mm, ruled in light red. Collation: i8; ii7 (firstfolio removed); iii-xii8; xiii5.

BINDING. s. xvii. Brown morocco sewn on 5 bands; gilt rectangular triple fillet with fleurons at corners and in compartments of spine; marbled endpapers, page edges gilt. Two metal clasps in shell design on gilt leather straps.

CONTENTS
1. ff. 1-14v. Penitential Psalms and Dominican litany (omits Silvester, Margaret and Katherine of Siena, includes Vincent after Thomas Aquinas, Ursula after Cecilia), followed by prayers to Dominic, Peter Martyr, Thomas Aquinas and Katherine. For normal litany see Appendix 3.
2. ff. 15-48v. Dominican Office of the Dead (9 lessons). Begins imperfectly in 2nd verse of vespers psalm 114 [aurum suam michi...]
3. ff. 48v-57v. Last rites. Communion of ill nun, Extreme Unction and absolution of nun (f. 50v); all refer to 'soror'. Dominican litany (f. 54) Letania pro sorore in agonia existente. Includes Vincent as above, Ursula after Katherine of Siena and Margaret.
4. ff. 57v-74. Commendation of souls. Max autem ut soror abie itat commendatio animarum. R. Subvenite...
5. ff. 74-87. Burial service. Incepit officium sepulture. Non intres ...
6. ff. 88-100. Eucharistic prayers. (f) Before communion. Orationes devotes a dire a toute personne devant la reception du corps de Iesu christ. O Iesu nostre souverain seigneur, fontaine de sapience, parolle et
fils de dieu...comme il est expedient au sauvetement de mon ame. Amen. (f. 88v) Cy est mise en françois loraison saint ambroise qui se commence en latin summe sacerdos et cetera. Jesus souverain prestre et vray esques qui te offris a dieu le pere hostié sainte et immuacée en lautel de la croix...ne que jamais noyssons soif pardurably. Amen. (95v) Oraison pour emouvoir de desir de recevoir le precieux cors de nostre seigneur iesus christ. O iesus doux et bénir ton voy maintenir ce que le couvoit...Donne moy grace que ce soit au sauvetement de mon ame. Amen. Je te autel de dieu. Je te salve sacrificie pur et net...appeleray le nom de nostre seigneur, le te salve sancte choir et sainct sang...sans ordure a la vie pardurable. (96) Les salutations que ceur devet peut faire au precieux cors de iesu christ devant que le receptione. Je te salve rassiant cors de notre seigneur iesus christ...Je prendray le calice de monsauvage et appeleray le nom de dieu. (96v) Mon tresdoule seigneur et mon sauveur iesus christ fils de dieu...Je ne soye de toy separate. (97) Le precieux cors et le sang...mon ame a vie pardurable. (ii) After communion. (97) Ce sont les graces que on doit rendre a dieu apres la reception du precieux cors de iesuschrist. O iesus mon tredouls seigneur et mon sauveur dieu grace je te rends qui moy pour pecheresse...les bimoisties joyes pardsurable. (97v) Le precieux sang qui yssit du sainct coute...au remede de mon ame en la vie pardurable. (98) Mon tresdouls dieu je te requier...sainit fait a mon ame remede pardurable. O doux iesus mon dieu et mon seigneur la perception de ton cors...assurament de ma pensee et de mon cors. Três doux dieu iesus ton saint cors et sang...tant purs sacrements sont entres. (98v) Mon tres doux seigneur iesuschrist je te depure par les sainct sacrements...par tous les siecles des fides. (99) Mon doux seigneur iesuschrist vray fils de dieu i ay receue ton precieux cors...la remissio de mes pechez yey et pardurablement. Cy est une proye commune en plusieurs eglesies pour salver le precieux cors iesuschrist. Ave verum corpus nutum ex maria virgine. Je te salve vray cors dieu...Ma pour ame avec toy se mairie. (Alternating Latin and French exhortations)
7. f. 100. Latter addition of noted text. Underneath: 'Iesu Bone parce mihi'.

DECORATIVE SCHEME
1. Start of book and major divisions: Miniature precedes 4- to 2-line initial, painted in blue (or red) ornamented with white filigree, on burnished gold ground containing blue, red and green painted 4-petalled flowers with ivy-like foliage. Textblock surrounded by a baguette of same floral-foliate whorls painted on a burnished gold ground within an outer border of the same motifs on vellum. Armorial shield or parrot inhabits each lower border.
2. Other selected divisions: 4- to 2-line initials as above, accompanied by a vertical bar in left margin, of blue and gold ending in a sharp gold 'curtain-rod' finial, at times extended into C-shaped border via ivy foliage, frequently containing a bird, dragon or insect in lower margin.
3. Antiphons in Office of Dead: 3-line elaborate cedals over squared pattern of red, blue and plain vellum.
4. Textual divisions: 1-line initial 1-mark in gold, alternately on blue ground and infilled in red, and vice-versa. Line endings in same colours in Italic and elsewhere.
5. Capitals touched in yellow.

ILLUSTRATION. Extant miniatures by two different hands.

f. 1. PENTENTIAL PSALMS. Large, arched miniature (67 x 84 mm) above 6 lines of text, surrounded by narrow gold then red boundary which penetrates upper border. David implores angel to spare Jerusalem (2 Samuel 24: 16-17): David in contemporary dress, his harp and hat on the ground, prays on knees in foreground of a deeply spaced, exensively developed architectural interior with a long view through doorway to exterior teed vista. Angel above holds sword and arrows.

[ ] OFFICE OF THE DEAD. Offset on f. 15. Border with armorial shield in lower edge.

f. 88. EUCHARISTIC PRayers. 9-line miniature (35 mm square) surrounded by red-outlined gold frame. Arma Christi: Christ seated on tomb before cross and other instruments of Passion.

PALETTE: (f. 1. Bright blue, greyish-blue, grey, viridian, brownish-green, grey-green, light to mid tans, orange-yellow, vermillion, purplish-pink, white, gold. (2) f. 88. Light flesh pink, purplish-mauve, midnight blue, lighter blues, white, gold. Highlights hatched in gold.

OWNERSHIP. (1) s. xvi in f. 1. Arms in shield in lower border: D'azur à la bande d'argent, accompagné de deux dragons allés d'or (Bailet). (2) 1930. Owned by J. Meurgéy.


COMMENTS. References to 'sororés' in the funerary texts, prayers rendered in the feminine (eg. f. 97v: 'pecheresse'), Dominican saints in the litanies, and an Office of the Dead for Dominican use! show this manuscript to have been made for use by a Dominican nun. The archaising script and decorative motifs contrast with an illustrative style which accords with French Renaissance requirements for volume, architectural depth and almost limitless vistas (Fig. 104). The size, mise-en-page and decorative motifs are identical with other manuscripts contemporaneously made by the nuns at Poissy and illustrated commercially. The group is discussed in Chapter 5. The numerous eucharistic prayers in French occur in
no other known manuscript from the house and have not been recorded. This aspect is considered in
Chapter 4.

A Dominican monastic provenance was recognised (as was the dichotomy between decoration and
illustration) by the late owner, M. Meurgey. He identified the original owner as a Poissy nun, Marie
Bailliet who was professed in 1471, the only Dominican nun entered in the genealogies of this family.
Documents concerning Poissy, however, speak of three nuns. Renaud Bailliet is first mentioned in 1474,
when she was permitted to leave her possession to her niece (elsewhere called her sister) Marie Bailliet,3
this and other privileges being reiterated by the Masters General in 1490 and 1505;5 she was sub prioress
in 1507.6 Marie was given the same privileges in 1490 but not in 1505, by which time she may have
died. The third nun, Ragonde Bailliet, their niece, also shared the privileges given in 1490. She died in
1554 after serving as cellarer, novice mistress and subprioress.5 Since the decoration and illustration
support a date into the sixteenth century, then this youngest and equally well-honoured Bailliet nun, not
Marie, was more than likely the first owner. The late addition of a scrap of plainchant (fol. 100) suggests
that the manuscript was still at Poissy when the present binding was executed in the seventeenth
century.6

1 cf. V. Leroquais, Handwritten Notebooks (Paris, BN ms R. 25.373), 129.
2 Santa Sabina, IV, 3, f. 35.
3 Sorores Reginald et Maria Bailliette germane cum earum nepote in monasterio Pissiacensi possint in mortis
articulo succedere in bonis suis, ac etiam infra Ordinem de rebus suis disponere..., Pissiaci, 7 Nov 1490.
(Santa Sabina, IV, 9, f. 38; cf. IV, 17, f. 21).
4 Quittance dated April, 1507 (Paris, BN ms fr 20917, Recueil de titres originaires scelles concernant les
prieuses..., IV, 19 Oct 1870 (Collection Gaignières), no. 31.
5 Paris, BN ms fr 5009, 12v.
6 Dr. Michel Hugo kindly alerted me to this manuscript.

47. Paris, Bibliothèque de l’Arsenal, ms 107
Breviary - Winter. Dominican (Poissy).
Paris, c. 1336 - 1348
Fig. 62
Vellum. 407 fols (actual). 240 x 163 x 70 mm.
a-c (modern paper) d, A (thick vellum) 1-415. e-i (fine vellum), j-k (modern paper). Written in brown and
black inks in clear gothic liturgical hand using two sizes of script, rubrics in red, longer instructions in
normal ink underlined in gold, blue, red and purplish-red. Double columns (44
mm), 30 lines per page. Text area: 143 x 101 mm, ruled in fine brown ink. Calendar: 5 columns, 35 lines per
page, 145 x 102 mm Collation: 45; ii-xxii1; xxiv1; xxi1-v12; xxxv12. A few catchwords. Foliation includes
12 bis, 392 bis, omits 330-339, resulting in 8 less folios than numbering suggests. Feminine formule in or above text in Office of the Dead (ff. 413v and 414); stress-marks added in brown ink
to words, even monosyllables, in many lessons. Later (s. xvii?) accoutumz, alphabet and names on outer side
of former pastedown (f. d): ‘Anne faver... ’; ‘S. Aline (? ) de ..... ’; ‘Caterine’.
BINDING: c. 1500 (restored). Blindstamped binding of brown calf over wooden boards; two concentric border
panels surround three vertical strips, the central considerably wider, all outlined with 4-7 ruled fillets and
filled with rows of (a) 4-petalled flower in lozenge: outer border and outer verticals (b) fleur-de-lys in
lozenge: inner border (c) 4-petalled flower in square: 3 rows in inner vertical (cf. Gid dc 30; lis 18; fle 35).
Remains of two velvet and silk straps (green, threaded with gold and silver thread) secured by three brass
pins. Edges gilt.

CONTENTS
1. ff. 1-6v. Dominican Calendar for use at Poissy appropriate to s. xiv 2/4. Includes Dedication of Church
of St. Louis at Poissy (12 Feb); Thomas Aquinas among Dominican saints; Louis: totum duplex (25 Aug);
Martial: 3 lessons (16 June); Vincent: duplex (22 Jan). Verse at head of each month specifies impromptus or
'egyptian' days, eg: January: 'Prima dies mensis et septima truncat ut ensis'.
2. ff. 7-77v. Ferial Psalter, Canticles and Litany appropriate to s. xiv 2/4.
3. ff. 78-287. Winter TemporaRe preceded by liturgical instructions, from 1st Sunday in Advent to Saturday
after Pentecost (f. 275); Dedication of a Church with Liturgical Instructions (275v).
4. ff. 288-392v. Winter Sanctorale preceded by liturgical instructions, from Andrew to Barnabus including
Thomas Aquinas (360), Peter Martyr (377), Translation of St. Dominic (388).

ff. 287v, 392 bis and 6 fols after f. 415v are ruled only.

DECORATIVE SCHEME. Hierarchy of historiated and decorated initials with major and minor borders respectively; bicolour and alternating blue and gold initials pen-flourished in either red or blue.

1. Psalter divisions (8) and major feasts (13): 6- or 7-line historiated initials in loose alternation of blue and pinkish-beige, infilled to square shape with contrasting purplish-pink or blue, surrounded by narrow gold frame edged both sides in black. Initial and infill decorated in white pattern or filigree, first initial further embellished with strapwork in blue and red before gold ground. Attached narrow bars run vertically by 3 sides of text and beneath it, projections of ivy-leaf foliage and frequent finial dragons forming upper and inner lower borders. Opening text of psalter further emphasised with marginal illustration.

2. Other emphasised feasts (2) and text divisions: 4- to 6-line decorated initials, projected into C-shaped bar borders with ivyleaf terminals.

3. KL of calendar: 3-line pen-flourished initials.

4. Beginning of other psalms, hymns, lessons, responsories, prayers etc: 2-line pen-flourished initials.

5. Psalm and hymn verses, cues in smaller script: 1-line pen-flourished initials. §-marks similar.

6. Other capitals: cadels touched in yellow.

Line endings in italy of blue and gold.

ILLUSTRATION. Feasts embellished by a 6-line (approx. 30 mm square) historiated initial at 1st lesson in matins except where lesson encompasses a homily; here the beginning of the homily is embellished rather than the short biblical passage which precedes it (ff. 226, 258v, 268v). Psalter initials are 7-lines high.

f. 7. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: Beatus vir... David seated on lion-throne playing harp, other instruments around. Margin: David whirls sling towards heavily armed Goliath.

f. 16. MONDAY MATINS: Dominus illuminatio mea... David on knees pointing to eyes, God above in cloud.

f. 22. TUESDAY MATINS: Dixi custodiam... David on knees pointing to mouth, God above in cloud.

f. 28. WEDNESDAY MATINS: Dixit insipiens... Fool, naked with cloak flung over shoulders, carries club and bites large disc.

f. 34. THURSDAY MATINS: Salutum me fac... David half-submerged in water, God above.

f. 41v. FRIDAY MATINS: Exultate deo... David playing carillon.

f. 48. SATURDAY MATINS: Cantate domino... Three cantors sing before choirbook on lectern.

f. 55v. SUNDAY VESPER: Dixit dominus... Trinity: Seated God the Father and Son hold books and gesture.

f. 79v. 1ST SUNDAY IN ADVENT (Opening of temporale). Visio ysea filli amos... Isaiah with scroll, beside Annunciata Virgin, points to God in cloud above.

f. 104v. NATIVITY OF CHRIST. Primo tempore... Nativity: Virgin sitting up in bed gestures palms upwards. Joseph seated near its foot while Child lies in altar-like manger beyond her head, ox and ass behind.

f. 114. CIRCUMCISION. Verbum quod fecit... Circumcision of naked Christchild.

f. 119v. EPIPHANY. Omaes sitientes venie... Adoration of Magi: Three Magi with gifts approach seated crowned Virgin and Child who stands on her lap to examine gift from eldest, kneeling in front, while others stand behind.

f. 226. EASTER SUNDAY. Audists fratres carissimi... Resurrection: Christ triumphant, carrying cross-sceptre and blessing, steps out of tomb amid sleeping soldiers.

f. 258v. ASCENSION. Quod resurrectionem dominicanam... Ascension: Standing Virgin and disciples carrying books gesture beneath feet of Christ disappearing into cloud.

f. 268v. PENTECOST. Libet fratres carissimi... Pentecost: Holy Spirit as dove descends from cloud to seated Virgin and apostles, who hold books and gesture on either side of centre.

f. 292v. ANDREW. Proconsul egens... Martyrdom: Saint is tied to diagonal cross by two figures.

f. 349v. PURIFICATION BVM. Hodie iuxta legem... Presentation of Christ: Virgin passes Christchild, directly above altar, to Simeon whose shawl covers his hands, while a handmaiden carries basket with doves.

f. 361. THOMAS AQUINAS. Sanctus thomas de aquino... Saint, seated before book on lectern, instructs group of religious.

f. 368. ANNUNCIATION. Vidi portum in domo domini... Annunciation: Angel with scroll kneels, pointing upwards, before standing Virgin who carries book and holds up hand, a pot of lilies between the two.

f. 377v. PETER MARTYR. Beatus petrus lombardus... Standing saint holding book, a sword sliced into his head.
f. 388v. Translation of St. Dominic. Cum de sanctitate beati dominici... Dominic on ladder: Stands, hands clasped, on ladder supported by two angels.

Palette: Mainly vermillion, purplish-red (light to medium), rust-red, greys (light to deep), purplish-grey, medium deep and light blue, light ochre, white, gold, black markings; less common: pinkish-brown, chromic oxide green, pink, sepia.

Backgrounds: More than half are spiral design (cf. Rau 96c) in gold on either blue or muddy pink-red ground; the rest are either plain gold, or cross, quatrefoil and square designs in gold on diapered or chequered ground of the same colours. Vermilion and light blue are used on ff. 22 and 28 only.

Complementary 6-line decorated initials enhance feasts of St. Gregory (f. 364v) and Saturday Office of Virgin (408v) in similar position.


Comments. Only the first volume of this breviary is extant. The original entry in the calendar for the Dedication of the church of St. Louis at Poissy, the indication that the feast of St. Louis was celebrated as an octave of special honour, and the use of feminine formulae in the Office of the Dead show the manuscript to have been made for the choir sisters at Poissy. Its use by the nuns is further attested by the later placement of stress-marks over words in the lessons as an aid to correct Latin pronunciation. The original calendar entries indicate that the manuscript was probably made after 1336 when St. Martial was added to the Dominican calendar, but before 1348 when the feast of the Dominican St. Vincent Ferrer was raised to tum duplex. Script and decoration support this date.

The book was still at Poissy more than a hundred years later, owned by two nuns who also possessed another luxury breviary (ms Chantilly 804). They wrote in both manuscripts that at their deaths these books were to go into common ownership by all the nuns. Catherine la Chandelier died first, around 1473 at which time her co-owner Catherine Nicolas appears to have kept this manuscript although she sold the other breviary. Nicolas survived in ill-health between 1481 and 1490, but it is not clear exactly when she died. The style of the surviving covers make it likely that this volume was rebound not long after. If Denise Gid is correct in ascribing the binding to a Lyons atelier then the subsequent history of the manuscript is unclear until it entered the library of the Dominican Novitiate in Paris. However the soft decorative nature of the straps might point to its retention in a female house, while names and alphabet written in uniform childish hands are found in other manuscripts from Poissy. Furthermore, since it was one of three books which went from Poissy to the Dominican Novitiate it is most likely that the transfer of all three was direct, occurring some time between 1632 when the new reformed convent was established and the declaration of the contents of its expansive library to the revolutionary authorities in 1790.

This is one of a small number of fine-quality illustrated breviaries and other liturgical manuscripts made in Paris during the third and fourth decades of the fourteenth century for the nuns' choir at Poissy, of similarly compact size and shape and degree of luxury. The group is discussed in Chapter 3.

1 Only the Virgin, the oldest established Dominican saints Dominic and Peter Martyr, and the patron St. Louis are accorded memoria for vespers throughout the octave of a feast in this breviary (fol. 401v).
2 The calendar entry now reads duplex but appears to have been written originally as semi-duplex.
3 Catherine Niccolas's disposal of the Chantilly breviary in 1473 as the sole surviving owner is recorded in that manuscript (see Catalogue entry and Chapter 6 Part 2b). The name Catherine la Chandelier with the date 1474 is listed in Paris BN ms fr 5009, 4v.
4 Letters granting various dispensations in response to her infirmity, from Dominican Masters General in 1481, 1487 and 1490 (Santa Sabina, IV, 6, f. 13v and 14v, 9, ff. 23, 37v).
5 But cf. M. M. Foot who questions Gid's attribution of some distinctly Parisian tools to Lyons (The Library, 9, 1987, 69).


Paris, 1336 - 1348

1. MS ARSENAL 602 (WINTER):

Vellum. 476 fols. 237 x 161 x 70 mm. Cropped.

a-b (paper, a marbled towards cover) A, 1-475 (fine, white vellum) c-d (paper, d marbled). Written in brown and black inks in a compact, even gothic liturgical hand using two sizes of script, rubrics in red, longer instructions in normal ink underlined in red, calendar emphases in gold, blue and red. Double columns (45 mm), 27 lines per page. Text area: 155 x 106 mm, ruled in fine brown ink. Calendar: 5 columns, 32 lines per page, 162 x 114 mm. Qures of 12 fols, including f. 467 bis; volume too tightly bound to collate fully.

Misbound: f. 323 should follow f. 335v at end of gathering.

BINDING: Modern red morocco.

CONTENTS

1. ff. 1-6v. Dominican Calendar for use at Poissy appropriate to s. xiv 24. Includes Dedication of Church of St. Louis at Poissy (12 Feb); Thomas Aquinas among Dominican saints; Louis: totum duplex (25 Aug); Martin: 3 lessons (16 June); Vincent: semi-duplex (22 Jan). See Appendix I for Poissy calendar.

2. ff. 7-88v. Ferial Psalter, Canticles and Litany appropriate to s. xiv 24.

3. ff. 89-335v. Winter Temporale preceded by liturgical instructions, from 1st Sunday in Advent (f. 90) to Saturday after Pentecost (321v); Dedication of a Church with liturgical instructions (322v).

4. ff. 337-453. Winter Sanctorale preceded by liturgical instructions, from Andrew (342) to Basiliades et socii (452) including Thomas Aquinas (410v), Peter Martyr (429v), Translation of St. Dominic (443).


ff. 336, 453v and 475 are ruled only.

DECORATIVE SCHEME. Hierarchy of historiated and decorated initials with decorated bar borders; and bicolour and alternating blue and gold initials pen-flourished in red or blue.

1. Psalter divisions (8) and major feasts (17): 3- to 7-line historiated initials in loosely alternating light blue and pinkish beige, some with vermilion finials, infilled to square shape with opposing shades of purplish-red and rich blue, all ornamented with white tracer y and contained within a gold frame edged in black. An attached narrow vertical or L-shaped bar is extended via ivy-leaf foliage into upper and lower borders, with occasional finial dragons and figures. U-shaped bar on opening page extended to form full border around text.

2. Other emphasised feasts (2): 4-to 5-line decorated initial (ivy-leaf and dragon infill) projected into 1-shaped bar border with ivy leaf terminals.

3. Text divisions and lesser selected feasts: 3- to 5-line bicolour pen-flourished initials, some followed by one cadel.

4. KL of calendar: 3- or 4-line pen-flourished initials.

5. Beginning of other psalms, hymns, lessons, responsories, prayers etc: 2-line pen-flourished initials.


7. Other capitals: calligraphic cedels touched in yellow, some with attached human heads and profiles or fish. Line endings in litiny of blue and gold.

ILLUSTRATION. Historiated initials 17-40 mm approx. square; feasts illuminated at 1st lesson in matins, except for one.

f. 7. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: Beatus vir... 6-line. David plays harp, a lyre at his feet.

f. 18. MONDAY MATINS: Dominus illuminatio mea... 5-line. David on knees pointing to eyes. God above in cloud.

f. 25. TUESDAY MATINS: Dixi custodiam... 6-line. David on knees hand covering chin, God above in cloud.

f. 31v. WEDNESDAY MATINS: Dixit insipiens... 6-line. Fool, naked from waist and carrying bent sceptre(?), bites large round wafer, God above in cloud.

f. 38. THURSDAY MATINS: Salvum me fac... 6-line. David half-submerged in water, God above with orb.

f. 46v. FRIDAY MATINS: Exultate deo... 6-line. David plays carillon.

f. 54. SATURDAY MATINS: Cantate domino... 6-line. Three cantors sing before choirbook on lectern.

f. 62v. SUNDAY VESPERs: Dixit dominus... 6-line. Trinity: Seated God the Father and Son gesture to each other. Holy Spirit as dove flying down between.
f. 90v. 1ST SUNDAY IN ADVENT (Opening of temporale). Visio yste filii amos... 6-line. Isaiah's vision: prophet points out God in cloud above to companions.

f. 122v. NATIVITY OF CHRIST. Primo tempore... 6-line. Nativity: Virgin sits in bed hugging Child to her while Joseph, seated near the foot, rests his hand on crutch looking wisely away; beyond is gothic-style manger with ox and ass behind.

f. 134. CIRCUMCISION. Verbum quod fecit... 7-line. Circumcision of naked Child on altar-like table.

f. 140v. EPHESIANS. Omnes sitientes venite... 7-line. Adoration of Magi: Three Magi with gifts approach seated crowned Virgin and Child who stands on her lap to examine gift from eldest, kneeling in front, while second stands centrally, indicating heavenwards to the third.

f. 246v. PALM SUNDAY. Iustus quidem tu es domine... 6-line. Entry into Jerusalem: Citizens strew cloak before Christ on donkey which gives benediction, disciples following as he approaches city gate.

f. 264. EASTER SUNDAY. In illo tempore: maria magdalenae... 7-line. Resurrection: Christ triumphant, carrying cross-sceptre and blessing, steps out of tomb amid sleeping soldiers.

f. 313. PENTECOST. Beata nobis gaudia... 6-line. Pentecost: Holy Spirit as dove descends from cloud to seated apostles, who hold books and gesture on either side of centre.

f. 324v. DEDICATION OF CHURCH. Quotiescumque frateris karissimi... 6-line. Dedication of church by bishop holding crosier and flabellum, assisted by acolyte carrying a situla.

f. 343v. ANDREW. Proconsul egeas... 6-line. Martyrdom: Saint is tied to diagonal cross by burly figure.

f. 347. NICHOLAS. Nicholae ex illustri... 6-line. Bishop Nicholas offers dowry through doorway to three maidens standing behind their seated father.

f. 355. STEPHEN. Heri celebravimus temporaalem... 5-line. Two assailants stone kneeling saint.

f. 358. JOHN THE EVANGELIST. Hodie nobis dillectissimi letiecin... 3-line. Saint given poisoned chalice.

f. 397v. PURIFICATION BVM. Hodie luxta legem... 6-line. Presentation of Christ: Virgin passes Christchild to Simeon who stretches over altar with hands covered, handmaiden carries basket with doves.

f. 411. THOMAS AQUINAS. Sanctus thomas de aquino... 5-line. Saint, standing before book on lectern, instructs seated group of religious.

f. 419. ANNUNCIATION. Vidi portam in domo domini... 5-line. Annunciation: Angel with scroll 'Ave Maria' stands pointing to Virgin who carries book and holds up hand, a pot of lilies between the two. Border: Dominican nun-hybrid prays to Annunciation image.

f. 430v. PETER MARTYR. Beatus petrus lombardus... 6-line. Martyrdom: Saint kneels in prayer, sword through abdomen, as assailant slices scimitar into his head watched by a second Dominican.

f. 443v. TRANSLATION OF ST. DOMINIC. Post transitum venerabilis patris dominici... 5-line. Translation of body of saint: Two bishops, one with book and flabellum the other watching, watched by friars, attend to cowed saint in white habit in tomb.

PALETTE: Wide range of shades attained by mixing colours. Blues (dark, rich mid and light), greens (mid, deep charcoal, very light, purplish, greenish), greens (chromic oxide, viridian, green-charcoal), reds (vermilion, purplish-red, pink, rust-red), browns (mid, yellow-brown, taupe), yellows (mid, ochre), gold, white, black markings.

BACKGROUND: Plain gold; tracery designs (cf. Rau 96d); various geometric and fleur-de-lys patterns on diapered and chequered grounds (among them cf. Rau 44, 75a, 75b, 80a). Grounds variously gold or colours (purplish-red, blue, carmine), grids black or gold line, patterns in gold, white, pink and vermilion.

Complementary 4- or 5-line decorated initial enhances feast of Holy Innocents (f. 362) and Matthias (408v) in similar position.


2. MS ARSENAL 603 (SUMMER):
Vellum. 461 fols. 235 x 165 x 69 mm. Cropped.

a-b (paper, a marbled towards cover) 1-461 (fine, white vellum) e-d (match a-b). Script, inks, rubrics as Arsenal 602. Double columns (45 mm), 27 lines per page. Text area: 156 x 107 mm, ruled in fine brown ink.

Calendar: 5 columns, 32 lines per page. 161 x 113 mm. Quries of 12 fols, but volume too tightly bound to collate fully. A few catchwords. Misbound: f. 244 should follow f. 231v, ff. 406-407 should follow f. 417.

BINDING: As Arsenal 602.

CONTENTS
1. ff. 2-7v. Dominican Calendar for use at Poissy appropriate to s. xiv 2/4 (as ms Arsenal 602).
2. ff. 8-87. Ferial Psalter, Canticles and Litany appropriate to s. xiv 2/4.
3. ff. 88-219v. Summer Temporale from Trinity Sunday to 25th Sunday after Octave of Pentecost, including Corpus Christi (f. 93).
4. ff. 220-405v, 408-417v, 406-407v (misbound). Summer Sanctorale preceded by liturgical instructions, from Anthony of Padua (225) to Saturninus (407) including Dominic (276v) and Louis with lessons for Octave (312).

ff. 87v and 435v are ruled only.

DECORATIVE SCHEME. Hierarchy as ms Arsenal 602.
1. Psalter divisions (8) and major feasts (22); 4- to 7-line historiated initials as ms Arsenal 602 apart from differences in shades of pink (initials beige or pinkish beige, infill purplish-pink or purplish-brown depending on illuminator). Attached bar in L-, C-, I- or III-shape (depending on illuminator who paints initial) extended via ivy-leaf foliage into upper and lower borders with occasional finial dragons and human figures. U-shaped bar on opening page extended to form full border around text and bas-de-page illustration.

2. Other emphasised feasts: 5-line decorated initial (ivy leaf infill) projected into I- or C-shaped bar border with ivyleaf terminals.

3-7. As ms Arsenal 602. Line endings in litany of blue and gold.

ILLUSTRATION. Within initials 24-40 mm approx. square.

f. 8. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: Beatus vir... 6-line. David plays harp. Bas-de-page: David whirls sling shot towards heavily armed Goliath.

f. 19. MONDAY MATINS: Dominus illuminatio meas... 6-line. David on knees pointing to eyes, God above with orb in cloud.

f. 26v. TUESDAY MATINS: Dixi custodiam... 7-line. David on knees pointing to mouth, God above with orb in cloud.

f. 33. WEDNESDAY MATINS: Dixit insipiens... 5-line. Fool bites large round wafer, God above in cloud.

f. 39v. THURSDAY MATINS: Salvum me fac... 6-line. David half-submerged in water, God above.

f. 47v. FRIDAY MATINS: Exultate deo... 6-line. David plays carillon.

f. 55. SATURDAY MATINS: Cantate domino... 6-line. Four cantors before choirbook on lectern accompanied by layman-hybird in margin.

f. 62v. SUNDAY VESPERS: Dixit dominus... 6-line. Trinity: Seated God the Father and Son blessing, Holy Spirit as dove flying down between.

f. 88v. HOLY TRINITY. Credimus sanctam trinitatem... 6-line. Throne of Grace Trinity: Crucified Christ held by seated Father, dove between the two issuing from mouth of Father. Margin: Angel with portative organ.

f. 93. CORPUS CHRISTI. 1st vespers capitulum: Dominus inesus in qua... 6-line. Christ as priest raises host before altar with chalice, while deacon-angel holds candle and lifts chasuble.

f. 231v. NATIVITY OF JOHN THE BAPTIST. Solemnitates nobis diversorum martirum... 7-line. Saint and agnus Dei: Points to lamb on peten which he holds.

f. 222. APOSTLES PETER AND PAUL. Tempore neronis dum rume... 5-line. Crucifixion of St. Peter: Two figures tie saint upside down to cross.

f. 255v. COMMEMORATION OF ST. PAUL. Paulus qui ante saulus... 5-line. Martyrdom: Vigorous swordsman grabs hair of saint who prays on knees.

f. 261. MARY MAGDALEN. Fuit igitur sequens secueli... 4-line. Standing saint holds ointment jar.

f. 277v. DOMINIC. Beatus dominicus predicatorum dux... 7-line. Dominic on ladder: Saint, hands clasped, stands on lowest rung of ladder supported by four angels.

f. 288v. LAURENCE. Beatiissimi laurentii martiris... 7-line. Martyrdom of naked saint on a fiery grill attended by figure with pitchfork, while hand of God makes blessing above.

f. 298. ASSUMPTION BVM. De assumptione beate... 7-line. Coronation of Virgin: Virgin, hands in prayer and seated beside Christ who carries orb and gives benediction, is crowned by angel flying down from cloud above.

f. 310v. BARTHOLOMEW. In die tres esse ab hystoriographis... 5-line. Saint being flayed by two attendants.
Paris

f. 313v. Louis. Beatus ludovicus quondam rex francorum... 6-line. King Louis stands holding church and main-de-justice.


f. 330v. Beheading of John the Baptist. Hodie nobis carissimi... 5-line. Beheading: Saint leans in prayer from cistern, as vigorous swordsman grabs his hair.

f. 336. Nativity BVM. Appropinquante plentudine temporis... 6-line. Birth of the Virgin: Anne in bed gestures with open palm as nursemids hold baby Mary.


f. 372v. Denis. Paulus replens evangelium... 5-line. Standing saint between two angels holds mitred de capitated head.


f. 378. All Saints. Legimus in ecclesiasticis hystoriis... 6-line. Standing male saints in discussion.

f. 392. Commemoration of Faithful Dead. Tempus quod inter hominis mortem... 5-line. Three cantors sing from choirbook on lectern.

f. 398v. Martin. Ignor martinus saharie pannoniorum... 5-line. Saint on horseback turns to divide cloak with beggar.

f. 417. Katherine. Fuit in civitate alexandria... 4-line. Standing saint holds sword and wheel.


BACKGROUND: Distributed according to artist. Gold; floral tracery of gold on blue or pinkish-red or pink-purple, white on gold or blue, incised gold; diapered and chequered designs in gold on same colours and Rau 75b in blue red and white on black chequers.

Complementary 5-line decorated initials enhance the feasts of St. Matthew (f. 352) and Simon and Jude (384) in similar position.


COMMENTS. The original calendar entries of this two-volume breviary refer to the commemoration of the dedication of the church at Poissy, demonstrating that it was made for use in the choir there. In addition, the office for the feast of St. Louis is honoured with an octave (Arsenal 603, ff. 317v-320v) while the depiction of a Dominican nun-hybrid in prayer in the border of fol. 419 of the winter volume confirms that it was destined for the nuns. The breviary can be dated, for the same liturgical reasons as ms Arsenal 107, to between 1336 and 1348.

One scribe transcribed both volumes. But though the imagery in the first was completed by a single hand, probably a collaborator of Jean Pucelle, four more artists worked on various parts of the second volume, possibly in response to a deadline. The workmanship is analysed and discussed in Chapter 3, where the management of the production in Paris of a number of fine quality liturgical manuscripts for Poissy during the second quarter of the fourteenth century is considered.

The two volumes have remained together as a pair, having been owned by the nuns at Poissy for at least 250 years. The earliest inscribed owners, Richarde and Jeanne Gouverne, who were mentioned in the
records of 1469,1 probably on their entry to the house, received the gift from their 'maîtresse', presumably while they were still young. Guenegonde de Monteigny, who later possessed the book, was mentioned in the monastic records in 1540,2 while the last named owner, Claude de Belleville, received permission from the Master General in 1554 to have a habitation with a garden.3 After Belleville's death aged 82 in 1594, when she held the office of sub-prioress,4 the volumes were to go to her successor in this office. From here they may have been lent to later nuns. The breviary was outside the monastery before the dissolution since it formed part of the library of the Marquis de Paulmy which functioned between c. 1754 and 1785.5 Its ownership at Poissy is discussed in Chapter 6.

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1 Paris, BN ms fr 5009, f. 5.
2 Ibid., f. 6.
3 Letter from Master General Francesc Silvestri in 1554 granting the same dispensation to a number of nuns at Poissy (Santa Sabina, IV, 31, f. 28v).
4 Paris, BN ms fr 5009, f. 24v.

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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

Vellum. 182 fols. 240 x 173 x 45 mm.

A (vellum flyleaf) 1-182 (stiff; relatively coarse vellum) 183 (flyleaf as A). Written by a number of scribes in a rounded gothic book hand. (1) Calendar rather scruffily written in black and red ink, 33 lines ruled per page, 142 mm in length, no ruling on right edge of text; psalter in neat rounded script, long lines, 23 lines per page, written in black ink above top line; text area: 144 (150) x 96 (102) mm, ruled in fine drypoint with double line surrounding all four sides of text. (2) Addition in dark brown ink, regular script; long lines, 23 lines per page, written above top line; ruled area: 144 x 101 mm. Collation: i6; ii2; iii-iv2; vi2; vii8; viii-ix2; x2; xi6; xii8; xiii2; xiv8; xv9; xvi-xix2; xxi2; xxii-xxiv8. Incomplete at end. Fols 40, 53, 66, 96, 112 tipped in (illustration on one side; reverse blank). Catchwords for final three gatherings.

Binding: c. 1500. French blind-stamped covers of brown leather over wooden boards sewn on seven thongs. Two concentric border panels enclose two sets of three vertical strips, with wide central separation of 8 ruled fillets, other panels outlined with 3-7 ruled fillets; filled with repeated tools of (a) dolphin in rectangle: outer border (b) fleur-de-lys in square (cf. Gid lys 34); inner border (c) 4-petalled flower in square: two outer verticals (d) unidentified (two vertical 'tubes' with ring-like projections along them): central vertical of each set (e) growing plant with 4-petalled flower: two inner verticals. Two brass catches on lower cover with 4-pronged feather design (Flemish); remains of two leather straps secured by crude brass plates on upper cover. 6-petalled poppy-like rosette later embossed on each panel of spine. Edges gilt.

CONTENTS.
1. ff. 1-6v. Illustrated Calendar for Use of Bruges. Unranked, includes Vedast & Amand (6 Feb); Ansbart (9 Feb); Elevation Macarius (9 May); Basil (14 Jun); Translation Thomas (3 Jul); Egidius (1 Sep); Lambert (17 Sep); Remigius, Germanus, Vedast & Bavo (1 Oct); Benedicta (8 Oct); Donatian (14 Oct); Amand (26 Oct); Regina (7 Nov); Gaugericus (18 Nov); Eligius (1 Dec).
2. ff. 7-8. Prefatory illustrations.
3. ff. 9-158. Psalter (10-partite), Canticles and Litany (Bruges). Lacks first folio of psalter text, begins 'qui non aibil... Litany includes Donatian, Eligius, Egidius, Bavo (confessors); Gertrude, Walburgia (Virgins).
5. f. 182-182v. Commendation of Souls. Subvenite sancti dei... a facia domini Iacob (incomplete).

DECORATIVE SCHEME.
Original text: hierarchy based on expensive schema of large illustrations and raised burnished gold initials.
3. Beginning of other psalms, canticles and litany: 4-line burnished gold initial on ground of blue and brown, detailed in white, extended into one or two short marginal projections.

4. Beginning of psalm verses: 1-line simpler burnished gold initials with same colours. Line endings gold on alternating blue and brown ground or pen-worked in vermilion.

**Added text:** Pen-worked initials.
1. Beginning of Office of Dead, Commendation of Souls: 6- or 7-line bipartite red and blue initial pen-flourished in same colour.
2. Items within: Hierarchy of alternating blue and red initials pen-flourished in opposite colour. Line endings red and blue pen-work.

**ILLUSTRATION**

1. Twelve miniatures accompanying calendar, irregularly shaped, approx. 50 x 90 mm. Single figure in right-facing profile, alternately dressed in blue against brown ground or vice versa. January: *Drinking and warming self before fire* (f. 1); February: *Girl holding lighted candle* (1v); March: *Pruning tree with axe* (2); April: *Holding up flowering branches* (2v); May: *Hawking on foot with falcon* (3); June: *Carrying wood on shoulder* (3v); July: *Mowing hay* (4); August: *Reaping corn* (4v); September: *Sowing seed* (5); October: *Harvesting grapes* (5v); November: *Beating oaktree for pigs to eat acorns* (6); December: *Killing pig* (6v).

2. Two prefatory full-page miniatures, 108 x 162 mm, against raised heavily burnished gold ground.

f. 7v. *Nativity*: Joseph leans on crutch by Virgin holding Child, ox and ass at manger.

f. 8v. *Christ in Majesty*: Holds orb within mandorla, beasts of Apocalypse at corners.

3. Psalter divisions (10-partite): Eight liturgical divisions probably each originally faced by full-page miniature of similar size to above, the text initialed on the recto with a 12-line capital (approx. 75 x 80 mm), usually beginning a new page; psalms 51 and 101 have historiated initial only. All against raised heavily burnished gold grounds.

[ ] Ps. 1. *Beatus vir* (missing)


ff. 40v-41. Ps. 38. *Dixi custodiam... Harrowing of Hell* / *Apostle*. Christ takes souls from jaw of monster / Seated nimbed figure, holding book, looks and points to right.

f. 52. Ps. 51. *Quid gloriaris... Apostle*

ff. 53v-54. Ps. 52. *Dixit insipienti... Noli me tangere* / *Apostle*. Christ carries book as he holds up hand to Mary Magdalene / as previous.

ff. 66v-67. Ps. 68. *Salvum me fac... Doubting Thomas* / *Apostle*

ff. 82v-83. Ps. 80. *Exultate deo... Dominicus et Francis* / *Apostle*. Dominic holds book and gestures with index finger; Francis shows him stigmata, all five wounds visible / Seated nimbed figure leans arms over arm of letter E.

ff. 96v-97. Ps. 97. *Cantate domino... Woman* (tertiary?) kneels before Franciscan female saint / *Apostle*.

f. 99. Ps. 101. *Domine exaudi... Apostle*


**PALETTE:** Vermilion, pink, blues, browns, bluish-grey; heavy black line.

**OWNERSHIP.** (1) s. xiii 3/4. f. 96v. Made for female depicted in dovetail attitude and humble dress before Franciscan female saint. (2) s. xv. f. Av. 'A Jehan Jahu (?), argentier de la duchesse Ysabeau' (erased). (3) s. xvi. Below the above: 'Ce livre est a seur antointe de Ranny lequel a este donne apres son deces pour servir au choeur. Resquiescat in pace.' (4) f. I. Library stamp: 'Jacobins P. R. S. Germain'.


COMMENTS. This is one of three closely-related psalters from an artistically influential Bruges workshop around 1250-1270, all illustrated by the same artist. It was made for the woman shown kneeling before a Franciscan female saint, either Elizabeth or Clare, in the image which introduces Psalm 97 on fol. 96v. The commissioner/owner is depicted wearing humble dress, and may have been a beguine or other tertiary, or possibly a devout lay person. Carlvant has argued that since no specifically beguine-related text or other material is found in the three psalters, which are all richly decorated and sumptuously illustrated with large areas of raised, highly burnished gold, they are most likely to have been made for a bourgeois client. She asserts that the depiction of mixed mendicant imagery — a miniature of Francis and Dominic precedes that of the female saint, at Psalm 80 on fol. 82v, although no mendicant saints are inscribed in the Bruges calendar and litany — is consequent upon the influence of the mendicant orders on lay and tertiary devotion by the rich middle class of the growing Flemish cities. She also considers that the most striking aspect of these three 'Apostle Psalters', the full-page Christological miniatures placed beside each division of the psalms (though without any consistency in their arrangement), is likely to have a mendicant origin. The very direct, simple pictorial style, marked by a strong linear quality and few colours, is close to stained glass designs of the period.

The manuscript stayed in Flanders, and was adapted to the Use of Cambrai in the next century. In the fifteenth century what appears to be a delivery note to the head of her argenterie ('A Jehan Jahu, argentier de la duchesse Ysabeau') shows that the volume was probably owned by Isabel of Portugal, the third wife of Philippe le Bon, duc de Bourgogne. By the sixteenth century the manuscript was at Poissy. It possibly received the present covers on its arrival since the style suggests a binder in the Ile-de-France region, while retaining the distinctly Flemish 'feather-design' clasps which were already attached. Its only known nun owner was Antoinette de Ranty, who was professed in 1535, and who also owned another very fine manuscript, the Belleville Breviary which she was given by her mistress Claude des Ursins. She had died by 1559, after which the psalter was to be used in the choir. Its liturgical use, however, would have been restricted since it lacks antiphons to the psalms and, no alterations having been made, neither calendar, litany nor the Office of the Dead were relevant to the Dominican observance practised at Poissy. The psalter had left the monastery at some time before the French Revolution for it was owned at this date by the Dominican Novitiate in the faubourg Saint-Germain which had been established in 1632. It now lacks the first two miniature pages from the psalter and its final folios.

The manuscript and its Poissy owner are discussed further in Chapter 4.

1 Carlvant, "Trends", 337; eadem, "Modest Psalters", 89 and n. 2.
3 Ibid., 307-321, 348-358.
4 Beer, Glas malereien, 42-43.
5 The argenterie looked after the purchase of personal items like gold and silver, tapestries, jewels and fine cloths (C. L. Mooney, Queenship in Fifteenth Century France, PhD Diss., Ohio State University, 1977, 73, 97). It seems likely, therefore, that the argenterie in this case was an intermediary in either the purchase of the book, its rebinding or refitting with clasps. Compare, though, Leroquais who considered the manuscript to have been actually owned by Ysabeau's argenter (Leroquais, Psautiers, II, 12).
6 The two locations were kindly identified for me by the expert in bindings in the Département des Manuscrits, Bibliothèque Nationale, in 1991.
7 Paris, BN, ms fr 5009, f. 6.
8 Paris, BN, ms lat 10483 (Belleville Breviary), f. 1 (ownership inscription).
Life of Saint Margaret of Hungary O.P.

Poissy (or Paris ?), s. xiv/xv

Vellum. 57 fols. 265 x 192 mm.
A-B (paper) 1-57 (mainly thickish, rather stiff vellum with some flaws, plus a few finer folios) C (paper).
Fairly closely and extremely neatly written using brown ink in a regular clerical hand with few abbreviations; rubrics in red. Long lines, 34 lines per page. Text area: 200 x 120 mm, ruled in light brown line, ruling almost completely erased. Corrections in margin by same s. xv hand as inscription on f. 57v: 'Thesus Maria spes mea in Deo est' (cf. Psalm LXI: 8) . Collation: i-iv; ii-v; v.  
BINDING: Parchment over pasteboards.

CONTENTS

Life of St. Margaret of Hungary. Arranged in two parts of 60 and 70 chapters each, preceded by a table of contents.
ff. 1-3. Tituli seu rubricae in vita sancte Margarete de Ungarica.

ff. 3-29. Part 1. In nomine patris et filii et spiritu sancti amen. Incipit vita sancte Margaretae virginis, sororis quondam in monasterio Beatae Virginis de insula Danubii, dyocesis Vasprimientis. ordinis sancti Dominici Predicatrorum, file regis Ungarica. Primo pars de vita eius et miraculorum ante mortem... De conceptu et ortu ipsius primum capitulum. Regnante sub Domino nostro Iesu Christo in Ungarica regno christianiissimo regne Bela... (De felice transitu eius)... et in regno clarissimi immaculatissimi viri et regis regis imperatoris et imperatricis regna et imperium per omnia secula secundum. Amen.

ff. 29-55v. Part 2. Secunda pars. De miraculis ostensis ad invocationem sancte Margarete post eius transitum. Post sancte virgisnis Margarete transitum gloriosum divinai virtus non defuit... (Quod beata Margareta in omni necessitate succurrerat et ab omni periculo liberaerat)... et quicquid petebat ab ea statim eius meritis obinuatur. Postscript. Multa quidem et alia suas comit Iesu... cui cum patre et spiritu sancto est honor et potestas virtus et imperium per omnia secula secundum. Amen.

DECORATIVE SCHEME. Based on alternating red and blue initials, pen-flourished in opposite colour, but using a purplish-blue rather than the true blue of the letter. Decorative elements often outlined against a hatched ground.
1a. Chapter headings: 4-line (Part 1) or 3-line (Part 2) bicoloured flourished initial.
1b. Start of text of first chapter in each book: 3-line bicoloured flourished initial.
2. Start of text of subsequent chapters: 2-line flourished initial.
3. Capitals touched in red.

OWNERSHIP. (1) s. xv. f. 57. 'Iste liber est sororum ecclesie beati Ludovici de Pissiaco et est de dono domine sororis Marie de Claromont' (different hand from manuscript). (2) s. xvi. Lower cover (very faded). 'Decret (dechet?) au Lieu de Machault/23 avril 1583'. (3) s. xvii/xviii. ff. 1, 55v. 'Ex libris nunnatis parisienstis fratrum praedicatorum'.

BIBLIOGRAPHY. Martin, Cat. Arsenal, II, 261; idem., Hist. Arsenal, 462.

COMMENTS. Margaret of Hungary was a king's daughter. As a Dominican nun she sought the most demeaning tasks and harshest devotional practices, and was later blessed with the ability to perform miracles through her extreme faith. She was surely a very crisp example to the nobly-born nuns at Poissy. The use of lesser quality vellum (although fine vellum here and there makes up the required folio numbers) allied with the particular care with which the Life has been written and decorated, even perhaps the choice of a mundane, clerical writing style, may imply a deliberate matching of fabrication to content. The parchment covers are in the same humble vein. The written style is similar to clerical hands seen in a number of quittances issued by the nuns around 1400. ¹ But whether these receipts were written by the nuns, or by religious or lay clerical staff, is difficult to ascertain since the administrator is never named during this period. It is possible that the nuns who entered Poissy as children were taught to copy in different styles, and that this manuscript was later written by one of them. The extreme care taken in preparation may support this: the colour scheme, for instance, is faultlessly regular. Alternatively a friar or clerk at Poissy or Paris could have written the text which appears to be the only surviving copy of the work.²

The ownership inscription presents a dilemma. Marie de Clermont died in 1372, in her eighty-seventh year after losing her sight in 1344.³ If the ownership inscription is correct then it is probable that she had the book purposely made for donation to the community, perhaps even posthumously, for in view of the apparent date of the manuscript's transcription it is not likely that she ever read the book herself. But this renowned prioress is also the imputed donor of another fifteenth-century manuscript (Clm 10155),
where her name was later substituted for the erased name of the actual donor. There may, therefore, be some doubt whether the \textit{ex libris} in the present manuscript necessarily tells the truth. As for the second ownership inscription, at least one nun named Machault was at Poissy in 1583;\footnote{For example Paris, BN ms fr 20917, ff. 6 and 8.} this suggests that the manuscript was still with the nuns at that time, probably passing directly to the Novitiate in Paris at some time after its establishment in 1632.\footnote{Ms. Irene Gnarr is editing and translating the text. For two different versions of the Life of St. Margaret see \textit{Acta Sanctorum}, 28 January.}

\footnote{Anselme, \textit{Histoire généalogique}, I, 1726, 297.}

\footnote{Marguerite de Machault was received between 1551 and 1576, and was later chantress; her niece Marie was received some time after 8 November 1583, but could have been a novice earlier in 1583 (see Paris, BN ms fr 5009, ff. 8-8v).}

\footnote{H.L. Bordier, \textit{Les églises et monastères de Paris}, Paris, 1856, 66.}

\section*{52. Paris, Bibliothèque Mazarine, ms 381}

\textbf{Ferial Psalter—Hymnal—Processional Offices—Office of the Dead.}

\textbf{Dominican (Poissy). Noted.}

\textbf{Paris (and Poissy?), 1514}

\textbf{Vellum. 337 fols (actual). 151 x 98 x 60 mm.}

\textbf{(A modern vellum) B (vellum, original pastedown) 1-338 (moderately fine, white, flawless vellum, C (as A). Written in grey-black ink, in gothic liturgical hands, rubrics mainly red, some blue, calendar emphasises in red. Long lines, 18 lines of text or 6 sets words and music per page; square notation on four red staves. Text area: 88 x 56 mm (ff. 15-241v, 251-314v), ruled lightly in red ink; Calendar 89 x 64 mm; remaining folios 94 x 59 mm. Collation: i; ii-xvi\textsuperscript{b} (fol. roughly excised at beginning of iii); xvii (1st fol. removed); xviii-xix; xx; xxi-xxii\textsuperscript{b}; xxiib; xxiv-xxxi\textsuperscript{b}; xxviib; xxxiv-xxxvi\textsuperscript{b}; xli; xlii-xliii\textsuperscript{b}. Fols after 44 and 108 unnumbered; numbers 76, 126 and 176 omitted during foliation. Catchwords for primary text only; pricking visible.}

\textbf{BINDING: Original (restored in 1938). Plain brown leather over wooden boards sewn on four thongs; central hole near fore-edge of upper and lower covers.}

\textbf{CONTENTS}

1. ff. 2-14. \textbf{Dominican calendar for use at Poissy. Dedicatio ecclesie Sancti Ludovici de Pissiaco} (12 Feb), Louis, ranked totum duplex (25 Aug). Leonard, no rank (6 Nov; introduced as duplex in 1484), Translation of Thomas Aquinas, totum duplex (approved 1371), Vincent martyr, totum duplex (1348), Benedict, duplex (1374); lacks upgrading of some feasts, eg. Anthony Abbot, Blaise (1388), Laurence, Martin, Barbara (1423) and wording of Anniversary (1355). Omits Vincent Ferrer (1456), Translation of Peter Martyr (probably 1410), Apparition of St. Michael, 10000 Martyrs (1423), Anne (after 1465), etc. Inadvertent errors in grades of a few other feasts. For normal calendar see Appendix 1.

2. ff. 15-236. \textbf{Ferial psalter (8-partite) and canticles, with noted antiphons.}

3. ff. 236v-242. \textbf{Dominican litany and collects, with feminine formulae. Continues in similar hand but major change in decoration from 'Kyrie eleison' (f. 240v). Invocations to Thomas Aquinas, Vincent Ferrer and Katherine of Siena omitted from both litany and collects; litany also includes Clare between Stephen and Clement, Fabian before Sebastian;Dominic invoked only once; virgins end with Katherine. For normal list see Appendix 3.}

4. ff. 242-249. \textbf{Processional offices celebrated at Poissy, noted responsories and versicles only for John the Baptist, Profession of a nun (rubricated \textit{De sancta agneta}, Nativity BVM.}

5. ff. 251-311. \textbf{Dominican hymnal, noted. In primary hand and decoration.}

6. ff. 311v-332. \textbf{Dominican Office of the Dead and other echeques, feminine formulae partly replace masculine, partly written above them. Continues from antiphon 'Opera manum...' (315) in new, more rounded hand and second type of decoration. \textit{Sequentiar commendationes defunctorum} (332): noted items for transfer of body to coffin. \textit{Incipitiam commendationes animarum} (335): Commendations of soul, unnoted.}

ff. 249v-250v blank.

\textbf{DECORATIVE SCHEME}

\textbf{Primary text} (ff. 1-240v, 251-314v)

1. Divisions of 8-partite psalter: 6- then 5-line initials in blue with pink finials and white detail, infill of blue, red and green ivy foliage, painted over angular liquid gold ground edged in black pen. Textblock surrounded by full border painted on liquid gold ground stippled in red, with illusionistic arrangement of shadowed blue and pink formalised acanthus, naturalistic flower or fruit sprays including buds or immature fruit and species-correct
foliage (pansies, roses, iris, pears, apples, strawberies, red and blue currants, etc.) and insects (dragonflies, ladybirds, moths, etc.); shadowed armorial shields in first lower margin. Textblock and border outlined on two adjacent sides in solid black line. (Offset of border from folio removed with beginning of psalm 80 visible on f. 25v.)

2. Start of psalms and hymns: 2- or 3-line alternating blue and gold initials pen-flourished in red or blue. KL monogram of calendar is similar.

3. Antiphons: 3-line calligraphic cadels, most bearing a profile face, drawn in relief over square yellow ground with crenellated sides.


PALETTE: Rich and mid-blues, bluish-green, blue-grey, pale pink, red, orange, buff, brown, white, black; complete range is used throughout.

Supplementary material (ff. 240v-249, 315-338v)
Gold letters on alternating muddy reddish-pink or blue grounds detailed in gold replace pen-flourished initials as above; calligraphic cadels, with human faces, are roughly devised and touched in muddy brown.

OWNERSHIP. (1) 1514. f. 1. Written in a formal gothic hand in red: 'Ce present psautier est pour luasage de seur Marie de Pardieu le quel huy donna sa tante seur Ysabeau de Waudricourt pour sa profession. L'an mil cent cens et quatorze. S.M. de Pardieu.' f. 15. Three shields with arms: D'argent au lion de sable, œil de guéules (Pardieu); De guéules au cœur d'or en abyme entouré d'une couronne d'épines de sironpe; De guéules à l'orle d'argent (Vaudricourt). (2) s. xvi. On front pastedown, 'Ce present psautier est à souer Marie de Pardieu et à souer Susanne de Maille, sa niêce. Demeuirent à la survivent deslles deux.' (3) s. xvi/xvii. Beneath the above, 'Ce present livre a este donne a llofice de soupreuere'. (4) s. xvii. Beneath the above & f. 2. 'Ex libris novitiatus Parisiensis sancti patris Dominici'.


COMMENTS. Lerouquis' catalogue entry conveys his uncertainty concerning the dating of this manuscript. Taking the absence of feasts adopted by the Dominicans in the fifteenth-century from both calendar and litany — notably that of Vincent Ferrer — as a strong indication that the manuscript must have been written before this saint's canonisation in 1455, Lerouquis revised Molinier's dating of 1514 (the date of the ownership inscription) to the second half of the fifteenth century. Nevertheless, he remained concerned that his date did not accord with the decorated borders ('un argument négatif auquel s'oppose la décoration de certaines pages').

But in addition to fifteenth-century lacunae, some items introduced by the Dominicans already in the fourteenth century are lacking, most particularly the collect after the litany which invokes Thomas Aquinas. This is found in comparable texts from Poissy, for example the psalter-processional Waddesdon Manor 2 and the breviaries produced around the 1330s.1 Moreover, the feast of St. Leonard, entered in the calendar without liturgical rank, was not introduced by the Dominicans until 1484.2 It appears likely, therefore, that the copyists' sources for the calendar and litany had been minimally and haphazardly updated, whereas the inclusion of St. Leonard suggests a date late in the fifteenth century at the earliest. The primary scribal-decorative regime in the psalter and the hymnal continues in each case into the next section, abruptly breaking off before listing the saints of the litany and within the Office of the Dead respectively. These two sections were then completed by different scribes who, unlike the first, did not furnish their work with initials in scibial inks. The very marked difference in design and quality of the painted decoration of the primary and secondary elements indicates their completion in two separate campaigns.

The trompe-l'oeil decoration (Fig. 98) compares favourably with that issuing from French workshops in the early sixteenth century (cf. Fig. 99) and there is no indication that the armorial shields were incorporated later. The black outlines, the colours (red, green and buff) and the shadows match those of the surrounding decoration, while the three shields are integrated into the vegetative design. The outer blazons (Pardieu and Vaudricourt) are those of the nun-recipient Marie de Pardieu³ whose father David de Pardieu married Marie de Vaudricourt,⁴ probably the sister of the nun-donor Isabel de Vaudricourt. The heart within a crown of thorns on the central shield, though it has been termed 'unidentified', has surely a religious rather than a secular significance and such devices were not uncommon (see Chapter 5). Possibly, though, this was not the first design for this blazon since there are indications of other shapes, including a central shield and perhaps stripes, where the green brier has flaked away (Fig. 155).
Nevertheless, the colours match the rest of the decoration so the surface design is likely to have been completed at the same time, almost certainly for the occasion of Marie de Pardieu’s profession in 1514 as inscribed.

The luxury volume is a pleasant size and shape to hold. Its contents rendered it appropriate for use both in the choirstalls and during seasonal and exequial processional ceremonies. Since the complete seasonal processions are not included, but only more recently added feasts, one can presume its first owner also had an older procession that lacked the later supplements. She possessed as well another extant manuscript, a Book of Hours comprising solely private devotions (Barnard Castle, Bowes ms 8) that she had inherited from her great aunt, also a nun at Poissy. The inscription in the present book states that when her niece Susanne de Mailloc joined her at the monastery, Marie de Pardieu shared ownership with her. Mailloc outlived her aunt, who died in 1571, and died herself between 1623 and 1635. After this the manuscript was kept for use by the subprioresse, a position which Mailloc may have held at her death. Its presence in the huge library of the convent of the Dominican Novitiate in Paris, which had been established in 1632, shows that the manuscript left Poissy before the dissolution of both houses in the early 1790s. The sojourn at Poissy of a number of friars from the Novitiate for short periods in the eighteenth century may explain the book’s migration. No owner has updated or altered the text in any way.

See Chapters 1, 5 and 6 for further discussion of the manuscript.

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

Paper. 220 fol. 195 x 138 mm.

BINDING: s. xvi. Thick brown calf over wooden boards. Covers divided by 3-4 fillets into four rectangles, each crossed with opposing diagonals. Two leather straps with clasps intact.

CONTENTS
1. ff. 1-178. Humbert of Romans: Commentary on rules of Saint Augustine. Verbum religiosis non modicum expedit... Rules of Saint Augustine follow, then table of contents referring to folio numbers. f. 171v. Explicit regula beatit Augustini per me fratrem Rolandum Roucelli ordinis predicatorem comentarii Andegaverunt vicarii quam regells monasterii patrum et sororum Pissauiacens eiusdem ordinis anno dominii Mmcccxxe in crastino sancti Ludovici regis Alphabetically arranged index follows. Sequitur tabulam in expositione...

[Humbert of Romans, Opera de Vita Regulari, ed. J. J. Berthier, I, Torino, 1956.]
2. ff. 185-195. Eusebius: Letters to Damasus and Thaddeus, on death of Jerome, glossed commentary by scribe. Incipit epistola beati Eusebii ad beatum Damasum Portuensem episcopum et ad Thaddeum, senatórem Romanorum, de morte et vita Jeronimi, gloriosissimi doctorum exinti. Multiparità multique modis... Explicit epistola... per me fratrem Rolandum Roucelli aijudem Jeronimi gloriosissimi discipulum inutilissimam vicarium patrum et sororum Placentensis pro anno 700 saeculo vero anno meo 556 nunc existente...

3. ff. 197-202. Sermon preached on feast of Saint Jerome 1499. In festo sancti Jeromini anno MCCCC99 Omnes sunt administratorii spiritus... Pro declaracióne memoriae predicande... Explicit epistola per me Rolandum Roucelli...MOCCCC99...

4. ff. 203-220. Cyril, bishop of Jerusalem: Letter (false) to Augustine, concerning Jerome, glossed commentary by scribe. Incipit epistola sancti Cyrilli secundi Jerusalemitani episcopi ad beatum Augustinum Ypomensi episcopum doctoren ex imminum beati Jeronimi... Mentions own name in headings to commentaries ff. 216 and 218 and year, 1501, as his seventh at Poissy.

ff. 168v, 178v-184v, 195v-196v blank.

OWNERSHIP. (1) 1499-1502. Written by Roland Roussel, prior at Poissy (see Contents). (2) s. xvii. Upper pastedown. 'Ex bibliotheca fratrum praedicatorum Sancti Jacobi' (printed).


COMMENTS. Evidence from this manuscript shows that the author-scribe, Roland Roussel, was vicar at Poissy from 1494 until 1502 (when he was aged 56); during this time he transcribed and composed the four texts (in the years 1499, 1501 and 1502). The contents suggest that he may have had a special interest in St. Jerome. Roussel himself possibly had the separate texts bound together soon after he wrote the last, since the flyleaves are reused Poissy documents from the 1450s. In the seventeenth century the manuscript was held in the library of the convent of St. Jacques in Paris. It is not clear, however, whether the compilation left Poissy with its owner or remained there after his death since no more is known about him.1 The Poissy friars, their books and their involvement in transcription and translation are discussed in Chapter 6.

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Rosarius: 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)

Vellum. 266 fols. 255 x 165 x 40 mm (irregular: outer and lower margins roughly excised). Fragmentary.

A-D (paper) 1-266 (flawless vellum) E-G (paper). Written in a regular gothic bookhand in brown ink, rubrics in red. Double columns, 40 lines text or 15 lines words and music per page. Square notation on 4 red staves, no catch-notes. Text area: approx. 225 x 155 mm, ruled lightly in grey. Lacks beginning, end and numerous other folios; surviving initial folios torn at top; some leaves excised near spine so that only a few letters are visible on each line. Foliated twice in roman numerals, that of 1879 in black ink used here since it includes surviving page-stubs. Considerably restored. All rubrics have been copied into the margin in a s. xvi hand. Approximate collation: i2; ii1; iii-iv12; v12; viii5; ix13; x-xi12; xii16; xii-xiv12; xvii8; xiv12; xix16; xxi12; xxi14; xxii13; xxiv-xxv1; xxvi6; xxvii1. Each gathering numbered in modern hand near spine on initial folio (numbers 7 and 9 omitted). Final folio should precede gathering xxvi; ff. 79-80 should follow f. 84.


CONTENTS

Rosarius: Anthology in celebration of the Virgin. Remnants of a compilation arranged as two books, each of 50 chapters. Chapters begin with an eight-syllable verse describing in moral terms the properties of a 'choze' (animal, vegetable, stone, etc.), ultimately compared allegorically with a Marian quality. This links with a miracle of the Virgin or similar in verse, followed by at least one song, prayer, etc., either chosen or adapted to honour her. Composers of the late twelfth- to fourteenth-century songs are named, and include the Reclus de Moliens, Rutebeuf, Jean de Meun, Gaufré de Coiney, and Martin Hapart.

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1 Quétif and Échard, Scriptores, 9b.
ff. 1-95. **Book 1** (Begins within Ch. 23). Bon iuenet et bon veiller/ Le tunnel quant il est bien plain/ Touchie de baston, ou de main... f. 2v. Du moigne dangereux que nostre dame remit apoint pour le electurate quelle limit en la bouche. Item. Une chancon. Item. Un ditte de nostre dame. xxiii. Mente est herbe medecinable! Contre moult de maus profitable... (Ends Ch. 50) ...Pour les glorieuses merites/ De Marie, amen en dites. Lackes also Ch. 27, 39-44, 46-49 completely; parts of 26, 38, 45.

ff. 95-266v. **Book 2.** Ici commence li secont liure. Li prologues. Marie plus que nul du monde/ En graces, en vertus habunde... f. 95v. Icy commencent li chapitre du secont liure. f. 96v. Ce sont li nons des choses contenues au secont liure. f. 97v. Du moiname qui requist aide a nostre dame, ou il fit faillot rendre son chastel. Item. Une oraison, et ditte de nostre dame. i. Chastel est une munionier/ pour ce quon ait defension/ Encontre ses fors auersatis... (Ends within Ch. 46, which now follows Ch. 47) Elle fu de pourre pasture/ Qr de delicess navoit cure/ Pour soy sustenir seulement/ (L)engoit non pas pour lechterie (incomplete). Lackes Ch. 24, 36-38, 40, 43, 48-50 completely; parts of 23, 31, 35 (almost all), 39, 42, 46, 47.

**DECORATIVE SCHEME.** Based on alternating red and blue pen-flourished capital letters. 1. Beginning of (each?) book: 17-line miniature above rubric, followed by 4-line flourished bicolour initial, with f.-border. 2. Start of chapters: 2-line flourished initials or 4-line flourished bicolour initials after rubric heading. (Book 2: latter initial throughout.) 3. Major sections or new themes: 2-line flourished initials. 4. Minor divisions and other aspects: 1-line flourished initials; alternating red and blue ¶-marks. 5. Start of each line: 1- or 2-line capital letter touched in yellow, set apart from text. Books 1 and 2 labelled in top margin in pen-flourished letters.

**ILLUSTRATION.** f. 95. Miniature introducing Book 2. *Nativity of Virgin* within a blue frame detailed in white and surrounded by gold (87 x 62 mm), from whose sides spring small golden ivy-leaf sprays. Anne, in bed, holds swaddled child out to Joachim who sits at foot of bed with hands outstretched; striped curtains pulled back above scene and before squared background (cf. Rau 31). Strongly linear depiction in blue, vermilion, green, rich grey, black, white, gold; (background only) brownish-red, light blue.

**OWNERSHIP.** s. xvii. f. 3. 'Ex bibliothecae fratum praedicatorum de pisciaco'.


**COMMENTS.** Only about half this manuscript survives. Originally approximately 80 mm wide (without binding), its heavy, bulky nature may have contributed to its 'falling apart'. Presumably it was not intended to be portable. The ownership inscription shows that in the seventeenth century it was already in the present fragmentary and torn state for there is not intact margin with enough space for writing until fol. 3, where this inscription appears.

In general the script is close-packed. Gaps between chapters are rare, and even the remaining miniature (presumably the second of two which introduced each manuscript division) is placed in an opportune space at the end of the previous book rather than at the beginning of the next. Yet the text is easily read and conveniently organised into chapters whose decorative elements ensure that their beginning, divisions and content are clear.

The compilation is completely in French, made by a Dominican cleric who came from Soissons, and who must have had available the requisite literary and scientific sources. Much of the material is by Dominican authors. Where there are gaps in the text (before Chapters 5, 9 and 10, which all begin on a recto), each occurs within a gathering. This suggests that the compiler may have initially delivered...
incomplete material to the scribe. The contents generally exhort piety, are often placed in a Parisian ambit and refer in passing to the French royal house. Evidence from specific texts shows that the compilation could not have been made before 1328; script and ornamentation suggest that this manuscript dates from the same period.

Among the usual 'Miracles of the Virgin' are a number which treat her special relationship to the Dominican Order. Not all are overt 'miracles' although they describe Marian intervention in human affairs:

De nostre dame qui garda les biens des sœurs de pruilen de tempeste (fol. 112)
De la pucelle angloisie qui se feri ou ventre dun coutel, que nostre dame envoia a m[...] lourdin, et puis devint nonna (fol. 32)
De nostre dame qui dessous son mantel gardoit par especial les freres prescheurs (fol. 236v)
Pour quel cause on dit .salve regina misericorde. apres compie en lorde des freres prescheurs (fol. 194v)

These recall the early history of the Order — the Virgin's protection of the first monastery at Prouille, established by St. Dominic himself, and her closeness to the Order's second Master General, Jordan of Saxony — while her continued protection of all the Order and her daily invocation after compline, the final office of the day, introduce the reader to Dominican tradition and practice. The compiler's concern to give the reader an insight into the tradition of his Order is noteworthy. In using the term 'Rosarius' he also implied that his two 50-chapter books of devotions should be likened to the rosary or to the rosary psalter whose 3 x 50 divisions likewise glorify the Virgin.

The extant illustration is liturgical, a simple depiction designed for a smaller space. It is the stock illustration for the feast of the Birth of the Virgin and differs little from the Nativity of Christ, from which it is derived, or the Birth of John the Baptist as portrayed in liturgical books made in Paris in the first third of the fourteenth century. Unrelated to the text of this compilation, it is quite unadventurous when compared to it. Yet at the same time in Paris, Jean Pucelle represented the actual narrative matter of Gautier de Coincy's Miracles of the Virgin with great variety. The style of our workshop, however, displays no Pucellian influence; nor is the manuscript in the deluxe class of the Pucelle Miracles. Possibly the Dominican compiler himself selected the illustrator, who may have been a specialist in liturgical books with a limited stock of patterns.

The compiler marks his own contributions to the work with the marginal attribution 'Rosarius'. He frequently addresses a female audience, but the intended recipient of the manuscript is not unequivocally religious or lay. Yet his anthology could have been meant for input into the religious education of young Dominican nun-postulates since it propounds the basics of pious thought and preaching, including a little Dominican history and tradition, the example of pious kings like Arthur and St. Louis, the articles of the faith, and the importance of worship and guarding against avarice — all centred around the glorification of the Virgin. It was most likely made for nuns' use at Poissy but, since it has lost any early ownership inscription with its initial pages, it can only be securely placed there in the seventeenth century. A copy of the work was inventoried in the royal collection in the Louvre between 1373 and 1424: 'Le Rosarier Nostre Dame, oço sont assez de bonnes choses de Nostre Dame mises par exemples, et avec sont assez d'esbatemens, comme les moustiers de Paris, et autres, rimé. Li chevalier qui bien...'.

The manuscript is further discussed in Chapter 4.

1 Längfors, "Notice", 506-509.
2 See ibid., 510-512. Works by Gérard de Frachet, Thomas de Cantimpré, Vincent de Beauvais, Jacobus da Voragine, Étienne de Bourbon, Humbert de Romans, and anonymous friars are well-represented.
5 Längfors, "Notice", 513.
6 Delisle, Cabinet, 1, 158, no. 953. The entry refers to the description of the churches and their environments in Paris, 'Le nombre des églises de Paris et de qui en sains eux sont', fols 127-128v of the Poissy manuscript.
55. Paris, Bibliothèque Nationale, ms lat 1313
Breviary - Winter. Dominican.
Paris, s. xv ex
Fig. 80

Vellum. 471 fols. 182 x 130 x 68 mm.
Written in black ink by a number of hands in differently formed bâtarde script in Latin, instructions and headings in French, rubrics and Calendar emphases in red. Double columns, 25 lines per page; Calendar ruled into 6 columns, 18 lines per page, two pages per month. Text area: 110 x 86 mm (Calendar 110 x 82 mm). Gatherings of 8 folios, some catchwords survive.

CONTENTS
1. ff. 1-12v. Dominican Calendar in French appropriate to s. xv ex, includes Dominican saints and St. Louis (totum duplex); omits dedication of church at Poissy. Vincent Ferrer (1456); Translation of St. Nicholas (celebration at duplex rank permitted at Poissy in 1484); Transfiguration (1465), Gertrude, and Julienne added.
2. ff. 13-152v. Ferial Psalter. Canticles and Litany rubricated in French. Dominican litany with additional saints: Cosmos, Damien, Gervaise, Protase, Blaise, Eastace, George, Christopher (martyrs after Maurice and Fabian); Yves, Martial (confessors after Louis); Agnes, Barbara, Appolonia, Katherine, Margaret, Aurea(?), Ursula (final virgins).
4. ff. 343v-423. Winter Sanctorale. From Vigil of St. Andrew, ending with Noster Dae de Plie.

DECORATIVE SCHEME
1. Start of text: Historiated initial with full border (as 2) containing heraldic arms.
2. Other psalter divisions, instructions and start of temporale, start of offices of Virgin: 6-line floral initial on burnished gold ground, surrounded by full border of floral and fruit motifs and formal foliage with small gold ivy leaves on wavy, black hair-line stems.
3. Other textual divisions: Alternating blue and gold initials pen-flourished in opposite colour.

ILLUSTRATION
f. 13. Psalm 1. Beatus vir... David in Prayer.
PALLETTTE: Green, blue, pink, red, yellow, mauve.

OWNERSHIP. (1) s. xv ex. f. 13. Arms in lozenge: Paris: 1. palé d’or et de gueules de six pièces (Amboise) 2. coupé de gueules sur argent, un carré d’or chargé d’un dauphin d’or brochant sur le trait de coupé contre la ligne de partition (de Buell?) (2) s. xviii. No. 813 in library of Étienne Baluze, entering royal library after his death in 1719.

BIBLIOGRAPHY. Leroquais, Bréviaires, III, 178-179.

COMMENTS. A number of indications combine to suggest an association between this Dominican breviary and Poissy. The office for the Translation of St. Nicholas was not a universal Dominican feast, but one which the Poissy nuns were permitted to celebrate from 1484. St. Louis is represented by a totum duplex celebration and is invoked in the litany. The Amboise arms are coupled with what seem to be those of de Buell since they are overlaid with a dolphin representing the Dauphin. The blazon is in the form of a lozenge, and so represents a celibate female. This owner was most likely either Charlotte d’Amboise, daughter of Pierre d’Amboise and Anne de Buell, prioress at Poissy from 1479 until her death in 1497, or her mother in widowhood. Anne de Buell was permitted to stay at the monastery in 1491 and certain "secularised" aspects not found in other extant liturgical books from the house could indicate her ownership: the calendar and all instructions are in French, the text is written in a secular cursive (bâtarde) hand rather than a formal liturgical script, and the litany is vastly expanded to include popular and Parisian saints which are not invoked in other books from Poissy. This question is discussed in Chapter 4.

The book is a relatively thick volume, and is illustrated only at the start. Despite borders of rich flor alwork and raised burnished gold, this is relatively subdued since a substantial quiet space of unadorned vellum provides a measure of restraint on the few pages so decorated. A matching summer volume has probably been lost. Ownership of a manuscript of this kind by either Charlotte d’Amboise or her mother is in contrast to the commission of exquisitely illuminated de luxe volumes in humanist script for
Cardinal Georges d’Amboise, Bishop of Rouen, their brother and son respectively. If the book was indeed at Poissy, it was removed by the early eighteenth century when it formed part of the Baluze collection.

1 See Appendix 1, Poissy Calendar, note to May 9.
2 The dexter are not, however, absolutely accounted for and may not have been completed (cf. Leroquais, Breviaries, III, 179; Anselme, Histoire généalogique, VII, 847; J. B. Rietstap, Armorial général, 2nd edn, I, Gouda, 1884, 327).

56. Paris, Bibliothèque Nationale, ms lat 5642

Vitae Sororum d’Unterlinden

France, Paris (?) s. xvi. ex.

Paper. 46 fols. 208 x 143 x 8 mm. 1-46 (thick, soft paper), no flyleaves. Text pages (ff. 1-45) foliated by scribe in roman numerals. Written in regular bâtarde in brown ink, rubrics in red. Long lines, 22 lines per page. Text area: 133 x 76 mm, ruling impressed into paper. Collation: i-viii; iv. Catchwords written vertically in lower inner margin. Additions (s. xvi). f. 45. In careful hand beneath ownership inscriptions: ‘Domat omnia virtus?’ ‘Super omnia vincit veritas?’ ‘Sola virtus praestat gaudium perpetuum et securum?’ ‘Qui sperat in domino, beatus est.’ Later scribbles and alphabet practice (including the monogram ‘SM’) in explorative hand(s) on front pastedown and elsewhere. ff. 33v-34: ‘Mon. dие. e n. soy. i e. me. cor.’

BINDING: Contemporary. Blind-stamped brown leather over pasteboards made up of at least 15 printed folios which include the Office of the Dead (s. xv); remains of leather ties. A series of crossed double fillets form 4 central lozenges surrounded by triangles; a rose is centrally placed in each, those in the lozenges having a foliage surround. Probably bound in Paris, Dominican Convent of Saint-Jacques (cf. Cid, Reliques, nos 11, II (Plate 8), and especially I, nos 7, 11/12 and 35). Upper cover severely slashed as if used as cutting surface.

CONTENTS


DECORATIVE SCHEME

1. Chapter headings in red.
2. Irregular use of red capitals within text.

OWNERSHIP. (1) s. xv (probably soon after manuscript written). f. 45. ‘Ce livre est a ses Guyonne et Michele des Ursins. Religieuses de Saint Loyas de Poissy.’ (2) s. xvii. Rear pastedown. ‘A seur Claude des Ursins’. f. 45. ‘Soeur Claude Iuvenel des Ursins’ (in formal gothic liturgical hand). (3) s. xviii. Considered by Échard to have been bought by Étienne Baluze from a Paris bookseller in 1709; it was no. 809 in his library, entering the Royal library in 1719 after his death.


COMMENTS. The present text abbreviates the account of the austerities practised by the Dominican nuns at the Alsatian monastery of Unterlinden, as related by sister Katherina de Gebelirwir around 1300. The full text exists today only in one fine fifteenth-century manuscript (Colmar, Bibliothèque Municipale, ms 508). The Poissy version is a very much shortened paraphrase of each biographical episode in the original composition, approximating the same order, but excluding the prologue and the lives which were added later. The altered spelling of German names suggests that the author or scribe was French. As the binding points to Saint-Jacques it is possible that this version was made by a friar at the Paris convent.

The descriptions of the severe austerities and bodily mortification are well matched to the unassuming manuscript in which they are written—made of paper, unadorned, and contained within dark brown
covers. It appears to have been made for its first owners, the sisters Guyonne and Michele des Ursins. (A rose surrounded by foliage, as stamped on the cover, also forms part of the Ursins arms.) There is a complete contrast between this volume and the luxurious presentation of the Belleville Breviary which was also owned by the same nuns (Paris, BN ms 10483-4). The present book, too, passed from its first owners to their niece, Claude des Ursins, presumably after their death in the early sixteenth century. Some time later, like a number of other manuscripts at Poissy, it appears to have been used for writing practice by those who had entered as children. By the early eighteenth century it had left the monastery.

The manuscript is discussed in Chapters 4 and 6.

1 Aneolet-Hustache, "Les "Vitae Sororum"]; 327.
2 The second of the two sisters, Michelle, died in 1533 (L'année dominicaine, III, 1680, 363). For family relationship see Anselme, Histoire généalogique, VI, 1730, 404.
3 Scribbles and practice in immature hands such as 'S S S' then overlapping 'SM' repeated twice; 'Aaa bb cc dd ee ff hh' occur on various pages of this manuscript.

57-8. Paris, Bibliothèque Nationale, mss lat 10483-10484

Breviary (Belleville Breviary) - two volumes 1. Winter. 2. Summer.
Dominican.

Paris, 1323 - 1326

Figs 61, 90-91

1. MS LAT 10483 (WINTER):
Vellum. 446 fols. 244 x 157 x 58 mm.
1-446 (fine soft vellum). Written in brown ink in a regular gothic liturgical hand, rarely abbreviated, rubrics in red, calendar emphasis in gold, blue and red. Double columns of 45 mm, 30 lines per page. Square notation on four red staves f. 89 only. Text area: 143 x 102 mm. Not collated: almost all gatherings are 8 folios. A quire and four folios are lacking before f. 6; single folios missing after ff. 60, 181. Catchwords at lower right are almost complete, placed within an ornamental cartouche whose left half for quires ii-xi contains signature 'primus' etc., for some other quires an outline of an animal (rabbit, dog, etc) against a finely pen-hatched ground. References to payments and work undertaken by collaborators on lower edge of f. 33: 'Mahiat-J. Pucelle a baiité XX et III s. VI d.;' f. 62: 'Aneolet, pro 1 p[ecia];' ff. 268 and 300: '9'. Chevrier, pro 1 p[ecia].

BINDING: Replacement red velvet (1973) over wooden boards, vestiges of clasps. Page edges on all three sides painted in style of fifteenth-century French manuscript border, with formal and naturalistic floral and fruit elements around a prominent armorial shield supported by two dark grey bears with red bridles: bandé d'argent et de gueules, de six pièces, au chef d'argent, chargé d'une rose de gueules et soutenu d'une devise d'or (Jeuveau des Ursins).

CONTENTS
1. ff. 2-4. *Explanation in French of the liturgical series in Calendar and psalter:
'Lexposition des ymages des figures qui sunt...' [most recent transcription: Cockshaw, "Bréviare de Belleville", 108-109, and with English translation: Sandler, "Jean Pucelle", 94-96]
2. ff. 6-6v. *Dominican Calendar* fragment (Nov and Dec only).
3. ff. 7-78v. *Ferial Psalter, Canticles and Litany* appropriate to s. xiv 1/2. Thomas Aquinas absent from litany and ensuing Collects; Ursula and companions at end of Virgins in litany.
4. ff. 88-89v. *Introductory instructions from Dominican lectionary*: 'Iste est liber lectionarium ordinis fratum predicatorum...'; 'Modus legendi lectiones...'
5. ff. 90-189v. Winter *Sanctorale* preceded by liturgical instructions. From Andrew to celebrations appropriate for certain feasts when they fall within the protracted Easter period, ending with Barnabus and including Translation of St. Dominic. Thomas Aquinas is absent.
7. ff. 207-209. Procedures to be followed during compline, rendered with all feminine alternatives ('freres vel sorores sobrii vel sobrie estate...in choro à prelato vel a prelata... ab illo vel ab illa qui vel que incipit horas...pater vel soror,...'). Benedictions for matins etc. (208v).
8. ff. 212-443v. Winter *Temporale* preceded by liturgical instructions, from 1st Sunday in Advent (213) to Saturday after Pentecost (430v); Dedication of a Church with liturgical instructions (431).
ff. 4v, 5, 95v ruled only; 5v, 209-211v, 444, 445v-446 blank.
DECORATIVE SCHEME. Hierarchy based on levels of pictorial and decorative emphasis, although on all pages three vertical bars by each column of text are extended to surround text via ivy-leaf projections, in some gatherings terminating in varied hybrid figures, more frequently in stereotyped dragons. Decorated initials alternately blue and pink with white detail on squared gold ground; intricate, careful infills of ivy-leaf, floral, animal and geometric designs in blues and reds.

1a. Calendar: Series of (formerly) twelve didactic pictures linked in dogmatic themes, above and below monthly entries.

1b. Psalm divisions: 7- to 8-line miniature (first two are historiated initials) precedes 2-line decorated initial in text; series of didactic pictures with linked dogmatic theme in lower margin.

1c. Major feasts: 8-line miniature (approx. 45 x 40 mm) precedes 2-line decorated initial; thematically-related scenes in lower margin.

2. Other selections: 7- to 8-line miniature precedes 2-line decorated initial.

3. Psalms, capitulum, prayer, lessons, etc: 2-line decorated initial.

4. Psalm verses, litany, responsories, versicles, etc.: 1-line decorated initial. Frequent line endings in matching colours.

5. Capitals touched in red.

ILLUSTRATION. Miniatures which emphasise feasts generally precede 1st lesson of matins, otherwise as in calendar.

f. 6. CALENDAR: NOVEMBER. Upper margin. Remission of sins: St. Paul instructs a penitent while Ecclesia from ramparts of Heavenly Jerusalem holds over gateway a pennant showing a figure in prayer. Saggittarius. [Labour of month excised.] Lower margin. Prophet Malachias removes brick from crumbling synagogue as scroll ('Cum odio habueritis dimittite') is revealed from behind a cloth lifted by Apostle Thadeus who holds scroll ('Remissionem peccatorum'). Figures and hybrid in border.

f. 6v. CALENDAR: DECEMBER. Upper margin. Resurrection of the flesh: St. Paul directs his seated audience towards Ecclesia who leans from Heavenly Jerusalem with pennant showing resurrected body rising from coffin. [Zodiac sign excised.] Man prunes winter trees with axe, a fire behind him. Lower margin. Prophet Zacharias removes brick from crumbling synagogue as scroll ('Suscitabo filios meas') is revealed from behind a cloth lifted by Apostle Matthias who holds scroll ('Carnis resurrectionem et vitam eternam'). Juggler and hybrid in border.

f. 7. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: BEATUS vir... Initial. King hands golden cup to companion in Phrygian cap who holds a knife. Both are seated before a meal laid on a table beneath which a youth reclines. Lower margin. Fall of man (Apostasy): Eve, completely naked, accepts fruit from hybrid female-devil in tree; Adam, already holding figleaf over genitalia, about to bite an apple. Sacrament of Baptism: Religious leans out with dish of water from tubed building in order to baptise kneeling youth below. Faith, as nimbed queen, orante, surrounded by representations of Articles of Creed (Crucifixion, Resurrection, Ascension, Last Coming, etc).

f. 17v. MONDAY MATINS: Dominus illuminat me... Initial. David and Goliath. Shepherd-David begins to hurl slingshot at heavily armed Goliath who is drawing sword. Lower margin. Despair: Judas hangs himself from tree. Sacrament of Extreme Unction: Religious leans from upper storey to administer to old man in bed in room below as a dove flutters towards his heart. Hope, as nimbed queen, orante, receives two crows from angels above. Hybrids and naturalistic iris, birds, etc., in border.

f. 24v. TUESDAY MATINS: Dixi custodiam... Miniature. Saul and David: King Saul, seated, aims spear at youth David who raises hands. Lower margin. Cain kills Abel (Uncharity) by driving spade into his neck, as he regards a sacrificial sheep on an altar before him, behind him a stook of wheat on altar. Sacrament of Eucharist: Priest stands at doorway of church and raises host as dove descends carrying scroll. Charity, as nimbed queen, helped by hand from heaven, gives aid to one man while another, leaning on a crutch, holds a begging bowl. Hybrids and naturalistic plants, insects, ape in border.

f. 31. WEDNESDAY MATINS: Dixit insipiens... Miniature. Absalom caught in thicket from his horse. Lower margin. Dethronement (Imprudence): Crown falls from head of king seated on lion-throne, observed by two seated youths and two older men. Sacrament of Holy Orders: Bishop leans from upper storey to hand chalice to priest below, as a dove flies down to meet chalice with its beak. Prudence, as nimbed queen, seated with raised arms before crouching figures. Hybrids in border.

f. 37. THURSDAY MATINS: Salutum me fac... Miniature. Peter in boat (Church) tossed by waves, gestures to God within heavenly cloud above. Lower margin. Samson and Delilah (Weakness): Delilah, seated on ground beneath tree, cuts hair of Samson who is resting on her knee. Sacrament of Confirmation: Bishop from above and religious at church doorway both point to closely approaching dove. Fortitude, as nimbed queen, stands on lion. Hybrids, in battle and blowing inverted bellows, in border.

f. 45v. FRIDAY MATINS: Exultate deo... Miniature. Young king David dances, watched by queen from tower above, while three figures carry arks of covenant to his side. Lower margin. Judith and Holofernes (Excess): Sleeping king beheaded in tent. Sacrament of Marriage: Priest from turret
overhead points to dove between newly married couple who emerge from church entrance. Temperance, as nimbed queen, orante, sits with a young female before a modest meal. Owl and fighting hybrids in border.

f. 53. SATURDAY MATINS: Cantate domino... Miniature. Burial service: Six bishops conduct service and lower a coffin wrapped in a drop-d’or into a grave. Lower margin. Condemned youth led to gallows (Injustice). Sacrament of Penitence. Religious points from top of building to penitent youth who is approached by dove as he emerges from doorway. Justice, as nimbed queen, holds balance, flanked by two pointing men. Hybrids etc. in border.

[SUNDAY VESPERS: Dixit dominus... Folio removed; probably as BN lat 1052; Miniature. Trinity. Lower margin. Hell - Last Judgement - Paradise]

f. 84v. LITANY. Kyrie eleison... Celestial choir. Christ holds T-sphere and blesses, seated beside Virgin within mandorla surrounded by ranks of angels with saints seated below.

f. 97. ANDREW. Proconsul egeas... Martyrdom: saint tied by three workmen to cross.

f. 100v. NICHOLAS. Nicholas ex illustri... Three maidens take leave of old father in bed as saint hands dowry through doorway.

f. 105v. THOMAS THE APOSTLE. Thomas discipulus christi... Saint points out vision of Christ to King of India. Lower margin. Martyrdom: blood spurs from wounds as crouching saint is speared by two men, a third approaching with sword and hand raised.

f. 108. STEPHEN. Heri celebraviimus temporalem... Martyrdom: Stoning of spreadeagled saint by two assailants is blessed by hand of God.

f. 111v. JOHN THE EVANGELIST. Resp. Valde honorandus est... Saint holds poison cup as two armed men approach. Lower margin. Winged evangelist writes at desk. Church.

f. 114v. HOLY INNOCENTS. Dedicatur novus ab infantibus... Massacre of Innocents: Seated king Herod directs soldiers who kill babies in their mothers’ arms.

f. 118. THOMAS BECKET. Lower border. Martyrdom: Saint, accompanied by churchman, slain by swordsman before altar.

f. 125v. AGNES. Tercio decimo etatis sue anno: beata agnes passa est... Saint, before a tent and covered only with her own body-length hair, about to clad herself in a robe brought down from heaven by an angel. Lower margin. Kneeling faithful pray to group of virgin saints who welcome St. Agnes, accompanied by lamb, into heaven.

f. 139. VINCENT MARTYR. Vincentii martyris fortissimam passionem... Saint held in stocks in prison is relieved of pricking to feet by two angels, as his torturers move away.

f. 142v. CONVERSION OF ST. PAUL. Lectio actuam apostolorum pronunciata est... Conversion as blinding light from heaven, saint thrown from horse which cowers from brightness.

ff. 147, 148. PURIFICATION BVM. Capit. Ecce ego mutum... Presentation of Christ in temple: Simeon, hands covered, behind diagonal altar upon which Virgin stands infant Christ, Joseph with doves in basket and handmaid behind. 1st Lesson. Hodie iuxta legem... Candlemass: Priest, standing before altar, raises host. Behind him kneel acolytes and female parishioners holding candles.

f. 158v. MATTHIAS. Beatus mathius inter septuaginta discipulos... Election of Matthias to apostles: Saint kneels with others before two apostles as angel signals the heavenly choice.

f. 160v. POPE GREGORY. Gregorius genere romanus... Shaft of light from heaven directs men to cave in which saint crouches, hiding to avoid ordination as Pope.

ff. 163v, 164. ANNUNCIATION. Capit. Ecce virgo concipiet... Annunciation to Virgin seated before lectern, blessed by God above. 1st Lesson. Vidi portam in domo domini... Visitatio.

ff. 167v, 169. AMBROSE. Outside Easter: Cum ambrosius infans dormiret... Woman with infant whose cry, ‘Ambrose for bishop,’ is shown on scroll, approaches church in which saint and parishioners whom the cry persuades are seated. During Easter: Quodam tempore cum ad quandam ecclesiam... Bishop Ambrose refuses Emperor entry to his church.

f. 170. COMMON OF SAINTS DURING EASTER. APOSTLES. Resp. Virtue magna reddebat apostoli... Apostles preach to audience.

f. 173. MARC. Hodie dilectissimi velut... Winged apostle writes at desk, lion seated beside it.

f. 176. PHILIP AND JAMES. Iacobus qui appellatur frater domini... Martyrdom of James: Saint thrown from roof of Temple of Jerusalem, then beaten over head with staff. Lower border. Martyrdom of Phillip: Saint stoned and crucified.

f. 178. INVENTION OF CROSS. Helena constantini mater... Helena oversees workman who digs up three crosses with mattock. Lower border. Watched by Helena, dead man in coffin is restored to life when two bishops hold True Cross over him.

[JUIN BEFORE LATIN GATE. Folio removed]

f. 184. TRANSLATION OF ST. DOMINIC. During Easter. Cum de sanctitate beati dominici... Bishops remove saint’s ossuary guarded by armed men. Lower border. Two cripples crawl beneath saint’s chasse-reliquary which is carried on poles by two friars.
f. 188v. BARNABUS. During Easter. Barnabus qui et ioseph... Saint dragged by rope around his neck outside city gate. Lower border. Naked saint kneels in flames tended by two assailants.

f. 190. COMMON OF SAINTS. APOSTLES. Resp. Ecce ego mito nos... Saints martyred; saints preaching.

f. 203. SATURDAY OFFICE OF VIRGIN. LESSONS. Castissimum marie virginis uterum... Woman in wimple and others pray before Virgin who holds breast to Child, he pushes mother away and turns from devotees, holding a bird.

ff. 213, 214. FIRST SUNDAY IN ADVENT. Capi. Ecce dies veniunt dicit dominus: et suscitabo david germen virisum... Christ enthroned in majesty within a quatrelobe, below his feet a crouching king (David?), surrounded by four beasts of apocalypse each with scroll. Lower border. Resurrected Christ shows wounds within mandorla held by angels, worshipped by crowd of faithful and separated from them by bar border. 1st Lesson. Visio ysale filii amos... Isaiah’s vision: Prophet seated at lectern expresses amazement at his heavenly vision. Lower border. Eagle kills a hare. Crowd of people point to scene of Isaiah above.

f. 242v. NATIVITY OF CHRIST. Primo tempore... Nativity: Virgin reaches from bed to Child in manger, ox and ass behind, and Joseph at foot of bed, resting head tiredly on hand on crutch. In heavenly cloud above is an angelic choir who hold a scroll. Lower border. Annunciation to shepherds: on hillock with sheep, dogs and bagpipe they look upwards to scene.

f. 253. CIRCUMCISION. Verbum quod fecit... Circumcision: Virgin, accompanied by Joseph and woman in wimple, holds naked Child over altar-like table while priest, accompanied by handmaid? performs operation.

ff. 258v, 259. EPIPHANY. Capi. Surge illuminare ierusalem... Adoration of Magi: Oldest Magus kisses foot of Christchild who sits on mother’s knee, central Magus points heavenward. 1st Lesson. Omnes silentes venite... Baptism: Naked Christ stands in water to waist, baptised by John the Baptist on one bank while angel holds out his robe on the other.

f. 276v. FIRST SUNDAY AFTER EPIPHANY OCTAVE. Paulus servus ihesu christi... Paul writing epistles on scrolls at a desk, and dispensing them to onlookers.

ff. 375v, 376. EASTERN SUNDAY. In illo tempore: maria magdalene et maria iaciabi et salome emerunt aromata... Resurrection: Christ steps from tomb, before which soldiers sleep, two small angels on cloud to either side. Lower border. Three women come to empty tomb with perfume jars. Angel seated on tomb, above soldiers still asleep, signals the resurrection. Lower border (f. 376). Magdalen comes with news of resurrection to apostles.

f. 385. SUNDAY WITHIN EASTERN OCTAVE. Capi. Christus resurgens ex mortuis... Doubting Thomas.

f. 389. MONDAY AFTER EASTER OCTAVE. Apocalypse iseu christi quam dedit illi deus facere servis sui... Revelation to John on Patmos: Saint writes, seated on ground, as an angel whispers in his ear, before him is the apocalyptic woman, nimbed, seven candlesticks lined up behind her.

f. 393. FIRST SUNDAY AFTER EASTER OCTAVE. Oratio. Deus qui in filii tui humilitate... Seven apocalyptic angels blow trumpets before Christ with large globe enthroned on high.

f. 397v. SECOND SUNDAY AFTER EASTER OCTAVE. Oratio. Deus qui errantibus ut in viam possint redire iusticia... Fall of Babylon: People distraught as angel from heaven causes building to topple.

f. 402v. THIRD SUNDAY AFTER EASTER OCTAVE. Oratio. Deus qui fidibus ut in viam possint redire iusticia... Fall of Babylon: People distraught as angel from heaven causes building to topple.

f. 407v. FOURTH SUNDAY AFTER EASTER OCTAVE. Oratio. Deus a quo bona cuncta procedunt... Faithful kneel, praying to blessing Christ enthroned in heavenly cloud above.

f. 411v. ASCENSION. Capi. Primum quidem sermonem feci... Ascension: Virgin and disciples sit to either side of centre on gothic form, above them feet of Christ visible beneath heavenly cloud.

f. 422v. PENTECOST. Capi. Factus est repente de celo... Pentecost: Holy spirit as dove descends upon Virgin and disciples seated to either side of centre.

BACKGROUND: Angel and foliage designs, diapered and chequered patterns carrying fleur-de-lys, crosses, squares etc. (Rau 79-81).

2. MS LAT 10454 (SUMMER):

Vellum. 430 fols. 240 x 160 x 55 mm.

1-432 (fine soft vellum). Written in brown ink in a very regular gothic liturgical hand, rarely abbreviated, rubrics in red, calendar emphases in gold, blue, red and purplish-red. Double columns 45 mm, 30 lines per page. Text area: 142 x 103 mm. Not collated: almost all gatherings are 8 folios. A gathering and folios missing after f. 2; folios missing after ff. 18, 47, 54, 80, 229 and 238. Fotation omits ff. 303, 353. Catchwords almost complete, usually placed within an ornamental cartouche at lower centre, some containing a 'cameo' of an animal (rabbit, dog, lion, hybrid, etc.) against a finely pen-hatched ground.

BINDING: As Winter volume.

CONTENTS
1. ff. 2-2v. Dominican Calendar. Fragment (Jan and Feb only).
2. ff. 3-80v. Ferial Psalter. Canticles and Litany, Incomplete at start and within psalter; otherwise as Winter volume.

3. ff. 81-217. Summer Temporale. Incomplete at start, begins with second responsory for matins for Trinity Sunday, ends with 25th Sunday after Octave of Pentecost (203v); Dedication of a Church with liturgical instructions (205). Includes Corpus Christi (85).

4. ff. 218-398. Summer Sanctorale. From celebrations appropriate to feasts of Translation of St. Dominic to Barnabas when they fall outside the Easter period, ending with Saturninus.


DECORATIVE SCHEME. As Winter volume

ILLUSTRATION
f. 2. CALENDAR: JANUARY. Upper margin. Aquarius. Lower margin. Janus feasting: Each head, turned left and right, drinks from a goblet; within medallion supported by hybrids.

f. 2v. CALENDAR: FEBRUARY. Upper margin. Pisces. Lower margin. Man removes boots to warm feet before kitchen fire; within medallion supported by hybrids, one playing a raker as if a flute.

[OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: Beatus vir... Page removed; probably as Winter volume]

f. 12v. MONDAY MATINS: Dominus illuminatio mea... David and Goliath - Despair - Extreme Unction (labelled 'Viam sapientes monstrabo tibi') - Hope (labelled 'Spera in domino'). Otherwise as Winter volume.

'TUESDAY MATINS: Dixi custodiam... Page removed; probably as Winter volume]

f. 25v. WEDNESDAY MATINS: Dixit insipiens... Absalom - Dethronement - Holy Orders (labelled 'Accipe concilium intellectus') - Prudence (labelled 'Remitaria prudentie tua'). Otherwise as Winter volume.

f. 32. THURSDAY MATINS: Salutem me fac... Peter in boat - Samson and Delilah - Confirmation (labelled 'Vade in hac fortitudine tua') - Fortitude (labelled 'Fortitudo mea et laus mea dominus'). Otherwise as Winter volume.

f. 40. FRIDAY MATINS: Exultate deo... David dances - Judith and Holofernes - Marriage (labelled 'Estate sobrii et vigilati'). Temperance (labelled 'In timore domini esto tota die'). Otherwise as Winter volume.

[SATURDAY MATINS: Cantate domino... Follio removed; probably as Winter volume]

[SUNDAY VESPERS: Dixit dominus... Follio removed; probably as BN lat 1052; see Winter volume]

f. 78. LITANY. Kyrie eleison... Celestial choir. As Winter volume.

[TRINITY SUNDAY. Follio removed.]

f. 86. CORPUS CHRISTI. In mensa divine latria... Christ-priest raises host before altar, angel-minister kneels behind with candle and lifts his chasuble.

f. 218v. TRANSLATION OF ST. DOMINIC. Outside Easter. Post transitum venerabilis patris... Bishops disinter relics - Translation, with boys leading procession and friars singing at rear. Illustration otherwise matches Winter volume.

f. 223. BARNABUS. Outside Easter. Ego iohannes qui et marcus discipulus. paulli et barnabe... Dragged by rope - Imolation. Illustration as Winter volume.

[BIRTH OF JOHN THE BAPTIST. Two folios removed.]

[PETER AND PAUL. Follio removed.]

f. 242. COMMEMORATION OF ST. PAUL. Paulus qui ante saulus... Beheading of kneeling saint by man in bonnet is superintended by standing king. Lower border. People point as Paul, seated by fire and toasting his feet as other travellers are doing, is bitten on hand by viper without ill-effect.

f. 255v. MARY MAGDALEN. Fuit ignis secundum seculi... Saint crawls beneath table to dry Christ's feet with her hair while he eats with disciples. Lower border. Noli me tangere: Kneeling, with arms outstretched, saint is halted by resurrected Christ.

f. 260. JAMES. Noscat vestra fraternitas dilectissimi... Saint martyred by swordsmen... flying cape as he kneels in prayer.

f. 262. MARTHA. Venerabilis hospita christi beata martha... Saint brings food to Christ, John and Mary at Bethany, Lower margin. Frontonius (as bishop), has vision while seated at altar. Monk in prayer. Christ and Frontonius bury Martha.

ff. 270v, 271, 272. DOMINIC. Capit. Quasi stella matutina in medio nebule... Vision of saint's (god)mother: Saint in Dominican habit with star on forehead. Oratio. Deus qui ecclesiam tuam beati dominici confessors tui illuminare... Saint preaching to seated audience from pulpit. 1st Lesson. Beatus dominicus predicatorem dux... Dream of Pope Innocent: Saint props up falling Lateran Church with shoulder. Lower border. Pope Honorius hands over sealed document to saint. Dominic's vision: Saint receives his commission, a staff and a book, from Peter and Paul.
f. 282. LAURENCE. Beatiissimi laurencii maritis... Martyrdom: Naked saint on grill with three attendants who increase heat and turn him, all blessed by hand of God.

f. 290v. ASSUMPTION BVM. De assumptione beate et gloriosae semper virginis mariae... Coronation of the Virgin: Christ crowns Virgin who is seated beside him within heavenly sphere against background of angels. Musician angels fill corners. (Incomplete, faces lack detail).

f. 301v. BARTHOLOMEW. In die tres esse ad hystoriographis... Saint flayed by four assailants.

f. 305v. LOUIS. Beatus ludovicus quondam rex francorum... [Miniature excised].

f. 310. AUGUSTINE. Beatus augustinus ex provincia africana... Saint as bishop with book on lectern before him makes pronouncement to small male audience.

f. 318v. BEHEADING OF JOHN THE BAPTIST. Hodie nobis carissimi iohannis vir tuis herosis forus... Lower margin below lesson. Beheading: Saint leans in prayer from chest as executioner wields sword and grabs his hair, and Salome waits holding salver. Saint's bones burnt on fire.

f. 321v. NATIVITY BVM. Appropinquante plenitudine temporis... Birth of Virgin: Anne holds swaddled child Mary as nursemaid reaches out covered hands to take her.

f. 330v. EXALTATION OF THE CROSS. Tempore illo postquam constantino... Heraclius enters city to fight Chosroes for part of True Cross, spears man with emperor's horse.

f. 335v. MATTHEW. Mathewus sanctorum quidem preclupe tamen peccatorum evangeliasta fuit... Winged saint writes gospel on scroll at desk.

f. 343v. MICHAEL ARCHANGEL. Novem esse angelorum ordines... [Miniature excised].

f. 347. JEROME. Ieronimus in oppido stridentis... [Miniature excised].

f. 355v. DENIS. Paulus repuls evangelium... [Miniature excised].

f. 357v. LUKE. Lucas luxta traditionem veterum ecclesiae... [Miniature excised].

f. 360. ELEVEN THOUSAND VIRGINS. Fuit in britannia... [Miniature excised].

f. 364. SIMON AND JUDE. Symon channaeus et iudas zelotes... Martyrdom: Two kneeling saints beheaded by swordsmen.

f. 367. ALL SAINTS. Legimus in ecclesiasticis hystoriais... [Miniature excised].

f. 371v. 375v. COMMEMORATION OF FAITHFUL DEAD. Tempus quod inter hominum mortem... [Miniature excised]. Lessons from Office of Dead, Parce mihi domine nictih enim sunt dies mei... Funeral service: Mourners beside bier flanked by candles, over which religious with cross and staufa, book and flabelium perform service.

f. 379v. MARTIN. Igitur martsinus sasarie pannoniorum... Saint on horseback uses sword to divide cloak to share with long-haired beggar, naked to waist.

f. 395v. KATHERINE. Fuit in civitate alexandria virgo... Crowned saint stands triumphant upon defeated enemy, holding wheel and sword.

f. 399v. COMMON OF SAINTS. APOSTLES. Resp. Ecce ego mitio nos... [Miniature excised; probably as Winter volume].

f. 410. SATURDAY OFFICE OF VIRGIN. LESSONS. Adest nobis dilectissimi dies venerabilis beate marie virginis deductus... Faithful kneel before seated Virgin and Child who stands on her knee and acknowledges them.

BACKGROUNDS: Similar to Winter volume.

OWNERSHIP
(1) c. 1325. Made probably for Jeanne de Belleville (see below).

(2) 1380. Inventory for Charles V: 'Premierement ung tres beau breviaire, tres parfait, bien escript, tres noblemen enluminé et tres richement ystoire, lequel est en deux volumes, et est a l'usage des Freres Precheurs, et est appelé le Breviaire de Belleville; et se commance le second feuilliet du premier volume Et scioite, et du second volume Justicet. Et en est le feuillet par dehors ystoire a ymages, et sont les fermoure d'argent doré, esmailliez des armes de Belleville. Et en sont en deus estuiiz de cuir bouilly, ferrez.' (at Vincennes)1

(3) 1397. Given by Charles VI to Richard II of England (Paris, BN ms fr 21445, f. 104v),2 then returned to Jean duc de Berry. Lat 10483, f. 444v. 'C'est breviaire est a l'usage des Jacobins, et est en deux volumes dont est cy le premier, et est nomme le Breviaire de Belleville. Et le dono le roy Charles le Vle au roy Richart d'Angleterre. Et quant il fut mort, le roy Henry, son successeur, l'envoya a son oncle le duc de Berry auquel il est a present. Flamel.1 Lat 10484, f. 1. 'C'est le second volume des livres appellez les brebvaires de Belleville a l'usage des Jacobins, lequel est a Jehan, fitz de roy de France, duc de Berry et d'Auvergne, conte de Poitou, d'Estampes, de Bouloign et d'Auvergne. Et lui furent envoiez de Angleterre. Flamel.1

(4) 7 October 1413. To Marie de France, nun at Poissy. Inventory for Jean de Berry (1413-16): 'Ilem d'un Breviaire en deux volumes, appelez les Brevieres de Belleville, a l'usage de Jacobins, tres bien et richement historiez, enluminiez, declarez en la premiere partie du IIle XXVe feuillet du livre desdez comptes precedens, est deschargé ledit Robinet d'Estampes du premier desdiz volumes pour les causes contenues en la correction faicte sur indictie partie. Pour ceci seulement le second desdiz volumes, et au commencement du second feuillet du psaltier dudit volume a escript: justicet et sperate; couvert de drap de soye vert ouvre a destes estranges, et par
dessus une chemise d' autre drap de soie noir ouvré à feuilages de blanc et de bleu, fermées à deux fermoirs d' or esmaillés aux armes de France.' Dieta duovoluma breviri in presenti articulo declarati data fuerunt domina Marie de Francia religioso de Polissaco, per mandatum Domini, super primum parte XLVIII folii hiust compoti redditum.24 Lat 10483, f. 445. 'Lesquelz deux volumes mon dit seigneur a donnez à madame seur Marie de France, sa nièce. Flamel.' Lat 10483, f. 1v. 'Lesquelz breviaries mon dit seigneur a donnez à madame seur Marie de France, sa nièce. Flamel.'

(5) 1454. Lat 10483, f. 1, 444. 'Ces belles légendes appartiennent à seur Marie Juvenel des Ursins, religieuse en l'église de monseigneur saint Loys de Poissy. Et les acheta du couvent l'an mil CCCCI cinquante quatre la somme de six vingt escus d'or, de laquelle somme monseigneur le propriétaire en pria cent, et la dicte seur en paya vingt. Et avez ce, a fait faire les fermaux de cest partie, desquels l'aiscie des images est de fin or.'

(6) s. xiv-xvi. Lat 10483, f. 1, 444. (beneath the above). 'Lesquelles elles donne a ses nièces, seurs Guionne et Michelle des Ursins, qui les clonna a ses nièces seurs Claude et Marie des Ursins, et Ladisc seur Claude demeurant la derniere d'elles toutes, les a donneez a son escoliere et belle nièce Antoinette de Rants, apres la deceu de laquelle sont demeurées pour estre mises en la memoire d'elles toutes a l'office de priere. Fait le XIIeme d'octobre mil cinq cent cinquante neuf.'


COMMENTS. Considerable study has been focussed on this two-volume Dominican breviary. Since notification of payments by Jean Pucelle on fo. 33 establishes him as primary to the three collaborators named on this and other folios, the illustrations attributable to him are an extremely important delineator of his style and the breadth of his artistic interest and capacity at the period of production. The written explanation to the series of visualised theological and moral concepts that illustrates the calendar and psalter divisions, some of the unprecedented depictions never eventuating or later lost, have proved an invaluable insight into medieval, particularly Dominican, pictorial interpretation and didactic use of imagery. The illustrative programme in the rest of the volume is also inventive and awaits a complete enquiry.

There is some contention that Pucelle alone devised the illustrative programme for the calendar and psalter. This is argued mainly from the use of the first person in the authorial formulae used in the written explanation, 'I put', 'I explain', 'I mean' ('le met', 'le expose', 'le di'), and the popular, rather than scholarly, tone of the morality and instruction involved. However, it seems almost certain that a Dominican wrote the text and closely monitored the illustration throughout. Specific instructions to the painter of allegorical illustrations in another Dominican compilation, the Somme le roi, were prefaced in an analogous manner: 'Cy doit estre paint...'. The distancing implied in the expression 'according to the clerics' ('selon les clerics') separates not the author from the scholarly exposition, but the reader for whom the didactic text was designed. Moreover, as Sterling has cogently pointed out, the concessive information regarding the inscription held by St. Paul which 'I have translated into French' ('ie ai mise en francais') and the exegetical concerns are the emphases not of a painter, but of an ecclesiastic addressing a lay reader. And indeed, the subjects and interrelationships of the dogmatic themes treated in the breviary
had previously been explored in Dominican treatises intended for lay edification like the *Somme le roi*, while the imagery for the feast of St. Dominic reveals a particular concern to demonstrate both divine and saintly approval of the Order (discussed in Chapter 3). The manuscript was dated liturgically by Lerquis, to 1323-26 on the presence of a celebration for the feast of Corpus Christi and absence of Thomas Aquinas.

Apparently made for Jeanne de Belleville, who certainly owned the volumes since her arms decorated the closures, the breviary can be argued to have entered the royal library when confiscated during the reign of Philippe V with other property from her husband Olivier de Clisson who was executed in 1343. A Dominican missal of comparable quality came from the same source but has not survived.8 Lerquis, followed by others, advocated that the book was made for use by friars in a convent, but this overlooks the important evidence of fols 207-208, wherein the instructions for compline are rendered suitable for both male and female use. A further consideration is that the breviaries made for the nuns at Poissy in this period (Arsenal 107 and 602-3, London private coll.) retain masculine forms.

The unprecedented care taken to render the compline instructions appropriate for feminine use was also applied elsewhere in the Belleville Breviary. Kathleen Morand considered the volumes to reflect an ill-constructed two-volume exemplar which duplicated the feast of the Translation of St. Dominic at the end of the winter and at the beginning of the summer sanctorale.9 On the contrary, the manuscript has been painstakingly produced. Offices for certain feasts which can fall during Easter tide have been carefully arranged. Those parts relevant to celebration during this period occur only in the winter volume whereas the liturgy to be used for the same feasts outside Easter is written only in the summer volume. The most obvious difference is in the lessons: matins during the Easter period included only three lessons, even for normally 9-lesson feasts. The selective care and necessary repetition are most unusual, and the breviary was no doubt compiled in this way to make it easier to use. As a result, when the final Easter celebrations preceded the period 24 May to 11 June the summer volume was appropriate; whenever the two periods were coincident the festivities inscribed in the sanctorale of the winter volume, whose temporale extends to the week of Pentecost, would match the season.

This attempt to cushion the difficulty of use, together with the provision of pictorial material for reflection beside the liturgical texts — such as the *Vices and Virtues*, the *Gifts of the Holy Spirit* and the *Sacraments* at the psalter divisions, and enlarged programmés in the lower borders of many feasts — tends to indicate that the book was meant for lay rather than ecclesiastical use. Morand has suggested that Jeanne de Belleville may have intended to become a nun at Poissy in the period before her second marriage to Clisson in about 1328 and that the book was made for her use there.10 This appears unlikely since the Office of St. Louis lacks the octave which was celebrated at Poissy, although other Dominican monasteries like Montargis or Rouen are not ruled out. But more importantly, a woman in secular dress and wimple is singled out at the forefront of a group of worshippers before the Virgin and Child on fol. 203 of the winter volume; such a female is also foremost behind the acolytes during celebration of mass with a younger female behind her (winter, fol. 148); and a similar figure observes Christ's circumcision behind Joseph (winter, fol. 253). It is therefore likely that the book was made for use by a private individual, to be followed — pictorially at least — while the Dominican office was conducted either in a church or privately by the friar who for mass may have used the fine missal also owned by his patron, Jeanne de Belleville. At this stage the breviary volumes were bound in serviceable leather decorated in blind with a rouleau pattern, their silver-gilt closures bearing the Belleville arms.

New closures of gold bearing the arms of France were later affixed to the volumes. They were also recovered in green silk figured with exotic animals, and provided with a chemise of black silk with a blue and white leafy design. These changes were probably made by Charles V who stored the volumes, now with an outward display of the highest luxury, among his most precious possessions in his château at Vincennes. But after his death, as one learns from the flourished entry that Flavel inscribed in the volumes, his son Charles VI presented them to Richard II of England. An entry in the inventories fixes the date as 1397. After this, on the death of Richard in 1399, the breviary was returned to France, not to Charles VI but as a gift from Henry IV of England to his uncle, Jean de Berry. As recorded in Berry's inventories, the Duke then gave it to his niece, Marie de France on 7 October 1413.

Before it arrived at Poissy the breviary's unique illustrative programme was highly influential. The calendar series was frequently recreated for Books of Hours made for members of the royal house, the earliest surviving being the manuscripts made for Jeanne de Navarre (dated c. 1336-40) and Yolande de Flandre (dated c. 1353–60). These *horae* were illustrated by Jean Pucelle's artistic heir, Jean le Noir,
retaining the original concepts, perhaps as a result of his familiarity through his own involvement with the Belleville Breviary's illumination, later versions, including horae made for the duc de Berry, became corrupted. In addition, the illustrations for the psalter and offices were used as models for a breviary for the use of Paris which Charles V had made for his own use (Paris, BN lat 1052), apparently directly while the book was in his possession; for loads not covered in the Dominican book he made use of another breviary in the royal collection which had been earlier made for Philippe le Bel (Paris, BN lat 1025).

The complete lack of any addition to the text indicates that the manuscript did not find much liturgical use, if any, either when owned by the royal family or after it arrived at Poissy. When Marie de France died, in Paris in 1438, the manuscript must have remained at the monastery in common ownership, for Marie Jouvenel des Ursins bought it from the community in 1454. It cost her 120 écus — approximately 132 livres parisis. Of this amount she provided 20 écus, and 'Monseigneur le patriarcho' the remaining 100. The patriarch was no doubt her brother, Jacques, formerly Archbishop of Reims who was given the title of Patriarch of Antioch in 1447, resigning the archepiscopacy in favour of his older brother Jean in 1449. Marie des Ursins had the closures replaced with gold ones bearing images, and it was probably she who had the page-edges painted with the Ursins arms held by the family device of two bears, ours (Fig. 91), since her family expressed elsewhere a need at this time to communicate its newly-achieved high social position. Marie des Ursins later became priess (in 1462) and died in 1479. The manuscript passed to her Jouvenel des Ursins nieces in the house who, in addition to this breviary crafted in the highest luxury, also owned a manuscript version of the exorcizing exemplary lives of the Sisters at Unterlinden on completely unornamented paper (Paris, BN lat 5642) and an early printed copy of Bartholomew the Englishman's De proprietatibus rerum from which they had learnt to read Latin. The last of the nieces to survive, Claude des Ursins, as novice mistress in the house, composed a book-length treatise on the duties of this position which may have been published in about 1544. She passed the Belleville Breviary on to Antoinette de Ranty (or Remy), the Ursins' niece and Claude's 'scholar' or 'disciple'. Ranty, who also owned a psalter which had originated in Bruges (Arsenal 604), bequeathed the breviary to the office of priestess. The red velvet covers recorded by Dibdin in about 1793 are still preserved with the volumes which seem to have remained at the monastery, unused, until they perhaps entered the collection of Louis XIV (1643-1715).

For further discussion of the Belleville Breviary and its Poissy ownership see Chapters 3, 4 and 6.

1 Delisle, "Livre d'heures", 282.
2 Avril, Petites heures, 207-208, n. 2.
3 Guiffrey, Inventaires de Berry, 254-255.
4 Morand, Pucelle and his Workshop, 361; eadem, Jean Pucelle, 11; Sandler, "Jean Pucelle", 90.
5 Paris, BN fr 14939. Published in Delisle, Recherches, I, 244-246.
6 Sandler, "Jean Pucelle", 90.
7 Sterling, Peinture médiévale, 74. For argument that the illustrative programme in the calendar and psalter, and its exposition, was intended on the first occasion not for a breviary but for a self-contained psalter see Cockshaw, Bréviaire de Belleville, 94-109.
8 "Un très bel Messel bien escript et bien richement elumine, aux armes de Belleville; et est à l'usage de Saint-Dominque; et est nommé le Messel de Belleville..." At Vincennes (Delisle, Recherches, II, 34, no. 184).
9 Morand, Pucelle and his Workshop, 331, 339.
10 Ibid., 343-346.
11 Morand, Jean Pucelle, 44; Avril, Petites heures, 221.
12 Ibid., 214-220.
14 Based on rate current in 1456 of 1 écu (issue undefined) = 27 s. 6 d.t. (J. Favier, Finance et fiscalité au bas Moyen Age, Paris, 1971, 57). Equivalent to 22 s. p., this is a little less than values given for an écu in Poissy records in 1418 and 1479, at 24 and 26 s. p. (Liste des pries de l'Abbaye de S. Louis de Poissy..., n. p., n. d. 6, 9) so my estimation of the cost of breviary in livres could be slightly underevaluated.
15 Anselme, Histoire généalogique, II, 46. He was later also Bishop of Poitiers.
16 The family portrait made between 1445 and 1449 (including non-daughter Marie) for the St. Remy chapel at Notre-Dame in Paris (Paris, Musée des Thermes et d'Hôtel de Cluny) was intended to glorify the then extremely influential family which had risen rapidly from its bourgeois origins (C. Sterling, La peinture
59. Paris, Bibliothèque Nationale, ms lat 10525


Fig. 89

Vellum. 260 fols. 208 x 145 mm.

a-c, A (vellum) 1-260 (miniatures: thicker soft vellum; calendar: very fine vellum) e-g (vellum). Written in black ink in gothic liturgical hand, calendar emphaesises in red and blue. Long lines, 16 lines per page. Text area: 126 x 98 mm, outlined with ruled double line on all four sides of text. Prefatory miniatures on variable, extended gatherings early, then four folios (i14; ii10; iii4; iv14; v-xii4); other gatherings mainly eight folios (see Branner, Manuscripts, 176-177). Later additions to calendar in brown ink.

BINDING: Threadbare remains of old covers conserved; Silk brocade, of blue-green, gold and red, over wooden boards, traces of two clasps. Re-covered in blue velvet in 1970; page edges gilt.

CONTENTS
1. ff. 1-78. Prefatory series of Old Testament miniatures arranged with picture pages facing, short title in French on reverse of each. Cycle of 78 narrative scenes possibly incomplete at beginning and end; begins with sacrifice made to God by Cain and Abel (Gen. 4: 3-5): 'En ceste page est coment caym et abel ofrent leur disme a dieu'; ends with coronation of Saul and peace sacrifice by Samuel (1 Kings 11: 1-12): 'En ceste page est coment li fill israel clerent saul a roi et courent samuel sacrifice lenglal a dieu sur tabernacle'.
2. ff. 79-84v. Calendar for royal capella. Includes Peter Martyr (29 Apr), canonised 1253, and, among others, Parisian feasts for saints Geneviève (3 Jan, 26 Nov), Germanus (28 May) and Denis and companions (22 Apr, 9 Oct, 16 Oct). Crown of Thorns (11 Aug) with octave, Dedication of Sainte-Chapelle (26 Apr) with octave, Translation of holy relics to Sainte-Chapelle (30 Sept) with octave, Receipt of relics at Notre-Dame (4 Dec); obits for Philip Augustus, d. 1223; Louis VIII, d. 1226; Blanche, d. 1252; Robert d’Artois d. 1250 (Louis IX’s grandfather, father, mother and brother). Later additions: Karolus magnus (28 Jan) and ‘Ludovicici’ (25 Aug) probably added before latter’s canonisation in 1297.
3. 85-260v. Psalter (8-partite) and canticles, without antiphons, litany or prayers.

DECORATIVE SCHEME
1. Beginning of psalter and liturgical divisions: Large framed historiated capital with first words of text in large calligraphic gold letters on coloured grounds. Opening initial is slightly larger.
2. Other psalms: Burnished gold initial, infilled alternately with blue or beige, upon ground of opposite colour outlined in gold, the colours bearing gold tracery.
3. Verses: Alternating gold and blue letters placed to left of body of text. Line endings include dragons and Louis IX’s heraldic motifs (also as backgrounds to initials, see below) and arms of Champagne and Navarre (f. 130), \(^1\) colours as 2.

ILLUSTRATION
1. Old Testament cycle
Prefatory full-page miniatures (122 x 94 mm) surrounded by frame of (1) ivy foliage formed into two intertwined beasts at each corner, colours as miniatures, or (2) curvilinear geometric designs in gold on contrasting blocks of rose and blue, outlined in gold and black. Two-part and single narrative scenes frequently partitioned by twin-arched gothic ecclesiastical arcade, single scenes sometimes occlude architectural division because of central setting. Clearly readable events from first books of Old Testament depicted in biblical order.\(^2\)


ff. 29v-36. Exodus 2 to 40. Moses (8 miniatures).


ff. 67v-78. 1 Kings 1-11. Samuel, Saul (12 miniatures).

2. Psalter divisions
Historiated initials within rectangle surrounded by borders similar to those of prefatory cycle, first initial 125 x 96 mm, taking full textblock, subsequent initials with sides 71-98 mm, 4 to 8 lines of text distributed above and below border. All initials are divided laterally.

In each initial: David, crowned, kneels in prayer before God within mandorla. Latter seated on rainbow, holding orb or book, turns to bless David or makes frontal benediction.

f. 85v. Ps. 1. Beatus vir... Above: King David looks out from castle at Bathsheba bathing, attended by maids. Below: David in prayer

f. 110v. Ps. 26. Dominus illuminatio... David in prayer/ Male and female religious pray to God of upper register.

f. 126v. Ps. 38. Dixi custodi... David in prayer / Kneeling male and female religious point to their faces.

f. 141v. Ps. 52. Dixit insipientis... David in prayer / Two men wrestle, their naked bodies barely covered with draperies.

f. 156v. Ps. 68. Salve me fac... David in prayer / David, orans, kneeling in water to waist.

f. 175. Ps. 80. Exultate Deo... David in prayer / David plays psaltery, surrounded by bells, harp and rebus.

f. 192. Ps. 97. Cantate Domin... David in prayer / Two cantors sing lustily, looking up to God above.

f. 210. Ps. 109. Dixit Dominus... David in prayer / Trinity: Father and Son seated widely apart on throne, Dove descends between them.

Background: Almost all actions set against a highly burnished gold ground raised above a blue-grey bole. Other backgrounds: chequered or lozenge cross motifs (Rau 43-48); Louis IX's heraldic devices on chequered grounds of fleur-de-lys alone (France); or alternating with perpendicular lines (palis — Provence: from his wife, Marguerite de Provence) and castle (Castille: from his mother, Blanche de Castille) (Rau 59, 60).

Palette: Blue, vermilion, rose, blue-grey, brown, light pink, black, white, gold.

OWNERSHIP. (1) Before 1270. ff. 60v, 110v. Decoration includes arms of Louis IX of France and closest family (see above). Calendar for use of royal capella (feasts of relics for both Sainte-Chapelle and Notre-Dame) with obits of king's close relatives. (2) 1380. Inventory of Charles V: 'Item un psautier mendre, qui fut aussi monseigneur saint Loys, très bien escript et noblement enluminé, et a grant quantité d'ystoires au commencement du dit livre, et se commence ou second feuillet ves figuli...Ouquel a deux petit fermoures d'or plus, l'un esmaillé de France, et l'autre d'Evreux; à une pippé où il a un gros ballay et quatre très grosses perles.' (3) 1369 until after 1400. f. Av. 'Cest psautier fu saint Loys. Et le donn la roynne lehanne deuex au roy Charles filz du roy lehan, lan de nostre seigneur mil troys cens soisante et neuf. Et le roy Charles present filz du dit roy Charles le donna a madame Marie de france sa fille religieuse a Poissi. le jour de saint Michel, l'an mil IIII' (date left incomplete?). (4) 1484. Inventory of library of Charlotte de Savoie, second wife of Louis XI, after her decease: 'Un sautier ystorié, couvert de satin figuré, vert et rouge, à deux fermoures, apellé le sautier saint Loys, lequel la dicte dame avoit emprunté de la dame de Poyssy, et estoit son intention de luy rendre, lequel sera baillé es mains de madame de Beaujeu pour le rendre.' (5) ca 1793. To Paris bookseller Chardin, probably at dissolution of monastery; sold to 'a Russian gentleman.' (5) Before 1818. Bought by Prince Michel Goulzkin, brother of Emperor of Russia, at auction of Count Golovkin in Leipzig. (6) 29 Aug 1818. Letter with manuscript. Presented by prince to Louis XVIII who gave it to Bibliothèque Royale.

COMMENTS. The most luxurious and finely-produced of the manuscripts known to have been owned by the nuns at Poissy, this psalter was no doubt highly valued for its status as a former possession of their patron St. Louis, the ancestor of its immediate recipient there, Marie de France. Louis IX's armorials, found in decorated backgrounds and line endings, confirm the king's commission and ownership as conveyed in the royal inventories of more than a century later. The presence of the arms of Champagne and Navarre as decorative motifs, since they only became appropriate for his daughter Isabel after her marriage, allows the book to be dated between this occasion in c. 1258 and Louis' death in 1270; Isabel herself later owned a matching psalter of similar design and illustrative content.8

The manuscript was illuminated in an integrated workshop where the painting of a page was shared by more than one master. A concern to achieve a uniform style is evident, at least six hands contributing overall.9 Tall, elongated figures dressed in similarly falling drapery, and conceived with little differentiation in pen-work or colour application, move with precision before the heavy gold undercroft of a standardising architectural backdrop, acting out varied renditions of events. A controlling vision is also apparent in the actual biblical events chosen for depiction, for the miniatures concentrate upon replaying the history of the conquest of the Holy Land by the Israelites who vanquish each enemy in turn, a specific prefiguration of Crusader hopes concerning Outremer. Indeed the French royal blazon is carried on the shield of Abraham, the victor, in the first battle scene (f. 5v: Fig. 89).9 The iconography of this manuscript, and of two other works which were made in Paris under Louis IX's patronage,10 has been shown to rely upon Byzantine renditions of events, inviting speculations that the miniaturists were in the king's train during his long stay at Acre or that he brought back an Illustrated Bible made in the East upon his return from his first Crusade in 1254, during which time he had also negotiated the purchase of the crown of thorns and other holy relics.11

Marie de France was given the book in 1400 (or shortly after) by her father Charles VI. The occasion for the gift, on St. Michael's day (29 Sept) is not known, although her father had given her finely worked, costly religious statuary for her vestiture on the feast of the Nativity of the Virgin (8 Sep) 1397 and her profession on Trinity Sunday, 1408.12 Three psalters which were considered to have been owned by St. Louis had been kept by the previous king, Charles V, among his most treasured books in the library at Vincennes.13 But Charles VI appears not to have had the same proprietorial feeling towards his sainted ancestor's manuscripts as his father and, earlier, Charles IV and his queen, Jeanne d'Evreux, who had personalised with their armorials the clasps of this manuscript. Though the widowed queen had ensured that the volume remained with Louis' direct heirs by presenting it to her grandson Charles V, two of the psalters, including this, had left the royal collection by 1420.

After the addition 'Ludovici' in the Calendar on August 25, presumably predating his canonisation in 1297 and thus referring rather to his obit than his feast, no additions were made to the manuscript. Since it lacked antiphons it would not have been fully adequate for liturgical use in the choir at Poissy, so it seems reasonable to conclude that it was used privately, as a devotional adjunct or as a picturebook to be admired. Marie de France did not die at Poissy, but at the palais in Paris in 1439.14 It appears likely that the book remained at the monastery during her absence since it was later lent by the prioress ('La Dame de Poissy') to Charlotte de Savoie before the latter's death in 1484. The description of the binding at this time — 'de satin figuré, vert et roge' — matches the fragments still preserved, indicating that thereafter, at least, the delicate covering was infrequently handled. The manuscript appears to have been returned to Poissy by Mme de Beaufort (almost certainly Anne, the daughter of Charlotte de Savoie who had married the duc de Bourbon, Pierre de Beaufort) as required in the inventory of the Queen's goods. However, one finds no further reference to the psalter until after it was sold by the Paris bookseller Chardin around the time that the monastery was dissolved in 1793.13 It may well have been kept in the monastic treasury with other relics of St. Louis, the finely worked buckle from his marriage belt and the extremely rich reliquary which contained his lower jaw.16 Somehow both it and the buckle evaded the notice of the revolutionary team responsible for the inventory of goods at Poissy in 1790. The psalter is treated, together with other royal gifts to the house in Chapter 4, and in Chapter 1.

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1 Samaran and Marichal, Catalogue, 185; Branner, "Saint Louis", 80-81.
2 Full facsimiles of prefatory miniatures are reproduced in Omont, Psautier (black and white) and Thomas, Psautier, including tituli (colour); the pictorial content of each is described by Leroyquis, Psautiers, 103-105.
3 Delisle, Recherches, I, 75, II, 11; Shorter entry in idem, Cabinet, I, 118.
5
60. Paris, Bibliothèque Nationale, ms lat 11281

Eberhard de Béthune: Graecismus

France, s. xiii/xiv

Vellum. 74 fols. Approx. 230 x 154 mm. Incomplete.
1-74 (1-72 medium quality vellum; 73 modern paper; 74 vellum endpaper from s. xv manuscript). All folios fragmentary, each separately mounted within a modern paper leaf in a complete restoration of the book. Written in brown ink in a still, rounded, scholarly hand lacking distinction although clearly legible. From ff. 8-68v the centrally-placed text is glossed in a small script, both interlinearly and marginally (at times on both sides and top and bottom). Complete pages were written singly, the gloss occasionally taking over the central text area. Text written in 25 lines per page (ff. 1-54v); 28-29 lines per page (f. 54 onwards). Main text area approx. 146 x 70 mm, ruling not visible. Later depictions, crudely drawn in ink, of a cross (f. 1) and a Crucifixion, flanked by the sun and moon, with lance and sponge being thrust towards Christ (f. 68v). Latin alphabet is inscribed on f. 69.

BINDING: s. xix. Bibliothèque royale of Louis-Philippe.

CONTENTS
Eberhard de Béthune: Graecismus (incomplete).
ff. 1-70v. Redde red clausum sic etimologica fiét / ut si dicas diligo te quia diliger a te...Dicamus super hoc affectum sepe loquentis (last sequential line). Small fragments only of ff. 71-72 are preserved.

Text corresponds to version which begins 'Quoniam ignotante nubilo turbatis...' [cf. J. Wrobel, Eberhardi Bethunensis Graecismus, Breslau, 1887]. The manuscript has lost all the prose Proemium and begins only at line 60 of Chapter 1 of the metrical treatise, ending with line 20 of Chapter 24. Glossing begins with Chapter 8 (f. 8, line 14) 'De nominibus grecie Atticus Aelius Dorianus Yonicusus Boeetus...' and continues thereafter.

DECORATIVE SCHEME
1. Sections defined by 2- or 3-line vermilion letter outlined in black, with ochre-coloured oak-leaf infill (ff. 20, 45v, 67).
2. First word of each line touched in red, at times preceded by Ψ-mark, at first in red, later in brown ink.

OWNERSHIP: s. xvii. f. 1. 'Ex bibliotheca fratrum praedicatorum de pisciaco'.


COMMENTS: Written in the thirteenth century, Eberhard de Béthune's metrical treatise with prose preface was used in the teaching of Latin until the sixteenth century, and survives in some 205 versions.1
The minimal decoration and the lack of any headings in this manuscript quite likely reflect the scholarly concerns of the scribe. The book probably came to Poissy in the luggage of a friar. It was already fragmentary in the seventeenth century since the ownership inscription has been squeezed into the irregular shape of the present first folio. As well as the preface and part of Chapter 1, the manuscript lacks most of Chapter 24 and the final three chapters (698 lines). The library of the Poissy friars is discussed in Chapter 6.

1 Bursill-Hall, "Teaching Grammars", 2-3.

61. Paris, private collection

Probably Poissy, s. xv 4/4 - s. xvi 1/4

Vellum. 145 fols. 109 x 76 x 26 mm. Heavily cropped.
A-B (paper) C (stuck to B), I-103, I-42 (moderately fine stiffish vellum) D-E (paper). Written in brown and black inks in gothic liturgical hands at various times. Long lines, 17 or 18 lines of text or 6 sets words and music per page, rubrics in red; square notation on 4 red staves, catch-notes for Part A. Text areas: 82 x 50 mm; 93 x 67 mm; 93 x 58 mm, ruled in red or light brown. Oversewn through all gatherings along length of fold. Many quires contain 5 fols, some 8. Part A lacks one or more fols before f. 78. Part B: ff. 1, 28 pasted to added blank leaf, f. 13 formerly two fols, now stuck together.

BINDING: s. xvii ex. Brown leather sewn on four bands, gilt floral designs in compartments of spine and turn-ins; two bronze shell-clasps fixed on leather straps with similar gilt design, catch-pins intact. Marbled endpapers, page edges gilt.

CONTENTS
A. ff. 1-103. Dominican Processional for use by nuns at Poissy, noted.
1. ff. 1-3v. Addition (s. xvi in.) Benediction of Candles.
2. ff. 4-50. Processional offices appropriate to Poissy in s. xv, noted, sung items only. Palm Sunday; Maundy Thursday; mandatum (11v); Easter and two following days (19v); Ascension (21v); Purification BVM (24v); Assumption BVM (28v); Dominic (31v) with final antiphon, on entry to church 'Transit pauper...'
33v; Nativity BVM (34v); Profession of nun (37v): R. Amo christum... V. Anulo suo... unrubricated, follow on directly; Prose for Translation of Nicholas 'Sospitati dedit...'
(RH 19244), Katherine 'Sospitati Katherine membra languida...'; Procession for Corpus Christi (40v), unrubricated, ending with usual final antiphon O lumen ecclesie cubus viatorum... Dominic (43v): usual final antiphon O lumen ecclesie doctor veritatis... (cf. 33v); John the Baptist, unrubricated (44v); Louis, unrubricated (47v).
3. ff. 50v-87v. (Another hand.) Additions to above processional offices. Maundy Thursday, cleansing of altars: responsories and verses ending Hic ponatur antiphone...de sanctis secundum dispositione altiorum in qualibet conventu, mandatum; prayer not included above (60v); Good Friday: improperia (61v); Veni creator spiritus... (RH 21204); Dominican Office of the Dead (63v); Burial Procession, begins imperfectly (f. 78).
4. ff. 88-103. Further additions. Maundy Thursday, cleansing of named altars at church of St. Louis at Poissy with propers for 19 altars (lacks Sebastian and Yves and Holy Cross): suffrage to Anthony of Padua 'O proles hispaniae...' (95v); Adoration of the Cross (96v), unrubricated. (Another hand) Opening prayer of Burial Office, rendered in feminine (103), 'Njon intres in iudicium cum ancilla tua domina...'
B. ff. 1-42v. (Another hand, s. xvi in.) Prosr for use at Poissy. Now begins with Nativity: 'Letabundus', ends imperfectly within sequence for St. Martin. Unwanted items have been removed by excision and/or pasting leaves either together or to an added blank folio: Vigil for Nativity (final words '...braviium. Amen' visible on f. 1v); Translation of St. Louis (rubric only at foot of f. 13); Ten thousand martyrs (all but rubric cut from folio which is pasted to added leaf, f. 28).

See Appendices 2, 4 and 5d for full lists of sequences, altars and processional feasts.

DECORATIVE SCHEME
s. xv. Differs with each addition.
Art. 2. Opens with red initial pen-flourished in blue with red dots; major divisions signalled by 3-line alternating red and blue initials (unflourished); selected items marked by 3-line cadels touched in yellow.
Art. 3. Opens with 3-line bicolour red and blue initial (unflourished), second initial touched in yellow ochre; initial on f. 54v has oak-leaf decoration sketched in. Then as art. 2 from f. 78.
Art. 4. Prayers signalled by blue or red 2-line initial, sung items by 3-line cadel.
s. xvi.
1. Inserted at start of book: Prefatory full-page miniature within arched frame edged in gold, black and white lines, surrounded by painted border.
2. Present start of prosar: Approximately half-page miniature (excised) above rubric. Chant begins with 3-line blue initial with reddish-pink finials, detailed in white, set on square bumished gold ground edged in black and infilled with thickish ivy-foliage design in pink, blue, green and white. I-border in left margin of rod of red and blue sections with central white line, with simple gold pointed finial or ivy-leaf extension.
4. Verses of art. B and start of art. 1: 1-line gold initial with blue infill on square pink ground.

ILLUSTRATION
f. 3v. Entry into Jerusalem: Christ in grey robe makes blessing as he advances leftwards on ass towards welcoming burghers outside city gate, followed by disciples in procession; in left front is kneeling Dominican nun in habit with two white 'parson's bands'. Full border of formal acanthus and naturalistic foliage: flowers and strawberries against a light-brown wash speckled with black dots in same colours as miniature.
palette: Mid-blue, mid-grey, lighter grey, charcoal grey, leaf-green, pinkish-red, browns, pinkish-buff for faces; highlights hatched in gold.

OWNERSHIP. s. xv. f. 88. 'Ordo ablationis altarium in cena domini in ecclesia beati Ludovici de Pissiaci'.

BIBLIOGRAPHY. Hugo, "Processionaux de Poissy", 344-345 (no. 7).

COMMENTS. The earliest part of this manuscript is the processional contained in art. 2. There is no obvious misbinding yet the yearly order is disorganised and reveals the sequential amalgamation of older and newer feasts, most likely copied from an early updated text. The more recent processions, like Corpus Christi and those specific to Poissy — Louis, Birth of the Virgin and John the Baptist — not only lack seasonal order but contain sequences for the Translation of St. Nicholas and St. Catherine in their midst. It is more than probable, therefore, that the book was copied at Poissy, for which it was certainly made. The use of numerous gatherings of five folios is unprofessional and also points to an inexperienced (and perhaps careless) scribe. The inclusion of a sequence for the Translation of St. Nicholas means that this part of the book was written after 1484; in this year the Master General gave the nuns permission to celebrate the feast, which was not universal, at the level of totum duplex. Further items in different hands were added at this period, including the liturgy specific to cleansing the named altars in the church on Maundy Thursday. However this is not up-to-date since the altar which was dedicated to Sebastian and Yves at some time during the fifteenth century is lacking. All this section is minimally decorated with scribal initials of red and blue. The surviving full-page miniature, a commercial product in later fifteenth-century style (Fig. 139), probably prefaced the volume at this time. Its subject, The Entry into Jerusalem, would have then been (as it is not now) the appropriate illustration for the opening celebration in the book, Palm Sunday. By its means the rather ordinary production was very effectively made to appear more luxurious, while the inclusion of its non-owner in the miniature gave it a personalised air.

A final addition was made early in the next century, almost certainly at the monastery. The short ceremony for the Blessing of Candles, associated with the feast of the Purification of the Virgin, was inserted after the miniature at the start of the processional, and a prosar (now incomplete) added at the end. Their rendition is considerably more luxurious than the earlier textual contents, with painted decoration in gold and colours, and a miniature (now excised) to introduce the sequences. The same two hands executed respectively the script and decoration in a processional made at Poissy, now privately owned in New York. The sequences are incomplete and three — Vigil of the Nativity, Translation of St. Louis and the Ten Thousand Martyrs — have been almost completely removed. This action must have been taken because the feasts were no longer, or possibly never had been, celebrated at Poissy, either at all, or at the rank of totum duplex, the only level for which a sequence was required in the mass. All three items persist in the gradual written at Poissy by the nun Marie de Fortia circa 1580-90, while the first survives in the prosars Egerton 2601 and McLean 63.

No later history of the manuscript can be discerned, but it probably remained at the monastery until at least the later seventeenth century when it was last rebound; clasps in shell format attached to gilt leather straps were also affixed to a second Poissy manuscript which was re-covered in Paris during the same period (Palaisseau, private collection).

The manuscript is discussed in Chapter 5, together with others apparently written and decorated at Poissy and illustrated commercially in Paris at the same period.
62. Perth, State Library of Western Australia, ms 1*

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

Poissy or Paris, s. xvi (?)

Vellum. 58 fols. 170 x 120 mm. Cropped.
A-C (paper, s. xvi) 58 (vellum) D-G (paper, s. xvi). Written in black ink in gothic liturgical hand, ruled in pale red ink, rubrics in red. Long lines, 21 lines of text or 7 sets words and music per page; square notation on 4 red staves. Pricking visible in outer margins. Collation: i8; ii7 (lacks 7th fol.); iii-vii8; viii3 (lacks final fol(s)); viii6; ix2 (lacks final fol). Fol. 1 from a different contemporary ms; miniature and layout differ from offset on f. Cv. Stress-marks added and i's dotted, probably in s. xvii.

**Cover:** Reused vellum sheet detailing a claim against the Abbey of Symphonien in Léhon. Spine labelled (s. xii): 'Manuscrit Pèlin Chant/13e & 14e siècle'.

**CONTENTS**

1. ff. 2-58v. Dominican Processional for use at Poissy (incomplete) Purification of Virgin, begins imperfectly ...undum verbum tuum in pace; Ash Wednesday (f. 5v); Palm Sunday (12v); Maundy Thursday ('sorores' mentioned in rubrics) (21v); Good Friday (23); Cleansing of altars, with all 21 Poissy altars and proper items for each (23v); Mandaum (43v); Ascension (51v); Easter Sunday (55v); Reception of legates and prelates (56v); Reception of secular prince (57v); Dominic, ends imperfectly, Ascendente de ualle lubric... (58v). See Appendices 4 and 6 for list of altars and cues to proper.

2. ff. 58v, D-F. Addition (s. xvi): Note in French concerning responsory 'Ascendente' (58v); noted responsories and antiphons for feasts of Michael, Apostles, Martyrs and the Ad Benedictus antiphon (24th Sun. after Trinity octave).

**DECORATIVE SCHEME:** Simple hierarchy:

1a. Decorated initials extended into margins in gold, red and blue with white tracer (to f. 50v).
1b. Red or blue initials pen-flourished in opposite colour (after f. 51).

2. Coloured capitals.

**ILLUSTRATION**

f. 1. Miniature from contemporary ms depicting David and Goliath. Border on three sides contains grotesques, flowers and a boy in blue tunic with fishing line.

**OWNERSHIP.** (1) s. xv. Upper cover: 'Les processions avec les respons du saint jeudi'. (2) s. xvi. f. Av. 'Pour ce souvenir ce que l'on dit aux pourcessions que l'on fai au dorsteir, a l'enfermerie, a ovoy[r], et a la cuisinie...de quoy la prieure dit la coletel'.


**COMMENTS.** The itemisation of the twenty-one altars in the church of Saint-Louis at Poissy show this processional to have been made for use by the nuns there, as the references to 'sorores' in the rubrics concerning the Maundy Thursday celebrations confirm. The manuscript is not a breviary, as previously catalogued.

The original initial folio has been removed, and probably held a miniature since in other respects the size, *mise-en-page* and amount written per page match those on fol. 2 onwards of McClean ms 63. Possibly the book, now incomplete, was the result of the amalgamation of more than one processional. The decorative pattern changes abruptly after fol. 51, while the present liturgical order is unlikely since the reception ritual always comes after the feasts of the *sanctorale*. Later addition of stress-marks was not uncommon among manuscripts owned by the nuns at Poissy. The processional is further discussed in Chapter 5.

* The manuscript cannot now be located and is last remembered from 1978; this entry depends on that of the Descriptive Catalogue.
63. Philadelphia Free Library, ms John F. Lewis 7


Poissy and Paris, s. xvi 1/2

Figs 100, 105, 116b, 121-2, 131

Vellum. 141 fols. 180 x 120 x 22 mm.

1-3 (Addition: thicker, stiffer vellum) 4-139 (Original ms: fairly fine, flawless, white vellum) 140-141 (as 1-3). Written in black ink in a strong gothic liturgical hand, rubrics in same hand 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: 101 x 62 mm, ruled in light red. Collation: f4 (ff. 0-3; f. 0 is pastedown); ii-xvii8 (f. 93 a later replacement for fol. removed); ix3 (f. 141 tipped in; f. 141+1 is pastedown). One signature survives (kili on bottom centre f. 79).

BINDING: France, s. xvii in. Olive green morocco over cardboard, flat spine; gilt central wreath on covers surrounded by outer border of intersecting double fillet; spine gilt, divided by pairs of double fillets into five compartments containing a rosette; page edges gilt.

CONTENTS
1. ff. 1-3. Later addition. Procession for Visitation: In festo visitationis beate Marie Virginis ad processionem. Responsorium Fulget sponsus ecclesiæ... V. Benedictum cum angelis... [Added also to ms Bowes 3, New York private coll.]

2. ff. 4-139. Dominican Processional for use by nun at Poissy, appropriate to s. xvi, noted. Begins with feast of Purification BVM preceded by Benediction of Candles, includes processions for Corpus Christi (f. 97) and those celebrated at Poissy extra to the canonical Dominican liturgy — John the Baptist (100v), Louis (112), Nativity BVM (116). Receptions (120) include those for female novice (125): Benedictio vestimentorum. Domine iesus... Postmodum aspersa novicia aqua benedicta ...; profession of nun (126v) rubricated De suae agnete... R. Amo christum...; Prayers for smooth running of General Chapter (128) De oratone pro capitolo generali et pro pergenitibus ad illud; De beate Maria ant. (129) Inviolata intacta...; Votive masses against the plague (130); for Vincent Ferrer (134), Dominic (136), Sebastian (138). See Appendix 5c for full processional contents.

3. ff. 139-141. Later addition. Procession for All Saints: In festo omnium sanctorum ad processionem. Ant. Summa trinitatis simplici...; Responsorium felix quere in festo Assumpt: Te sancto dominum in excelsis laudant... V. Cherubin quiqué..., etc. [Added also to ms Add 14845, Bowes 3, New York private coll.]

f. 141v blank, unrulled

DECORATIVE SCHEME. Easily anticipated hierarchy, burnished gold used throughout.

1. Start of major festivals: 6- to 9-line miniature after rubric, office begins with 2- or 3-line decorated initial as 3. Complete textblock outlined by blue painted line then wide baguette of ivy foliage and 4-petalled flowers in swirling or diamond pattern (red, pinkish-red, blue, green) on burnished gold over grey bole. Surrounded on 3 sides by design on parchment ground of burnished gold ivy leaves and bezants, and coloured flowers on black hairline stems (colours as before) and formalised motifs of gold and blue, containing species-recognisable birds (heron, parrot, finch, owl, etc.), butterflies, ladybirds, dragonflies, snails, flowers and fruit in naturalistic finely-shaded range of colours.

2. Other sectional divisions: 6- and 4-line decorated initials (as 3) beside or attached to double bar of pink or blue and gold, with gilt 3-piece 'collars' before gilt pointed finials and extensions via ivy foliage into C-border with birds, insects, snail, etc., in natural colours in lower foliage.

3. Antiphons, responses, prayers, etc.: 3- and 2-line decorated initials of alternating pinkish-red and blue with finials of opposite colour, detailed in white, painted on squared gold ground edged in black with ivyleaf and flower infill in red, blue and green. Border as 2 or a simpler format comprising only single coloured bar, gold pointed finials and slight ivyleaf extensions.

4a. Choral parts: 3-line strong black cedals.

4b. i-marks: 1-line in gold and blue. Line endings similarly patterned.

5. Capitals touched in yellow ochre.

ILLUSTRATION. Miniatures surrounded by liquid gold frame edged with red pen-line with a third outline within frame.

f. 4. PURIFICATION OF THE VIRGIN: Benedictio candelarum. Benediction of Candles. Priest, gilt altarpiece behind, waves flabelum over candles lined up on altar, an acolyte holding open a book before him, parishioners at rear. (33 x 30 mm)

f. 16. PALM SUNDAY. Entry into Jerusalem. Christ in grey robe rides ass towards city gate, followed by disciples and welcomed by burghers who spread cloak before him. (33 x 35 mm)

f. 91. EASTER SUNDAY. Resurrection. In landscape, Christ Triumphant, red cloak billowing around wounded body, dances before lidded tomb, one soldier just awaking, second asleep. (36 x 33 mm)

[f. 93. ASCENSION. Fol. has been removed and replaced]
f. 97. CORPUS CHRISTI. Mystical display of eucharistic elements: Kneeling angels support large chalice surmounted by host depicting Christ blessing with both hands; curtain behind. (37 x 33 mm)
f. 101. JOHN THE BAPTIST. Saint with agnus Dei at feet, thick wood behind. (39 x 32 mm)
f. 104v. DOMINIC. Standing saint: Holds book and cross, dog with burning brand beside him, raises eyes before curtain. (39 x 36 mm)
f. 108. ASSUMPTION BVM. Assumption: Two angels conduct Virgin to heaven of golden light, blue clouds at edge. (25 x 37 mm)
f. 112. LOUIS. King Louis enthroned, in Coronation regalia before blue curtain with semé of gold fleurs-de-lis. (25 x 34 mm)
f. 116v. NATIVITY BVM. Birth of Virgin: Anne lies in bed, attended by maid as two others prepare to bathe naked child Mary. (40 x 34 mm)
PALETTE (extensive): Deep scarlet, carmine, vermilion, flesh-pink, pinkish-buff, sienna, purplish brown, tan, yellow, viridian, leaf green, deep-blue, mid-blue, light blue, grey, light greyish-brown, blue-grey, white, black; highlights hatched in gold.

OWNERSHIP. (1) s. xvi 1/2. Made for use by nun at Poissy: f. 29. 'Ordo abDITION of altarium in Cena Domini in ecclesia sancti Ludovici de Pisasco'; mention of 'sorores', etc. (2) s. xx. From Kemp Sale (Sotheby’s 6 May 1909, no. 28) to Mogg; Charles Kessler to Lewis, 1910; to Free Library at his death in 1932.

BIBLIOGRAPHY. Sotheby’s Sales Catalogue, 6th May, 1909, no. 28; de Ricci and Wilson, Census, II, 2032, no. 45; J. Wolf, A Descriptive Catalogue of the John Frederick Lewis Collection of European Manuscripts in the Free Library of Philadelphia, Philadelphia, 1937, no. 7, plate III (f. 116v); Huglo, Processionaux de Poissy', 345.

COMMENTS. This processional is one of a group of small manuscripts of identical mise-en-page whose archaising script and decoration are coupled with illustrations reflecting the French Renaissance style practised in Paris in the early sixteenth century. Made for use at Poissy, its processional contents and their order, as well as the non-mandatory votive masses, are rendered exactly as those of McClean 63. The 'feel' of the decorative elements and illustrated pages resembles that of the processional Trübner 112 and the Berlin and Palaisseau processionals (cf. figs 105, 102, 101 and 103), while the clear, bold gothic liturgical hand is very close to that of other manuscripts almost certainly made at Poissy in the same period. Their production, illustration and contents are discussed in Chapter 5.

No nun-owner of the book is recorded, but it must have remained in use at Poissy into the succeeding century when processional additions were written, part or all of which were also later inscribed in three other manuscripts from the house, namely Add. 14845, Bowes 3 and New York private collection. It probably received its present cover at this time, when any earlier endpapers were removed.

64. Philadelphia Museum of Art, ms 45-65-7

Paris, s. xiv 2/4  

Vellum. 363 fols. 168 x 121 x 32 mm. Heavily cropped.
A-C (paper) I-363 (original, very fine vellum in f. 337; added material on thicker vellum) D-F (paper).
Written in brown ink in neat gothic hand with few abbreviations, rubrics in red. Square notation on 4 red staves, different in colour from rubrics, with catch-notes. Long lines, 7 sets of words and music per page. Text area: 120 x 81 mm, ruled in light brown. Later additions: (1) ff. 355, 358, 363. 8 sets of words and music per page, 140 x 82 mm; (2) ff. 359-362. 7 sets of words and music per page, 120 x 83 mm. Collation: i-xxiv 8; xxxv-xxxviii 8; xlvi-xlviii 8. Medieval foliation in grey ink in roman numerals to f. 189 plus 350 and 358, completed in modern arabic numerals. Number cliii used twice, page number missed after f. 348; gathering xlvii misbound, folio order should be 354-357-356-355. Catchwords complete for original gatherings. Stress-marks placed above words, especially those sung on a repeating musical note. References made in margin beside text to required items using medieval folio numbers. Additions at end of manuscript from various later periods into s. xviii/xviii. Description of manuscript in French (f. B).

BINDING: s. xix. French red morocco, page edges gilt (Koeehler); gilt silver clasps with monogram 'E D' engraved on one.

CONTENTS
1. ff. 1-3v. Tonary, Benedictions (of water etc.).
2. ff. 3v-195. Dominican Gradual. Temporale. Sung items for mass from 1st Sunday in Advent to 25th Sunday after Trinity, including Corpus Christi (f. 163v). Consecration of Church.

3. ff. 195-247v. Sanctorale. Andrew to Katherine, including Thomas Aquinas (210v), Peter Martyr (215), Translation of St. Dominic (219v), Dominic (229v), Louis (234v).


5. ff. 304-355. Dominican Prosar appropriate to use at Poissy s. xiv 1/2. See Appendix 2 for sequences and cues.

6. ff. 355-363v. Added items (s. xvii) for masses for saints Ambrose O.P. (1621), Raymond O.P. (1671) and Louis (1671). Dies irae (later). Tractus for Corpus Christi. Later addition (s. xviii?): Kyriele with rules for use of tones in French.

DECORATIVE SCHEME. Based on a simple hierarchy of historiated, pen-flourished and cadel initials, adhered to strictly throughout.

1. Selected masses and major divisions of book: 6-line (2 staves) historiated initial, alternately blue and pinkish-brown infilled to square shape with opposite colour, ornamented with white tracery and contained within gold frame, supporting U-shaped bar-border in blue, red and gold which terminates in ivy foliage or, occasionally, dragons.

2. Introsits of other masses, tracts, hymns: 3-line (one store) alternating blue and gold initials, pen-flourished in red or blue.


4. Offertory, communion, responses: Calligraphic cadels, coloured with yellow, often bearing human head in profile.

5. Versicles etc.: Capitals touched in yellow.

ILLUSTRATION. Historiated initials (sides 26-40 mm approx. square) at first item, usually officium (introit).

f. 3v. FIRST SUNDAY IN ADVENT. Ad te levavi... Priest raises soul before altar containing book and chalice, God above.

f. 22v. NATIVITY OF CHRIST, 3rd mass, daytime. Puer natus est... Nativity: Virgin lies in bed, Joseph seated at foot resting on staff, Child above in manger with ox and ass behind.

f. 26v. EPIPHANY. Ecce adventit... Adoration of Magi: Three Magi approach seated Virgin and Child with gifts.

f. 131. EASTER SUNDAY. Resurrexi et adhuc... Resurrection: Christ triumphant steps out of tomb, sleeping soldiers below.

f. 151v. ASCENSION. Viri galilei... Ascension: Virgin and disciples below disappearing Christ.

f. 155. PENTECOST. Spiritus domini... Pentecost: Holy Spirit as swan-like dove descends upon seated apostles, Peter and Paul holding attributes.

f. 162v. HOLY TRINITY. Benedicta sit... Throne of Grace Trinity: Crucified Christ held by seated Father, dove between heads of Father and Son.

f. 192. CONSECRATION OF CHURCH. Terribilis est... Dedication: Bishop waves flabelum before golden church.

f. 195. VIGIL OF ST. ANDREW (First item in sanctorale). Dominus secus... Martyrdom: Saint is bound to diagonal cross.

f. 222. NATIVITY OF JOHN THE BAPTIST. De ventre matris... Standing saint with agnus Dei: Points to lamb on pater which he holds.

f. 233. ASSUMPTION BVM. Gaudeamus omnes... Coronation of Virgin: Seated Virgin, hands in prayer, crowned by Christ who carries orb.

f. 234v. LOUIS. Gaudeamus omnes... Standing king Louis in regalia: Wears blue cloak embroidered with gold fleurs-de-lys and holds sceptre.

f. 237. NATIVITY BVM. Gaudeamus omnes... Birth of Virgin: Maid about to hand across swaddled baby Mary to St. Anne in bed.

f. 239. MICHAEL ARCHANGEL. Benedicite domino... Archangel combats devil: Stands on dragon, resting a golden shield on it as he thrusts his sword into its mouth.

f. 242. ALL SAINTS. Gaudeamus omnes... Saints seated in rows.

f. 247v. COMMON OF SAINTS. Common of one or more apostles. Michi autem... Group of saints with Peter and Paul holding attributes at front.

f. 304v. PROSAR. Sequence for Nativity period, Epiphany and Purification. Letabundus exultet... Annunciation to shepherds: Angel flies down with scroll toward shepherd and dogs tending sheep.
PALETTE: Extensive palette gained from considerable mixing of few colours, most notably with varied amounts of white, grey and charcoal. Deep blue, grey-blue, bluish grey, charcoal grey, very light grey, green, grey-green, charcoal-green, grey, greenish-grey, mauve-grey, greyish-mauve, mauve, light mauve, reddish brown, straw yellow, yellow, taupe, vermilion, purplish-pink, light pinkish-grey, white, gold.

BACKGROUND: Plain gold; chequered designs on gold ground in red, blue and white (cf. Ras 71a) or blue quatrefoil; gold fleur-de-lys on blue diaper; spiralling golden branch on blue ground (cf. Ras 71b).

OWNERSHIP. (1) s. xiv 2/4. Made for Dominican house, arguably Poissy. (2) s. xix-xx. f. 2. In Leber Collection in 1852 (description on fol. B identical with entry in Leber's Catalogue). At some time belonged to owner with initials E. D. Bookplates of later owners: Philip S. Collins (no. 24); Cortland Bishop (no. 1776, Sale 1938); William Loring Andrews; J. Renard.


COMMENTS. The inclusion of masses for Dominican saints makes it clear that this manuscript is not for Paris use, as catalogued by Faye and Bond, but a Dominican compilation which remained in use in a church of that Order until at least 1671 when the sainted Dominican friars Ambrose Sancedoni, Raymond Peñafort and Louis Bertrand had been added to the liturgical cycle. Furthermore, the litany sung on Easter Saturday conforms to that in use in the Dominican Province of France, invoking Dominic (twice), Peter Martyr, Thomas Aquinas, and St. Louis as the final confessor (see Appendix 3). Other aspects point to Poissy as the recipient of the book. The script, decoration and illustration are Parisian in style, showing great similarity to the contemporary missal (Egerton 3037) and antiphonary (Melbourne SLV), which were likewise illuminated in a late Puellarian style. The fine quality vellum and an illustrative pattern which highlights the feast of St. Louis, patron of the church at Poissy, are common to all illustrated manuscripts made in the first half of the fourteenth-century for worship there, while the original prosar contains exactly those sequences inscribed in other books made for the monastery at this period (see Appendix 2). Female use over a long period is signalled by the very few abbreviations in the manuscript as written, by the addition of stress-marks to ensure correct pronunciation of even basic Latin words, and by the late addition of a French version of the Kyriale. The size of the book, too, is very similar to a later gradual made by a Poissy nun, and to other manuscripts from the nuns' choir, no doubt in keeping with the weight and bulk which might be considered appropriate for a nobly-born female to lift and carry.

Surprisingly, perhaps, no Dominican saint nor the feast of Corpus Christi is illustrated. In this absence the attention paid St. Louis, the only post-biblical saint depicted, points to a very considerable veneration accorded him by the book's designer or commissioner, especially when one considers the virtual absence of depictions of individual saints. Apart from Marian celebrations, only feasts of John the Baptist, the Archangel Michael and St. Andrew are emphasised at all, illustration of the last being probably secured by its heading the sanctorale. In all ways, therefore, a Poissy provenance is exceedingly likely, the manuscript having been designed and made for the nuns in the third or fourth decade of the fourteenth century and still fulfilling a liturgical function in the late eighteenth century.

The manuscript is discussed further in Chapter 3.

1 See Bonniwell, Dominican Liturgy, 321-323.
2 New York, Union Theological Seminary, The Burke Library, ms DeR 52 (see Catalogue entry for manuscript).

65. Princeton University Library, ms Garrett 41

Missal—Processional—Prosr. Noted. Dominican (Poissy)

Paris, s. xiv in.

After 1336

Vellum. 399 fols. 215 x 148 x 46 mm.

A (paper) 1-399 (vellum, fine white smooth to f. 362, then less fine and rougher) B (paper). Written in black and brown ink in gothic hand using two sizes of script, notation in light brown, rubrics and
calendar emphases in red; two series of additions in brown. Double columns (42 mm wide), 25 lines of text or 9 sets of words and music per page. Text area: 144 x 96 mm, ruled in lead (ff. 360-399; 143 x 95 mm, ruled in brown). Calendar: 5 columns, 32 lines per page; text area 157 x 106 mm. Square notation on 4 red staves, with catch-notes in original material. Collation: i4 (lacks central bifolio); ii4; iii1 (leaf cancelled after f. 22); iv-xxiv; xvi-xviii1; xix; xx-xxiv2; xxiv; xxvii; xxvi-xxviii; xxix; xxxi1 (lacks 2nd folio); xxxii; xxxiii1; xxxiv1; xxxv1 (lacks final folio); xxxvi-xxxvii; xxxviii1. Cor (rectus) in faint brown ink on left of lower margin of final verso of many gatherings.

BINDING: Parchment over stiff boards, sewn on 5 bands, 'Prêtres' on label on spine.

CONTENTS
1. ff. 1-4v. Dominican Calendar appropriate to c. 1300, incomplete (1 May-31 Aug missing).
   Includes Ignatius, 3 lessons (1300-1302), Matthew, semi-duplex (duplex, 1296), Wenceslaus, 3 lessons (1298),
   Nicholas, duplex (1300).
2. ff. 5-21v. Dominican Missal. Temporale, from 1st Sunday in Advent to 25th Sunday after Trinity,
   prefaces (f. 134), Canon (138); Consecration of Church (211); Bernard (1294-1302-03), Louis (13017) and
   Martha (1294-1302-03) added in s. xiv med. to litany for Holy Saturday (f. 132).
3. ff. 212-306. Sanctorale, from Vigil of St. Andrew to Vitalis, including Peter Martyr (239v), Translation of
   St. Dominic (246), Dominic (273v).
4. ff. 306-339v. Common of Saints; vovile masses (316v) for Trinity, Holy Spirit, Holy Cross, BVM, etc;
   Mass for the Dead (327v); Benedictions (332v); water, candles (for Purification BVM), ashes, palms,
   Paschal candle; Adoration of Cross (339), refers to 'prior' and 'fratibus', ends imperfectly.
5. f. 341. Mass for St. Louis, begins imperfectly within fifth verse of sequence Regem regum (written by
   same, original hand in black, minor additions by a second hand in brown, notation in usual light brown).
6. ff. 341v-349v. Dominican Processional Offices, noted (original hand). Purification BVM, Palm
   Sunday (342v) with instruction 'a duabus sororibus', Ascension (345), Dominic (346v), Assumption BVM
   (347), Burial of nun (348v), references 'pro sorore nostrae' and 'peccatrice'.
8. ff. 351-360v. Dominican Prosar, unnoted (original hand). From Nativity to All Saints and sequences for
   BVM. Sequences and cues listed in Appendix 2.
9. ff. 360v-364v. Added sequences (hand of first addition) include Corpus Christi (361v), Louis (363v).
   Listed in Appendix 2.
10. ff. 365-368. Added masses for Corpus Christi, Ignatius, Servatus, Martial, Alexius (hand of first
    addition).
11. ff. 368-371v. Added sequences (hand of second addition). Listed in Appendix 2
13. ff. 374-397v. Additions to Processional (continue as item 11). Readings for Easter Week; Maundy
    Thursday: Cleansing of Altars, responsories and versicles (380), antiphons for altars in church of St. Louis at
    Poissy (384v); Maundy Thursday: Mandatum (389v); Imperious (393); Receptions (394); Corpus Christi
    (396); Louis (379v). Processional contents listed in Appendix 5a, Poissy altars and cues to proper in
    Appendices 4 and 6.
ff. 137v, 372 are blank.

DECORATIVE SCHEME. Based on a rich and consistent hierarchy involving historiated and decorated
initials in colours and gold, and small serifed initials or narrow cedals.

1. Major feasts of massal and canon of mass: 3-5 line historiated initial (Canon 6-lines) of blue or brownish-
pink, detailed in white strapwork and other patterns, finials are red ivy leaves. Initials squared via magenta or
deep blue ground with gold trilobes and slight white detailing, surrounded by gold frame outlined in black
then a fuzzy-edged viridian line, extended into an L- or inverted T-shaped border, sometimes incorporating a
dragon or hybrid, via a broad vertical bar blue, pink and gold sections, detailed in white, with small, spiky
protrusions to left, then cusped and irregular geometric features which abruptly change shape and colour, ending
in modest ivy leaf sprays.

2. Other selected feasts and sections of missal, start of sequences: 3-line decorated initials extended to form
borders on 1-2 sides. Letters similar to (1) with infill usually of ivy foliage against gold ground but sometimes
a diaper pattern containing fleurs-de-lys.

3. Beginning of other feasts of missal and hymns, readings, prayers etc.: 2-line gold initial on blue or pink
irregular square outlined in black, infill in opposite colour; white detail frequently traces an ivy leaf pattern.

4. Minor emphases (responsories, versicles, etc.) and 1-line alternating blue and gold initial pen-
flourished in red or blue which begin mid-line. Stiff, narrow, cross-hatched cedals begin responsories and
versicles in processional. Line endings in same colours.

5. Capitals touched in red.

Additions generally retain hierarchy and much of character of initial format (from 2-5) though letters are not
squared, the later decorative style uses larger ivy foliage, and some capitals are touched in ochre.
ILLUSTRATION. Apart from the embellishment of the Canon of the mass, historiated initials usually introduce the Introit for each feast, immediately beneath the rubric. Where this begins with the letter I the next item, the Collect, is selected for illumination. Size generally 25 mm square (Canon 44 x 37 mm). Pictorial matter slightly overlaps letters.

f. 5. 1ST SUNDAY IN ADVENT. Ad te levavi... 4-line. Priest raises soul before altar, God in cloud above.

f. 18. NATIVITY OF CHRIST. Puer natus est... 4-line. Nativity: Virgin lies in bed, Joseph seated at foot resting on crutch, Child above in manger with ox and ass.

f. 21v. EPIPHANY. Ecce adventit... 4-line. Adoration of Magi who approach with gifts while Child, seated on Virgin’s lap, takes golden ball from her.

f. 138. CANON OF MASS. Te igiur... 6-line. Moses and serpent (forms horizontal bar of letter T) with onlookers.

f. 141. EASTER SUNDAY. Resurrexi et adhuc... 4-line. Resurrection: Christ Triumphant steps out of tomb, sleeping soldiers below.

f. 157. ASCENSION. Viri galerie... 4-line (excised).

f. 164. PENTECOST. Spiritus domini... 4-line (excised).

f. 174. HOLY TRINITY. Benedicta sit... 4-line (excised).

f. 213v. ANDREW. Michi autem... 3-line. Martyrdom: Saint is tied cross of his martyrdom.

f. 216v. STEPHEN. Et enim sederon et... 4-line. Stoning of saint, who kneels with arms outstretched.

f. 218. JOHN THE EVANGELIST. Oratio: Ecclesiam tuam... 4-line. Saint, holding feather, stands between two trees.

f. 228v. PURIFICATION BVM. Suscepusimus Deus... 4-line (excised).

f. 235v. ANNUNCIATION OF THE LORD. Rorate celi... 5/6-line (excised).

f. 239v. PETER MARTYR. Proteisti me deus... 5/6-line (excised).

f. 254. NATIVITY OF JOHN THE BAPTIST. De ventre matris... 4/5-line (excised).

f. 257v. PETER AND PAUL. Nunc scio vere... 4-line. Standing saints, Paul holding sword and Peter a key, raise upturned hands to each other.

f. 263v. MARY MAGDALEN. Gaudeamus omnes... 4/5-line (excised).

f. 273v. DOMINIC. Oratio: Deus qui ecclesiis... 5-line (excised).

f. 278v. ASSUMPTION BVM. Gaudeamus omnes... 5/6-line (excised).

f. 284. NATIVITY BVM. Gaudeamus omnes... 4-line. Birth of Virgin: Anne in bed holds out swaddled child to female attendant.

f. 290v. MICHAEL ARCHANGEL. Benedicite domino... 4/5-line (excised).

f. 299v. ALL SAINTS. Gaudeamus omnes... 4/5-line (excised).

f. 305. KATHERINE. Locquebar de testimonii... 4-line. Standing saint holds feather, with broken wheel and crowing assailants on either side.

PALETTE: Vermilion, burgundy, flesh-pink, brownish-pink, fawn, light brown, viridian, light grey, light greenish-grey, deep blue, gold, white, black; grey or black line.

BACKGROUND: Gold, fleur-de-lys in blue and gold diapered pattern (cf. Rau 75a), circle, dot and cross in blue or pink chevrons (cf. Rau 52, 53).

Illustrative pattern is complemented by decorated initials (generally 3-line) in similar position for the following feasts: Christmas Vigil (f. 14); Septuagesima Sunday (29); Passion Sunday (88v); Palm Sunday (98); Vigil of St. Andrew (4-line) - Start of sanctorale (212); Nicholas (214v); Thomas (215v); Conversion of St. Paul (226); Matthias (233); Gregory (234v); Mark (238v); Phillip and James (240v); John before the Latin Gate (244v); Barnabus (249v); James the Greater (266v); Laurence (276); Bartholomew (280v); Matthew (288v); Simon and Jude (297v); Commemoration of the Dead (300v); Common of Saints (306); Votive mass for the Virgin, Nativity to Purification (320v); Benedicitions (4-line) (332v).


COMMENTS. References to 'sisters' in the processional section of the original manuscript show that it was always intended for use with Dominican nuns. Liturgically, the missal, the major and only illustrated part of this book, pertained exclusively to the functions of the officiating priest. That this volume was indeed made for the priest's use is indicated by the prosar section which is not noted, a most unlikely circumstance were the book intended for a choir-sister. The illustrative and decorative style of the manuscript places its production in Paris. Liturgically it can be dated to very shortly after 1300 for the following reasons. It includes a mass for Ignatius (1300-01-02) but omits Bernard and Martha (1294-1302-03) from the original litany. There are no sequences for the newly upgraded feasts of John the Baptist, Mary Magdalen and Peter and Paul (1297-98-1300), whose provision the Master General was to organise; 1 these were entered as later additions. The mass for St. Louis (1298-1300-01), although included in the original text, is placed out-of-order at the end of the missal section, an indication of recent inclusion. It contains a sequence and was therefore a totum duplex celebration at the monastery for which the book was made. Finally, there is no mass for Alexis (1305-06-07). This was added in a second campaign which also included masses for Thomas Aquinas (1326), Corpus Christi (1323), Servatus (1332), Martial (1336) and an expanded version of that for Ignatius. New sequences, including one for Corpus Christi, were also added at this time. The presence of St. Martial demonstrates that these entries were made after 1336.

A third campaign updated the sequences once again and expanded the processional, adding some new offices, including those for Corpus Christi, Louis and the ceremony for washing the aultars on Maundy Thursday which specifically refers to the church of St. Louis at Poissy. Since the church was dedicated only in 1331, these additions must postdate this year. The section follows a mass for Yves (decorated by a different hand) who was canonised in 1347, the feast receiving no more than an introductory reading by the Dominicans in 1357. If the present order is that in which these additions were written then the third campaign must postdate the mid-century. However, both items begin a new gathering — Yves (xxxv), the Maundy Thursday ritual (xxxvi) — and there are no catchwords or textual continuations to indicate whether the original order persists.

It is almost certain that the book was intended from the beginning for use at Poissy by the officiating priest, and was part of the commission made by Philippe le Bel for his new foundation shortly before the nuns entered in 1304. Its manufacture in Paris not long after 1300, the mention of nuns, and the eventual addition of items peculiar to Poissy that only came into being after 1331 all support this, as does the very early inclusion of a totum duplex mass for the intended patron saint, St. Louis. The manuscript was also illustrated in the same or related workshops as others which in similar fashion give every appearance that they, too, were part of the king's commission. The group is discussed in Chapter 2.

No further additions were made after the mid fourteenth century, by which time a second missal (Egerton 3037) had been made for use by the priest who officiated for the nuns. There is no indication how long the volume remained at Poissy. Nevertheless, the careful excision of pictures is common to a few older, and presumably outmoded, manuscripts from the monastery, while leaves or sections of books refurbished at a later period demonstrate that the nuns (or perhaps novices) ornamented their new transcriptions by affixing cut-out decorative elements beside the text. This practice is discussed in Chapter 6.

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1 My thanks to Dr. Adelaide Bennett who generously allowed me to read her entry for the manuscript while in preparation.
2 'magister ordinis curet...providere' (ACGOP, I, 283-284); see Appendix I (Calendar) for documentation of dates.

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66. Rouen, Bibliothèque Municipale, ms Leber 144 (Cat. gén. 3030)
Poissy (or Paris?), s. xv
Fig. 76
Vellum. 64 fols. 148 x 97 x 12 mm.
A-C (paper) 1-64 (flawless, fairly fine vellum) D-F (paper). Written in variously coloured brown inks in gothic liturgical hand, rubrics in red. Long lines, 18 lines per page or 6 sets words and music. Square notation on 4 red staves; no catch-notes. Text area: 85 x 56 mm, tightly ruled in brown ink. Collation: i3;
ii6; iii2; iv-ix8; complete catchwords in cursive style, including final gathering.

BINDING: s. x-vii. Greenish-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.

CONTENTS
ff. 1-64. Dominican processional for use at Poissy. Offices for Palm Sunday (with reference to "sorores"), Holy Thursday, cleansing of altars - general items (9), Easter Sunday (28v), Ascension (31), Purification BVM (35), Dominic (39), Assumption BVM (42), Receptions of papal legate and secular prince (51v), Corpus Christi (55), Holy Thursday, cleansing of altars - specific items for Poissy altars (58), ends imperfectly with rubric De sanctus lupus et Edigio antiphona.

DECORATIVE SCHEME. Based on gradation of alternating blue and burnished gold initials, pen-flourished in red or blue.
1. Beginning of Office and antiphon within: 3-line initial.
2. Prayers: 2-line initial.
3. Other items: Calligraphic cadels, sometimes in brown and red inks projected into human heads, or 1-line pen-flourished initials.
Line endings in blue and gold, red and blue.

OWNERSHIP. (1) s. xv. Made for use by Poissy nun. p. 58. 'In ecclesam(!) beati ludovici de pissaico'. (2) 1838. Front pastedown. 'Catalogué en 1838/ 144' (Leber).


COMMENTS. Though written in a well-formed, consistent hand, this manuscript has been surprisingly poorly transcribed. Mistakes are frequent, with numerous ill-effected erasures especially in the notation, while the mis-alignment of words and music has caused a user to add connecting lines between the two (eg. fols 36, 57v). Unusual in chantbooks made for use at Poissy, there is no indication at the end of a line of the note which begins the next, a requirement for Dominican musical texts. A number of rubrics are missing.

The book was written by the same scribe on an identically-sized textblock as the prostrar now in Boston. Furthermore both manuscripts received matching bindings in the seventeenth century, so were obviously considered a pair until that date. They were still at Poissy when last rebound since two sisters who were at the monastery in the late seventeenth century inscribed their names in the Boston volume. Conceivably, though, what are now two matched volumes could have originally been written as a single processional-prostrar and later separated.

This codex lacks its final gathering(s). It is therefore unclear whether the feasts of the Birth of the Virgin and John the Baptist were ever included. The insertion of the feast of Corpus Christi after the other offices suggests that the manuscript was transcribed from a fourteenth century exemplar, probably another manuscript to which this office had been added. It is likely that this was done at Poissy.

The manuscript is further discussed in Chapters 4 and 6.

67. Rouen, Bibliothèque Municipale, ms Y 233
Diurnal—Psalter for Day Hours. Dominican (Poissy).
Paris, s. xiv in.
Figs 3, 9, 18, 22, 24-25, 28, 35

Vellum. 358 fols. 132 x 96 x 50 mm. Considerably cropped.
A (paper) 1-2. (thick vellum, former pastedown) 3-358 (fairly fine, flawless, white vellum) B (paper). Written in two sizes of script mainly in black ink in by two gothic hands, both distinguished by rather flamboyantly elongated ascenders; rubrics and calendar emphases in red, instructions underlined in red. Long lines, 13 lines per page (Calendar 16). Text area: 91 x 57 mm, ruling not visible, prick-marks mainly preserved.
Collation: i2; ii-xxviii32; xxxiv8; xxxix13; xxxx17; xxxii6. Many catchwords. Additions to the manuscript after 1323 and 1336.
BINDING: Undecorated thick brown leather cover on four bands.
CONTENTS
1. ff. 5-14v. Dominican Calendar appropriate to s. xiv in. Includes, in original hand, Wenceslas (1298), John the Baptist, Mary Magdalen, Peter and Paul all ranked tourn duplex (1300), Louis (1298-99-1301) ranked tourn duplex; Ignatius as memory (raised to 3 Lessons in 1302). Later additions include Alexius (1307), Thomas Aquinas (1326), Servatus (1332). Among other additions: 'Obit venerabilis domina Mathea de Ruppe, generi speciabilis, religione commensuarii, prima prioressa sororum in Pissiaci' (31 Jan; died 1333); Dedication of church at Poissy (12 Feb; after 1331). Most recent alteration: Servatus reranked simplex (1498).
2. 15-146v. Dominican Diurnal. Temporale from 1st Sunday in Advent to 25th Sunday after Trinity; Dedication of Church. Lacks Corpus Christi.
5. 273-277v. (Original manuscript, part later rubbed out and altered.) Offices for Alexius and Louis. In festo beati Ludovicii ad vesperas super psalmos Antiphona. Nunc laudare Dominum... (AH 13:74, day hours), ends Ad processione R. Felix regnum V. Rex erigis hymnus. Lucis creator optime Ludovicus....
6. 277v-278. (Slightly later addition.) Office of St. Louis. In primis vesperas super psalmos antiphona. Ludovicus decus regnantium... (AH 13:71, day hours).
7. 279-349. Psalter for Sunday vespers and Little Hours for week (f. 331).
8. 349-357. Added offices: Corpus Christi (1323-4), Thomas Aquinas (1326), 11000 Virgins.

DECORATIVE SCHEME. Simple hierarchy, not always consistent, based on historiated and decorated initials.
1. Major selections: 3-line historiated initial plus one or more 3-line decorated initials (as 3) begin liturgical items of feast. Historiated initials blue or brownish-pink, detailed in white strapwork and other patterns, finials in red, squared via magenta or blue ground with gold trilobes and white detailing, surrounded by gold frame outlined in black then fuzzy-edged viridian line. Letter extended into an L-shaped or other 2-sided border, sometimes incorporating a dragon, via a broad vertical bar of gold, pink and blue sections detailed in white, with small, spiky protrusions to the left, then cusped and irregular geometric features which abruptly change shape and colour, ending in a compact ivyleaf spray.
2. Other selections: 3-line historiated initial extended into 2-sided bar-border (as 1), usually at the first item of feast written in full in larger script.
3. Lesser selections: 3-line initial decorated in simple but dynamic pattern of large ivy leaves on gold ground, extended into vertical bar-border beside text.
4. Antiphons, prayers: 2-line gold initial within very angular squared shape alternately blue and magenta, infill in opposite colour detailed in fine white filigree, outlined in black line.
5. Verses, antiphons: 1-line decorated initials (as 4).
6. Capitals touched in red.

ILLUSTRATION. Within initial, 19-26 mm square; some feasts further embellished by means of decorated initials elsewhere in text (see above). Pictorial matter often overlaps letter.
1. 15. 1ST SUNDAY IN ADVENT. Caputulum: Ecce dies venient... Isaiah kneels with scroll 'Ecce est' while God looks down from cloud.
2. 26v. NATIVITY OF CHRIST. Caputulum: Populus qui ambulabat... Nativity: Virgin lies in bed, Joseph seated at foot resting on crutch, Child above in manger with ox and ass.
3. 95. EASTER SUNDAY. Prime antiphon: Angelus autem domini descendent... Three Mariæ at tomb: Angel, seated on tomb of Resurrection, reveals its emptiness to three women while soldiers sleep below.
4. 114v. ASCENSION. Oratio: Concede quesumus... Ascension: Feet of ascending Christ, seated Virgin and Apostles marvel below.
5. 117v. PENTECOST. Caputulum: Factus est repente... Pentecost: Descent of Holy Spirit as swanlike dove to seated Virgin and Apostles.
6. 166v. PURIFICATION BVM. Hymn: Ave maris stella... Seated Virgin and Child before Dominic nun in prayer.
7. 175. ANNUNCIATION OF THE LORD. Oratio: Deus qui de beate marie... Annunciation to standing Virgin.
8. 179v. PETER MARTYR. Vespers antiphon: Colletetur turbæ... (2-line) Martyrdom of kneeling saint as he makes benediction beside Dominican companion.
9. 195v. JOHN THE BAPTIST. Hymn: Ut queant laxis... Birth of saint: Elizabeth lies in bed, Zachariah seated at foot with tablet, swaddled child held by female attendant behind.
10. 215. DOMINIC. Oratio: Deus qui ecclesiam... Miracle of books: Saint throws books on fire supported by another Dominican friar, while an Albigenian stands opposite.
f. 219v. ASSUMPTION BVM. Vespers antiphon: Tota pulchra es...
Dormition of the Virgin: Christ holds her soul while Apostles grieve.

f. 229. NATIVITY BVM. Vespers antiphon: Hec est regina...
Birth of Virgin: Female attendant holds out swaddled child Mary to Anne in bed who gives benediction.

f. 246v. ALL SAINTS. Oratio: Domine deus noster...
Two groups of seated saints.

f. 256. KATHERINE. Oratio: Deus qui dedisti legem mose...
Seated saint in altercation with male figures.

f. 279. PSALMS FOR SUNDAY VESPERS. Dixit dominus...
Trinity: Seated God the Father and Christ approached by dove as Holy Spirit.

PALETTE: Vermilion, burgundy, deep blue, light brown, grey, greyish-black, light pinkish-grey, viridian, gold, white; grey and black line.

BACKGROUND: Officers: burnished gold on grey bole. Peint: chequer pattern, white on burgundy (Rau 59a).

Complementary series of 3-line decorated initials: Vigil of Nativity (f. 24v), Quadragesima Sunday (62), Passion Sunday (81), Wednesday in Holy Week (91), Easter Vigil (94), Easter Sunday (96), Vigil of the Ascension (112), Purification of the Virgin (165v), Peter and Paul (200), Dominic (213v, 214), Assumption (220, 221), Nativity of Virgin (229, 239v), All Saints (245, 247, 247), Common of Saints (257v), Psalm for Prime (331).

OWNERSHIP. (1) c. 1300. f. 166v. Made for use by Dominican nun depicted. (2) After 1331. f. 4. Calendar addition: 'Dedicatio ecclesiae sororum de Pissiacu'. (3) s. xvi. f. 1v, 'Sœur Jane de Vieuxpont' (indistinct in part). (4) 1581 and later. f. 2. 'Ce present livre appartient a soeur Katherine de Manneville qui le trouvera sy buy raporte et de bon cuer elle lui donnera — une patenote et un livre pour la prise qu'il aura.' An earlier inscription beneath: 'Madame Catherine de Manneville ce livre est a son usage et 1581 1581 1581'. (5) 1680. f. 3. 'De Manneville canonicus canonicus Rothomagensis'. f. 358. 'Dominus de Manneville canonicius Rothomagensis 1680', preceded by short remarks in French on lack of addition of feast of Conception of Virgin to the Dominican manuscript. (6) Rouen Cathedral.


COMMENTS. This small, but thick book contains the Dominican Day offices for the entire year. The Dominican nun depicted before the Virgin and Child establishes the volume's production for use by a choir-sister of that Order. Additions to the calendar of the dedication ceremony in 1331 and an obit for the founding prioress, Mathéde de la Roche who died in 1333, demonstrate that the book was in use at Poissy. The liturgical contents and calendar all conform to a date shortly after 1300. Especially relevant is the original entry for the patron St. Louis in the calendar (1298-99-1301), the retention of the pre-1302 rank for St. Ignatius, and the placement of the liturgy for St. Louis after all other offices, indicating that the newly devised chant had yet to be integrated into the yearly cycle. Moreover, this is the very rare office, Nunc laudare, that also occurs in a Poissy antiphonary of this very early period (BL Add. 30072). The more usual Ludovici decus was later added to both manuscripts, which almost certainly were part of the original composition initiated by the monastery's founder, Philippe le Bel, in 1298. The decorative and illustrative style of each reflects Parisian practice at the turn of the century and is sufficiently close to indicate that the two volumes, together with a missal (Garrett 41), were illuminated in the same or closely related workshops. The manuscripts are discussed as a group in Chapter 2.

Two nuns later inscribed their names in the volume. The signature 'Sœur Jane de Vieuxpont' matches that inscribed in various Poissy documents. This nun is recorded at the monastery from 1562, holding the position of sub-priores in 1621 and 1625 at least; she had died by 1631. It looks as if she had relinquished possession of the book by 1581, for the owner at that time, Katherine de Manneville (whose name I have not encountered elsewhere), must have taken the volume outside the monastery where it was in the hands her de Manneville relative, a canon of Rouen Cathedral, in 1680.

1 Vieuxpont's signature beneath rights given in 1621 for passage by boat through the bridge at Poissy (Paris, Archives Nationales, canton L1084) is reproduced in S. Moreau-Rendu, Le prieuré royal de saint-Louis de Poissy, Colmar, 1968, facing p. 200. It is also inscribed in the Poissy Sacristy Accounts, 1622-27 (Yvelines, 73 H 42).
2 References as n. 1, plus Paris, BN fr. 5009, ff. 7v, 29v; Santa Sabina, XII 30510, no. 15; Yvelines, 73 H 15.
3 I am grateful to M. Valérie Neveu who first drew my attention to this manuscript.
68. Soissons, Bibliothèque Municipale, ms 84
Poissy (or Paris?), s. xv
Figs 167-168, 170

Vellum. 99 fols. 143 x 101 x 13 mm.
A, 1-99 (fairly fine, smooth, flawless vellum). Written in brown to black ink in a regular gothic liturgical hand. Long lines, 15 lines per page or 5 sets words and music. Square notation on 4 red staves; no catchwords. Text area: 84 x 50 mm. Collation: i-iii8 (original fol. 1 replaced); iv7; v-xii8; xiii8. Catchwords complete. Signatures on lower recto of some gatherings (a i-iii, b i-iii, etc.), fol. 1 replaced, possibly prior to final binding in s. xvi, words and music rewritten in unformed 'French humanist' style.

Binding: s. xvi. Black morocco over pasteboard. Large diamond-shaped recessed gilt panel with arabesque design in raised plain leather, bordered by gilt double rectangular fillet with fleur-de-lys at corners and an outer single fillet surround. Continuous gilt interlacing design on smooth spine; page edges gilt. Remains of leather ties, lower cover missing. Book has been sewn together with cord through remaining cover and all gatherings.

Contents
1. f. 1. s. xvi. Replacement of initial leaf of processional, beginning 'Antiennes:- pour la benediction des Rameaux Pueri hebreorum...'

See appendices 4 and 6 for list of altars and cues to proper.

Decorative scheme
Original: Simple hierarchy of differently-sized burnished gold initials outlined in black, on irregular ground of alternating blue and purplish-red with white detail and black outline, initial filled in opposite colour.
1. Beginning of office, each altar for Maundy Thursday: 3-line initial.
2. Prayer: 2-line initial.
3. Other divisions: Capitals touched in yellow.

Replacement folio: Ornamental border and initials cut from various manuscripts and pasted in, including the letter P taken from the original leaf, a large rubric initial projecting a vertical bar in gold and blue at left of text, a two-sided baguette of acanthus foliage on burnished gold at right and beneath text, a surrounding border of gold ivy foliage and coloured flowers and leaves on black hairline stems; the initials 'S A B' are pasted in the lower border. Only a small strip survives of border formerly pasted to right of the text.

Ownership: (1) s. xv. Made for use by nun at Poissy. f. 27v. 'Ad altarium ablutionem in ecclesia sororum sancti ludovici de pisyisco.' (2) s. xvi. f. 1. 'S A B': Nun with initials A.B. Vellum stuck to front cover (upper third torn away): final letters 'le' of an inscription. (3) ff. i, 99v, front pastedown. Stamp and ex libris of Premonstratensians: 'Bibliothecae Prémonstratensis Sub Regim. RR DD Joan Bap. l'Ecuy: Abb. et Genlis.'


Comments. The use of good quality vellum and burnished gold in the modest illumination which signals the first sung item and the final, spoken, prayer for each feast show that this small processional, albeit unilluminated, entailed a certain expense in its production. It later became necessary to replace the first folio and rebind the gatherings. The care with which decorative items were chosen to upgrade the start of the book, together with the very fine quality gilt covers, points to the value which subsequent owners must have placed on this volume. It is discussed in Chapters 4 and 6.

69. Vatican, Biblioteca Apostolica Vaticana, Reg. lat. 160
Contemplative works in Latin
Paris, c. 1310 - 1320
Figs. 82-85

Vellum. 411 fols (actual). 127 x 89 x 35 mm.
1-IV, 1-390 [+ 27a-d, 112a, 226a, 374a] (very fine white flawless vellum). Written in a neat gothic liturgical hand, sometimes switching abruptly from brown to black ink, rubrics in red, certain lines underlined in red. Long lines, 22 lines per page. Text area: 84 x 55 mm, ruled lightly in lead. Collation: i-iii12; iii11; iv-vii12; vii11; viii-xii12; xx11; xxi-xxii12; xxiii12; xxiv-xxxi12; xxxiv11. Some catchwords. Additions s. xv(?).
Each book foliated: art. 1, in roman numbers from preface onwards, the appropriate folio number entered beside each contents entry; art. 2 in arabic numbers beginning after contents. Versos labelled with 'pars...i,' 'pars...ii' etc. (art. 1) or section titles, 'i. de vita eterna', etc. (art. 2). Lines for special attention (to be memorised?) marked with a vertical line in brown ink in margin.


CONTENTS
1. ff. IV-260. Liber de consideratione novissimorum. In 5 parts, generally divided into sections containing sermons, each sermon preceded by a preface and further divided into paragraphs. Incipit liber de consideratione novissimorum. Animarum salutem plio zelans affecto, consideransque summe fore necessarium...Incipit proemium continens §II. In omnibus operibus tuis memorare nouissimam tua...Incipit tractatus. sermo primus...Ad exclamandam igitur negligentiam que mater est omnium viciorum debemus nos utililiter occupare in exercicio virtuororum operum...Hec sunt quatuordecim partes beaatissimas quas beatus anselmus enumerat: licet non eodem ordine prosequatur. The parts in brief: (1) On living an exemplary life and avoiding pitfalls; rewards and punishments. (2) Death. (3) Antichrist and last things. (4) Hell and eternal punishment. (5) Heavenly reward.
2. ff. 261-388v. Contemplationes duodecim de renumeratione sanctorum. Preface followed by twelve separate contemplations including Vita eterna, Corona, Regnum, Hereditas, Nupilie, etc. Incipit: contemplationes xii. de renumeratione sanctorum secundum quod in scriptura sacra diversimode nominatur. Quia contemplatio celestium gaudiorum, et eterni retributio beatiorum delectabilis est...Similiter de regno illo et eius conditionibus dutiusque est tractatum. Ad gloriam huius regni per suam misericordiam nos percutat. cules regnum et imperium sine fine permanet in secula seculorum Amen.

DECORATIVE SCHEME. Based on a strict hierarchy of decorated initials and other elements, consistently applied throughout the two sections.
1. Major divisions (beginning of each part of art. 1 and start of art. 2): A 5- to 8-line historiated or decorated initial, blue and salmon-pink with white tracery, at times terminating in a lion's head threaded through surface of initial. This is surrounded by a narrow gold band, with ivory sprays in blue, red and gold projecting short distances into margins. Decorated initials composed of ivory foliage (blue, red and light mauve) on gold ground.
2. Beginning of text of each sermon/contemplation: 2-line decorated initial, blue and pink with gold interior and small extensions of blue and red ivory sprays.
3. Minor sections: 1-line gold or blue initial or mark pen-flourished in blue or red.
Line endings (gold and blue) fill space at ends of lines, and have important function in visually breaking up sentences into didactic points, eg. f. 346:

... * selicit _____________________________
in carnis mortificatio _________________________
in devota oratione ____________________________
et in eleemosinarum largitione ____________________________

Contents pages: Arrangement clarified with 2- and 1-line decorated initials and line endings similar to above.

ILLUSTRATION
f. IV. Introductory word in text (prohemium): Animarum salutem... 8-lines. Seated religious in grey habit dictates to young scribe.
f. 3. Part 1: Ad exclamandum... 5-lines. Religious in grey habit instructs a princess.¹
f. 120v. Part 3: Post considerationem... 7-lines. Seated, crossed-legged king orders beheading of kneeling man.
f. 181. Part 4: Novissimus quattuor... 7-lines. Demons feed souls into cauldron of hell, represented as mouth of feline-featured devil.
f. 224. Part 5: Electis impis... 7-lines. St. Peter leads three maidens to heaven, represented by golden gothic edifice.

PALETTE. Deep royal to extremely light blue, vermilion, salmon and light pinks, deep to light brown and a very pale beige, deep grey, white, gold.

BACKGROUND: Gold; Rau 75x: white fleur-de-lis on blue/gold; 75b: gold on salmon-pink; 73a: blue on gold.

OWNERSHIP. (1) s. xiv/xv. ff. IIIv and 388v. 'Ce livre est a suers Cecile et Alips Loutrel' (then in a later hand) 'et apres sucz a suer lehane loutrel' (f. IIIv only), later erased and not legible under uv light) ['...s trelley? est n...'] (2) s. xv. Follows the above. 'Iste liber est de regali monasterio sororum benedictissimi Ludovicii de Pissiaco post mortem predictorum sororum Cecile et cetera.' (3) s. xv/xvi. Follows the above. 'Ce livre est a suers Marguerite la Bosse, Jaquelin Patin, Perrecete Fourniere et Katherine Courtain religieuses en legiale monseigneur saint Loys de Polisy demourant a la survivant et lout achete de couvent.' (4) s. xv/xvi. f. IIIv (top). (Erased, barely legible under uv light) 'Iste liber de consideracione novissimorum et est [..........]' (5) s. xvi. Rear pastedown. 'Ce present livre est a suer Jehanne Daves et a suer Marguerite De saintet De liiz'. (6) Before 1689. Queen Christina of Sweden. (7) 1689-91. Pope Alexander VIII. (8) Stamp of Vatican library.

COMMENTS. This is the earliest of three manuscripts containing these unidentified texts. The other two date from the fifteenth century. Bibliothèque Mazarine, ms 969 belonged to the Archbishop of Berry in 1446 and includes a third contemplative work besides the two here, which follow the same order and text. Douai, Bibliothèque Municipale, ms 519 was owned by the convent of Dominican fathers at Douai and includes only the second work. It is possible that the one author wrote both works since each demonstrates a similar severe didacticism, simply expressed with careful, patient repetition of points throughout: 'tisto simplici rudique traditus, non ornatu verborum compositus' as the writer himself comments in his preface. The presence of the second work at two Dominican houses (Poissy and Douai) may support the Dominican genesis proposed by Wilmart. 

The manuscript is of the highest quality, both in choice of materials and care in design and execution, the didactic forcefulness of the text frequently intensified by a judicious use of decorative elements such as line endings as exemplified above. The illustrations are close to Parisian work that was influenced by Maitre Honoré, and are probably by the painter of Paris BN ms lat. 248 (the so-called Bible of Philippe le Bel), the gradual Paris, BN ms lat. 1337, and New York Public Library, Spenser ms 56 (Hours of Blanche de France), whom Lacaze has named the Author Page Master in the Vie de Saint Denis (Paris, BN ms fr. 2090-92), an artist well-patronised by Philippe le Bel and his immediate inheritors of the French throne between 1314 and 1322 (Fig. 86). Here is demonstrated equal facility with the pastel colours associated with Honoré — pinks and almost imperceptible light blue-grey and beige (Fig. 85) — and with rich browns and greys which are summarily modelled into deeper shadow or highlight (Fig. 82). Features and hair are drawn decisively in black ink with a touch of pink to the jaw while the somewhat pursed lips are frequently reddened. Drapery is outlined in black ink while a second, inner, white line often accentuates the boundary. A date between 1310 and 1320 is implied by the stylistic closeness to the works of the Author Page Master.

There is a logical correspondence between each part of the text and its introductory illustration. The entire work is referred to in the miniature before the preface showing its dictation to a scribe (fol. IV); the wide-ranging overview of Part 1 by its verbal delivery to a (female) recipient (fol. 3); tribulations of the Antichrist period in Part 3 by the murderous activity of a ruler (fol. 120v); discussion and description of hell in Part 4 by souls being thrown therein (fol. 180v); and the rewards for righteous living in the final part by the entry of females into heaven (fol. 224). The images thus reinforce the didactic morality of the sermons, personalising for a female reader the actions required of her and their rewards. In most cases the depictions are themes commonly found during this period: for example the instruction of a layperson or a behheading scene of the type which had long served in illustrated bibles to represent King David's ordering the beheading of the Amelekite. Here the imperious command and its vigorous outcome (Fig. 83) or the insistent attitude of the friar (Fig. 82) are commandingly portrayed. Great care has been taken with the rendering of the upside-down cat's face (similar in concept to the inverted ox head in Gratian's Decretals, Paris, BN ms lat. 3893 fol. 353, dated 1314, from whose mouth grows the tree supporting a table of affinity); in this case the animal head supports hell's cauldron to which a demon adds new souls while his mate uses a paddle to stir the heating mixture (Fig. 84). The pictorial embellishment well matches the particular sermons introduced, in which the author almost indulgently expands and colours the horrors of hell based on descriptions in Revelations (fol. 204v et seq.).

The manuscript cannot be located with certainty at Poissy until the earliest Loutrel nuns' ownership, some time before 1418. If it was made for a royal female, as the depiction of a princess under instruction from a friar indicates (Fig. 82), then her secular dress would imply a secular recipient. Once at Poissy, however, the volume appears to have been a valued possession over a long period: as the Loutrel nuns' private property in the fifteenth century, after their death owned in common by all the nuns, then bought by a small group for their private use later in that century, and again owned privately in the sixteenth century. It was probably while at Poissy that the strict hierarchical structure of the book's decoration — its extensive labelling of the various divisions of the text and an illustrative pattern easily related to the major sections — was considered inadequate for the manner of the book's use at that time and the contents-related foliation and other additions made. By the second half of the seventeenth century
the manuscript had left the monastery. It was catalogued between 1680 and 1689 in Queen Christina of Sweden’s library in Rome, and may have already been in her collection when her books followed her to Rome in 1657. The library was acquired soon after her death in 1689 by Pope Alexander VIII. The history of the manuscript while at Poissy is further considered in Chapters 4 and 6.

1 This is not a monk in adoration of the Virgin as has been described (Wilmart, Bibliothecae Vaticanae, 379).
2 Catalogue général, I (Mazarine), 1883, 468
3 Catalogue général, VI (Douai), 1878, 312.
4 Wilmart, Bibliothecae Vaticanae, 378. The manuscript Escorial, lat I113 begins similarly to Art. 2 (Incipit contemplationes duodecim de vita eterna. Quia contemplatio celestium gaudiorum, et eterna retributione bonorum...). This is a different text, however, apparently a collection of sermons by the Augustinian Gregory of Alexandria who was born at Alexandria in Lombardy, c.1396, and died in 1447 (see G. Antolin, Catálogo de los códices latinos de la Real biblioteca del Escorial, II, Madrid, 1911, 307; D. Gutiérrez in Dictionnaire d'histoire et de geographie ecclésiastique, 21, Paris, 1986, 1470).
5 The Bible was probably destined for Kings Louis X and Philippe V of France, eldest sons of Philippe IV le Bel (C. Lacaze, The "Vie de St. Denis" Manuscript (Paris, Bibliothèque Nationale, Ms. fr. 2090-2092), New York, 1979, 222-223), the completion of the Vie de Saint Denis, commissioned by Philippe le Bel, was associated after his death with Philippe V (ibid., 57-81), while the Blanche who owned the Hours may have been Philippe V’s daughter (K. B. Morand, Jean Pucelle and his Workshop, PhD Diss., University of London, 1958, 97-98) or just possibly Blanche de Bourgogne, first wife of Philippe le Bel’s third son, King Charles IV (Lacaze, "Vie de St. Denis" Manuscript, 224-225). I thank M. François Avril for confirming my observations on the artistic style.
7 Alpis (or Alex) Lourel died as prior of Poissy in November 1418. But before her election in 1415 she had held a number of different offices in the monastery, an indication that she was likely to have been fairly long-lived (List des prires du monastere de S. Louis de Poissy... extraire des anciens comptes, et autres Monuments duild monastere, s.l.m.d. [s. xvii], 6). She and her sister, presumably the elder of the two since she is mentioned first in the inscription in the manuscript, could have first owned the manuscript many years earlier.
8 A little is known about each of these nuns. Marguerite la Bosse died after 1500 (BN ms fr 5009, f. 5v; Jaqueline Patin was alive ("vivoit") in 1430 (ibid., f. 5), possibly professing at this date; Perrette Fouriére died in 1521 (L’année dominicaine, Amiens, V, 1691, 357); Catherine Courin received a concession from the Master General in 1481 (Santa Sabina, IV, 6, f. 13v).
9 Jeanne Daubes died in 1567 aged 80 while Marguerite Saint d’Elis was 50 years old when she died in 1573 (BN ms fr 5009, ff. 14v, 15v). The 33-year difference in age between the co-owners suggests a mistress-disciple relationship between the two. (See Chapter 6 for discussion of this practice in relation to book ownership at Poissy.)
10 The manuscript is no. 1355 in Monfaunon’s catalogue, described as ‘Anonymi Liber de consideratione’ (Manuscrits de la reine de Suède, 77). On the history of the Queen’s collection and its transportation after her abdication from Stockholm to Belgium and thence to Rome see J. Bignami Odier, "Le fonds de la reine à la Bibliothèque Vaticane", Studi e Testi, 219 (II), 1962, 159-171.
11 Queen Christina’s books went to Cardinal Decio Azzolini after her death on 19 April 1689. When he died on 8 June 1689 they were sold to Cardinal Pietro Ottoboni who shortly after, on 6 October 1689, became Pope Alexander VIII (ibid., 169-175). Since our manuscript was bound by the last recipient during his short papacy (1689-91) this must have followed soon after his purchase of the Queen’s collection.

70. Versailles, Archives Départmentales de Yvelines 73 H 11

Compendium of Poissy monastic affairs

Poissey, 1512

Paper. 132 fols. (unfoliated). 240 x 163 mm.
Written in a number of untrained cursive hands in brown ink. Long lines, 28-31 lines per page, unruled and irregularly spaced. Text area variable, approx. 200 x 128±8 mm. Chapter heading for each item offset to right of page. Many blank pages. Collation: i16; ii17 (f. 17 added); iii16; iv18; v-vii16; vii19 (f. 100 removed); viii14.

BINDING: Parchment over pasteboard with overlapping flap, one leather strap. On spine: ’Memorial des biens 1512’.
CONTENTS
Inventory of rights, properties and incomes of Poissy Monastery in French and Latin
2. ff. 12-32. Foundation Charter in Latin, and other charters of Philippe le Bel and their confirmation.
3. ff. 33-52v. Properties and rights acquired after foundation, including gifts by nuns.
4. ff. 53-80v. Other properties, fiefs, mills, rights of carriage, etc.
6. ff. 86-90. Other income and rights.

OWNERSHIP. s. xvi. f. 132. An inscription 'Vinct omnia virtus' has 'Seur Charlotte du puy' written above it and 'Marguerite Vaten' and 'odeau' beneath. Below this: 'Ce present livre a este donne par Sr Marguerite de vatum a Sr francoise odeau'.


COMMENTS. This summary of documents relating to the management of the monastery was compiled while Poissy was still undergoing reform, after the fifteenth priory, Jeanne d'Estouteville, had been removed from office by the Master General in 1507. It may have been intended as a reference source for the new priory or other senior office bearers. The inscriptions reveal that it was considered personal property by a number of nuns. The earliest, Charlotte du Puy de Vaten (d. 1575), apparently gave it to her aunt Marguerite du Puy de Vaten (prioress from 1562 until her death in 1583). She handed it on to one of two nuns named Françoise Odeau, probably the one recorded in 1624 as 'Guardienne des papiers de thresor'. Thereafter it seems to have remained in the monastic archives.

1 ACGOP, IV, 67; the period is discussed in Chapter 5.
2 Paris, BN ms fr 5009, 2, 15v.
3 Santa Sabina, XII, 30510, 15.

71. Waddesdon Manor ms 2

Paris, 1330s

Vellum. 382 fols. 125 x 85 x 45 mm.
1-382 (fine vellum) A-B (paper, no watermark). Written in brown and black ink in a large regular gothic liturgical script. Different hands responsible for calendar (ff. 1-10), main text (11- 355v), supplementary text (356). Long lines, 18 lines of text or 6 sets words and music per page; calendar in 5 columns, 17 lines per page. Ruling in pale brown ink. Square notation on 4 red staves, no catch-notes. Text area: 71 x 42 mm. Pricking visible. Collation: i10; ii-xvii 12; xviii4; xix-xxiv12; xxvi14; xxvii-xxx12; xxxi10; xxxii12; xxxiii-xxxiv2; xxxv4. Catchwords almost complete.


CONTENTS
1. ff. 1-10. Dominican Calendar, incomplete (folios removed containing 1-15 Jan, 16 Feb-15 Mar, 16 May-15 Jun). Includes Alexius (1307), neglects upgrading of feast of St. Michael to toatum duplex (confirmed 1320), and acceptance of Servatus (1332) and Martial (1336).
2. ff. 11-301. Ferial Psalter with noted antiphons, Canticles and Dominican Litany. Te deum (299v) [RH 20086]. Litany includes Thomas Aquinas.
5. ff. 325-356. Dominican Processional for use at Poissy. Palm Sunday, Easter Sunday (332v), Ascension (335), Purification BVM (338v), Dominic (342), Assumption BVM (345), Louis (349), Corpus Christi (352v).

ff. 206, 382v ruled only.

DECORATIVE SCHEME. A very richly illuminated book in which marginal illustration makes no contribution to the mostly strict visual organisation of the text based on the following hierarchical scheme.
1. Beginning of 8 psalter divisions, Office of Dead and breviary offices: 12- or 14-line miniature within a narrow gold frame above a 6- or 4-line decorated initial at start of text. Letters of pink or blue contained within square of opposite colour, both decorated with white tracery and edged with black. Letter infilled with ivy foliage (or acanthus) of blue, pink, and vermilion on burnished gold ground. Initial projected into bar border on three sides, spouting numerous ivy sprigs, and extended to surround text via vineleaf terminals. Office of Dead lacks decorated initial. Vertical bar border occurs on either side of the text on all other pages, extended to enclose the text via ivy leaf projections which frequently terminate in dragons, or hybrid figures in the first psalter gathering. The following decorated initials, each starting on a new line, merge with these.
2. Beginning of each processional office: 3-line decorated initial similar to above.
3. Beginning of other psalms and KL monogram of calendar: 2-line decorated initials.
4. Start of psalm verses and other minor divisions: 1-line decorated initials. Line endings in similar colours and design, occasionally with fish, fleurs-de-lys or dragons.

ILLUSTRATION
f. 11. OPENING OF PSALTER WITH PSALMS FOR SUNDAY MATINS: Beatus vir... (Ps. 1) David as youthful shepherd about to whirl sling-shot towards Goliath/ King David plays harp surrounded by other musical instruments; depicted side-by-side beneath gothic canopy.

f. 52v. MONDAY MATINS: Dominus illuminatio mea... (Ps. 26) Young, seated David anointed by elderly bearded Saul, within quatrelobe.

f. 77. TUESDAY MATINS: Dixi custodi ... (Ps. 38) King David kneels, pointing to mouth, God's head visible in cloud above, within quatrelobe.

f. 100v. WEDNESDAY MATINS: Dixit inspiens... (Ps. 52) Fool with loaf and club carved with fool's head, within quatrelobe.

f. 123v. THURSDAY MATINS: Salvum me fac... (Ps. 68) David, naked with wound in thigh, kneels in shallow water, beseeching God whose half-figure holds globe and blesses within semicircular mandorla above.

f. 152. FRIDAY MATINS: Exultate deo ... (Ps. 80) Seated David plays bells, beneath two arches of gothic arcade.

f. 178v. SATURDAY MATINS: Cantate domino... (Ps. 97) Three tonsured cantors sing before large choirbook on lectern, beneath arcaded canopy.

f. 207. SUNDAY VESPERS: Dixit dominus... (Ps. 109) Trinity: Similar figures of Christ and Father seated on throne, Holy Spirit as dove descends from heavenly cloud above.

f. 301v. OFFICE OF THE DEAD. Service for the dead: Priest wearing chasuble gestures before book on altar beside a bier surrounded by candles, while a group of religious sing from book on lectern.

f. 357v. OFFICE OF THOMAS AQUINAS. Deus qui ecclesiam... Thomas Aquinas teaching: Saint in Dominican habit is seated before lectern holding book, making point with hands before group of students while two doves from heaven carry scrolls, one inscribed 'd.f.o.i.s.t.'

PALETTE: Mid and rich deep blues, slate-blue, green, purplish-red, vermilion, burgundy, pink, yellow-orange, yellow, brown, greyish-brown, buff, grey, black, white, gold; brown and black pen line.

BACKGROUND: Foliage design, diapered and chequered patterns carrying quatrefoil, cross and swastika motifs, mainly in gold, blue, purplish-red, pink, white (cf. Rau 73a, 96, etc.)

OWNERSHIP. (1) 1330s. Made for Dominican nun for use at Poissy (see below). (2) c. 1400. f. 11v. Monogram 'YN' or 'UN' above unidentified arms within floral garland added in lower margin: Parti, de gueules à fasce d'or, d'or au lion de table. (3) s. xvii. Rebound for person with initials 'TT'. (4) In collection of Madame Pertuisot; from there to Baron Edmond de Rothschild.

BIBLIOGRAPHY. L. M. J. Delaisé, J. Marrow and J. de Wi, The James A. de Rothschild Collection at Waddesdon Manor. Illuminated Manuscripts, Fribourg, 1977, 37-58, figs 12-23 (ff. 207, 6v, 324v-325, 15v-16, 11v, 52v, 100v, 123v, 152v, 178v, 301v, 357v); reviewed by J. J. G. Alexander, "Run-of-the-mill Medieval", Times Literary Supplement, 28 July 1978, 871; J. Hamburger, "The Waddesdon Psalter and the Shop of Jean Pacelle", Zeitschrift für Kunstgeschichte, 44, 1981, 243-257, figs 1-20 (ff. 11v-12; 11, 12v, 13, 13v, 14, 14v, 15 (details of marginal hybrids); 15v-16; 16v-17 (detail); 17v-18; 18v, 19, 19v, 20, 20v, 21, 21v, 22, 22v (details), figs. 28-33 (ff. 52v, 100v, 123v, 178v, 207, 301v).
COMMENTS. This small, personal book contains the liturgies for use while moving about: the processional offices and the psalms and services required upon the decease of a nun. The inclusion of the processional office of St. Louis, as celebrated at Poissy, and the use of feminine formulae in the funeral offices show the manuscript to have been made for a nun there, as argued by Delaissé et al. The owner is unknown, but the extremely high quality miniatures, by two hands probably from the environment of Jean Pucelle, and in particular the inventive marginal hybrids which are argued by Jeffrey Hamburger to be the work of the master himself, place the book among those of the highest luxury which were made in Paris by this atelier for members, especially female, of the French royal family, including at this period a Dominican horae made for Queen Jeanne d'Evreux. It is likely that this manuscript was made for one of the royal princesses who were then nuns at Poissy.¹ The artistic style, which reflects developments by Jean Pucelle and his chief follower, Jean le Noir, is datable to the 1330s and, if Hamburger is correct, then before Pucelle's death in 1334. However, since the calendar predates changes made in 1328 it would appear that the preparation of the manuscript was not subject to close Dominican supervision. The lack of catch-notes, required by the Order in transcription of chant, supports this hypothesis.² Two offices properly a part of the breviary, for the feasts of Thomas Aquinas and John the Baptist, were included in the manuscript. The lessons of the latter differ from those inscribed in the Dominican archetypal codex London, BL lat 23955 (dating from the 1250s), the Belleville Breviary (1320s) and the Poissy breviary Arsenal 603 (1330s-1340s), but match the text of a contemporary Poissy breviary now privately owned in London. It is not clear why there should have been any change in this office, but it seems not to have been permanent since it is absent from a later breviary update made at Poissy (Rawl. Liturg. c 2). Notwithstanding this, the presence of these two offices in the Waddesdon manuscript — for the new feast of Thomas Aquinas (confirmed 1326, though an acceptable office may not have been available until later)³ and the changed celebration for John the Baptist — suggests that the owner already had a breviary which lacked these liturgical innovations. She seems therefore to have commissioned this psalter-processional with her own very particular liturgical requirements spelt out. The manuscript is discussed, together with others which were made for the house at the same period, in Chapter 3.

How long the manuscript remained at Poissy is not known. The arms and initials on fol. 11 have not been identified, and it is not obvious whether they belonged to a nun or a later owner outside the monastery.

¹ The closely related group of nun-princesses, Marie de Clermont, Isabeau de Valois, Isabeau d'Alençon and Isabeau d'Artois, all descendants of St. Louis, and the latter's cousin Marie de Bretagne, come to mind. All were at Poissy at the period of production of the book.
² See Chapter 2 Part 2 for transcription requirements for Dominican chant books.
³ Bonniwell, Dominican Liturgy, 219.

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Appendix 10

Unidentified manuscripts (and possible manuscripts)

72

Vincent of Beauvais: Speculum Historiale

France?, before 1314

Codicil of Philippe le Bel (28 Nov 1314): 'Item, librum vocatum Speculum historiale, quem nobis dedit frater Guillelmus de Parisiis, quondam confessor noster, legamus ad usum fratrum apud Pissiacum. commorancium; quem quidem librum habet penes se frater Reginaldus, nunc confessor noster.'

(L. Douet d’Arca, "Note sur le mort de Philippe le Bel", Revue des sociétés savantes des départements, ser. 6, 4, 1876, 279; Delisle, Cabinet, I, 1868, 11)

73

Psalter. Noted.

Before 1373

Librairie du Louvre, inventories of 1373 and 1380: 'Un psautier très bien escript, noté en plusieurs lieux, historié et très richement enluminé, a deux fermais d'or esmaillés aux armes d'Anjou et de Meleun.'

Inventory of 1402, by Robinet d'Estampes for Jean de Berry: 'Item un psautier très bien escript, noté en plusieurs lieux, ystorie et très richement enluminé, a deux fremonuers d'or esmaillz aux armes d'Anjou et de Meleum; couvert d'un sathin tanné, double d'un sathin vermeul.' 'Daus sorori Katerine de Harcourt, religiose de Foucy, ut constat per computum dicti Robinet.'

(Delisle, Cabinet, III, 173, no. 22; idem, "Les livres d'heures du duc de Berry", Gazette de Beaux-Arts, 29, 1884, 99).

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Missal in French

France, before 1373

Librairie du Louvre, inventories of 1373 and 1380: 'Un messal en francois.'

Inventory of 1411: 'Le roi l'a donna à la roine pour sa suer la prieuse de Poissy.' [Marie de Bourbon, prioress 1380-1401]

(Delisle, Cabinet, III, 125, no.186)

75

Illustrated liturgical manuscript, noted, for use of friar-cantor at Poissy

Poissy?, 1768

Poissy Accounts, 1768: 'Pâté la somme de cent soixante livres seize sols au reverend Pere Pidoux, chantre, pour toutes les depenses et debourser pour une livre de pleinchant qu'il a noté, pour servir au Pere chantre en dehors, sçavoir 881 12s pour 104 feuilles de parchemin, 61 10s pour une livre de vermillon, 31 12s pour la gomme et du noir, 361 pour des caracteres et vignettes, 61 10s pour des pinceaux et craïons, 221 pour la relieure et 12s pour le doret(?).'

(Yvelines, 73 H 24)
Psalter (probably ms)
Before 1491

Dominican Registers (22 Aug 1491): 'Agnes Pidone... habet preceptum sub pena excommunicationis late sententia quod infra 8 dies a notitia presentium debeat restituisse unum psalterium quod tenet de conventu Engolismen' eidem conventui vel eius procuratorem.' (10 Sep 1491): 'Agnes Pizdow potest... reiinere psalterium quod a fratre Petroflandi propositio? chorom precentorum erint(?)'.
(Santa Sabina, IV 10, ff. 38v, 41).

Unidentified books (mss?)
Before 1545

Poissy records (26 Sep 1545): 'Venerable religieux maître Charles Lopis du couvent de Chartres...de son bien fut donné... quantité de beaux livres pour la Librarie des freres...'
(Paris, BN fr 5009, f.12).

Missal (ms?)
Before 1571

Poissy records (20 Dec 1571): 'Marie de Pardieu...a son Trentay fut donne un beau messel a loffice de soupriere.'
(Paris, BN fr 5009, f.15).

Illustrated bible (mss?)
Life of Christ (2 mss?)
Before 1584

Poissy Records (20 Jun1584): 'Françoise le Riche...a son trentay fut presente...une bible imaginée pour la salle avec deux autres beaux Livres de vitta christi.'
(Paris, BN fr 5009, f. 19v).
Appendix 11

Manuscripts rejected as having Poissy provenance
(Some have only tentatively been placed at Poissy.)

Angers, Bibliothèque Municipale, ms 98
Dominican Prosar (s. xv)
Sequences differ markedly from those in use at Poissy (see Chapter 1 Part 2).

London, British Library, Add mss 28,162 and 39,843
Somme le roy, La sainte abbaye and other contemplative texts (c. 1300)
The Comte le Bastard reported that he could find no evidence that this compilation had been owned at
Poissy, despite its previous owner's claim (see Chapter 1 Part 2).

London, British Library, Add ms 23,935
Dominican liturgical codex
There is no evidence to support Dreves's placing of this Dominican prototypal volume at Poissy (see
Chapter 1 Part 2).

London, Christies' 13.12.1984, lot 128
Dominican Processional (c. 1520)
Despite the representation of a nun kneeling before St. Dominic and before St. Louis, which also occurs in
a number of Poissy processions, the recent listing of this volume as one made for use at Poissy appears
to be unsustainable.\(^1\) The illustrations as listed in the Sales Catalogue indicate that the manuscript
includes, after the feast of St. Louis (fol. 60), a processional office for St. Matthew (fol. 67).\(^2\) This was
not a celebration at Poissy. Rather, this manuscript was most likely made for a nun at Rouen, the
Dominican house dedicated to St. Matthew, and this is supported by the book's illumination by the circle
of the Master of the Ango Hours, which was centred in that city.\(^3\) The monastery at Rouen was founded by
St. Louis, and celebrated his feast with a procession. The nun-owner of this manuscript is, therefore,
specifically depicted with the founder of her institution (St. Louis) and the founder of her Order (St.
Dominic), but not with the saint to whom her church was dedicated. Location and study of the volume is
required to confirm this assessment.

\(^1\) Sotheby's Sales Catalogue, 20 June 1995, 168.
\(^3\) See J. Plummer, The Last Flowering, New York, 1982, 94.

Paris, Bibliothèque de l'Arsenal, ms 608
Missal for Use of Notre-Dame, Paris
Despite claims by Henry Martin, there is no evidence that this missal for Paris use was ever at Poissy (see
Chapter 1 Part 2 for argument).
Philadelphtia Free Library, ms Lewis 6

Dominican Antiphonary

I have found no indication that this finely illuminated but unillustrated late-thirteenth-century French manuscript was ever at Poissy, and two illustrated antiphonaries of similar size and dating from c. 1300 and c. 1340 have been identified as belonging to the nuns. No office of St. Louis or other expected entries are among additions to the manuscript. (See also Chapter 2 n. 120.)

Shamley Green, private collection (Sotheby's 5.12.1989 lot 30)

Leaf with miniature

The depiction of a Franciscan nun points to ownership of by a nun of this Order; the text for Holy Week on the verso has not been identified (see Chapter 1 Part 2).

Trento, Museo provinciale d'Arte, Laurence Feininger library, ms FC 103

Dominican Prosa (s. xv)

The suggestion that this manuscript might be from Poissy is not substantiated by its appearance or contents; the pen-flourished manuscript appears to have been transcribed in perhaps southern Germany, and does not include a sequence for St. Louis.

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1 Put forward in review of exhibition catalogue, La Biblioteca musicale Laurence K. J. Feininger, ed. D. Curti and F. Leonardelli, Trento, 1985 (M. Huglo, Scriptorium, 41, 1987, 111-112). I thank S. Cesario Ruini for his kind gift of photographs of the manuscript.

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Washington, Dominican College Library, ms 1

Dominican Processional

This volume includes processional offices not celebrated at Poissy and omits those peculiar to the house. The style of illumination is Flemish, while inscriptions point to ownership by friars at Bruges (see Chapter 1 Part 2).