EUROPEAN MANUSCRIPTS
IX-XV CENTURIES
at the
Chapin Library
EUROPEAN MANUSCRIPTS
IX-XV CENTURIES
in the
Chapin Library
and the
Williams College Museum of Art

Compiled by Deborah-Irene Coy

AN EXHIBITION
14 March - 22 April 1977
STETSON HALL
Foreword

This is the second successive annual example of a handlist prepared by a student in the Williams College Graduate Program in Art History, based upon materials in the Chapin Library. It is very satisfying for us at the Chapin Library to assist qualified students in special projects of this nature, for by contributing to such endeavors as this we believe we are doing what Alfred Clark Chapin, the founder of the Chapin Library, envisaged: providing original rare materials to scholars--both undergraduate and graduate, as well as faculty members--so that through their research others may benefit, and perhaps follow in the tradition of such activities.

Last year, an exhibition planned by Miss Melanie Gifford dealt with "Bookbindings in the Chapin Library" and included forty-three items. A handlist was published to accompany the exhibition, and contained brief descriptions and a "List of References for Further Reading." This unpretentious publication was available to everyone who visited the exhibition, was distributed to other institutions, collectors, and binding enthusiasts, and was also made available through the Williams College Graduate Program in Art History and the Clark Art Institute.

Fortunately, this year we are able to publish Miss Deborah-Irene Goy's handlist describing the exhibition "European Manuscripts: IX - XV Centuries in the Chapin Library and the Williams College Museum of Art" in a somewhat larger format than the previous list, with greater detail and fourteen photographs of leaves from some of the choice items exhibited.

It is important to understand that, in a brief handlist of this kind, certain limitations have been imposed on the compiler. The Chapin Library's collection of European manuscripts produced during the ninth to fifteenth centuries is a small one, and supplemented by the five codices from the Williams College Museum of Art, numbers but thirty-two items in all. As a result, the scope of this exhibition is necessarily limited, and many important styles of script and
illumination are not represented. It should also be pointed out here that our otherwise choice manuscript holdings from the period being studied are quite selective and limited to European examples only. The items which our founder, Mr. Chapin, selected as appropriate for a small liberal arts college did not include Oriental or other non-European volumes, and his opinions in these respects have been honored during the forty-one years that have elapsed since his death in 1936.

The Chapin Library has never had a Curator of Manuscripts, nor has it ever had a member of its staff specifically assigned to catalogue the special collections of incunabula, English literature, Americana, ornithology, graphic arts, etc., represented in this library by over 20,000 volumes. This, too, has served to complicate the compiler's research.

This somewhat lengthy preamble is presented so that unsuspecting and uninformed readers will not be under any misapprehensions about the information offered in this handlist. The collection of thirty-two manuscript codices, a rich and select corpus of materials, has been arranged and described by Miss Coy as her independent project for the winter months, within the curriculum of the Williams College Graduate Program in the History of Art. She has made every attempt, within the time limits set, to examine and comment on each codex.

Miss Coy's background reading, special research on technical matters and sources, and conferences with the Librarian have all been accomplished within a few weeks. Fortunately, her training and experience as an undergraduate at Wellesley College with a major in Art History, and her initial year in graduate school at Williams College, combined with her natural abilities and her familiarity with foreign languages and the Roman Catholic ritual and vocabulary, helped contribute to the successful completion of this project.

Among the numerous items which it seems appropriate to mention with regard to the sources used by Miss Coy, I would like to name these. Aside from the brief entries in
Seymour deRicci's Census (1937-40) and the Supplement to the Census (1966), the files of the Chapin Library include typed sheet-catalogue descriptions, prepared for the most part during the years when Miss Lucy Eugenia Osborne was Custodian (1923-1947); briefer descriptions in the Short-Title List (1939) compiled by Miss Osborne; and certain incomplete and unverifiable descriptions known as "dealers' sheets."

Although deRicci examined a majority of the codices now in the Chapin Library, he did not provide extensive notes, and some of his attributions and other statements have since been questioned by other authorities. It is obvious that Miss Coy and I have chosen not to contradict in this handlist the opinions of these scholars and other persons who have provided conflicting statements about styles of scripts, dates, locations, etc., and wherever it seemed appropriate, Miss Coy has cited those who expressed their opinions and has credited them with information supplied.

With regard to the dates of acquisition cited, such information as we have been able to discover is provided when it appears in the sheet-catalogue descriptions, but in some cases the dates are not available. The provenance records may be incomplete, but within the time allotted to Miss Coy it was not possible to search dealers' catalogues, auction records, and numerous reference volumes describing manuscripts, in an effort to provide important details which might be useful to specialists and collectors. Some of the opinions presented in Miss Coy's notes have been drawn from correspondence files in the Chapin Library and from the curatorial files of the Williams College Museum of Art, though none of these is exhaustive.

As for the terminology used in the descriptions, Miss Coy and the Librarian are well aware that usage varies from institution to institution, and we have attempted to be consistent in our use of certain terms. Some manuscript specialists may not agree with various points in the technical descriptions, but we hope that these terms will not be confusing to readers of this handlist. Parenthetically, the Librarian accepts the responsibility for any errors and misleading statements that remain in this publication. He has never
posed as an authority on medieval and renaissance manuscripts, and during his years in the library profession, especially during the past two decades at the Chapin Library, he has tried to learn and instruct in many fields, but makes no claims as an expert in these subjects.

It will be obvious to graduate students and instructors alike, and to others who deserve the title of "scholar," any research, especially when it is attempted for the first time, must rely upon previous study and research by others. Miss Coy, who is beginning her career as an art historian, and the Chapin Library, with its small but distinguished collection of manuscript materials, offer this handlist built upon established foundations of scholarship, with the hope that others who examine and write about these manuscripts in the future will be able to gain from our efforts. In the fields of art history and librarianship, there are similar standards and conditions which prevail. In each area, the learning process and the desire to communicate facts gained from research contribute to our fund of knowledge in these subjects, and the completion of one project may inspire others to embark on even more important research in years to come.

In conclusion, it should be noted that, without the enthusiastic support and advice of Professor Franklin W. Robinson, Director of the Williams College Graduate Program in the History of Art, this project could not have been accomplished. Miss Coy and the Chapin Librarian extend their sincere thanks to Professor Robinson and to the Graduate Program for aiding in the support of this endeavor, and for helping to subsidize the publication of this list.

H. Richard Archer
Chapin Librarian and
Lecturer in the Graphic Arts
14 February 1977

1 Though usage varies with regard to the spelling of Seymour deRicci's name, we have chosen the form "deRicci" rather than "DeRicci." We give as our authority the great bibliographer himself, whose correspondence clearly shows his signature to be "deRicci."
Introduction

The purpose of this exhibition is to display thirty-two European manuscript codices belonging to the Chapin Library and the Williams College Museum of Art. Although the full chronological and geographic development of manuscript decoration cannot be traced through a collection of this size, the manuscripts described include examples of the most important phases of manuscript production and ornamentation. It is particularly the decoration of these codices which forms the focus of this exhibition.

For more than six centuries, after the fall of Rome and the Gothic invasion, the literary heritage of Europe depended upon the scribes of a few dozen scattered monasteries. The Monastery of Monte Cassino, founded by St. Benedict in 529, was perhaps the foundation upon which the development of other monastic scriptoria was based. According to the Rule of St. Benedict, certain hours of each day were devoted to work in the scriptorium, and this work was considered so important that monks thus assigned were relieved of some religious observances so that they could attend to their task.

In addition to the scribes who copied the manuscripts, there were artists—usually monks in the days of the early scriptoria—whose profession was specifically the ornamentation of manuscripts by painting and drawing. Their Latin title was "illuminares," which is derived from the verb illuminare—"to throw light upon, to brighten or lighten up." The use of brilliant, rich colors and often the addition of gold and sometimes even silver, served to brighten or "illuminate" the script of a written page. The main purpose of such "illumination" was to beautify the book rather than to clarify its contents.

A clarification of the term "miniature" is also necessary here. The Latin verb miniare—"to color with minium, or red paint"—was originally applied to a picture in an illuminated manuscript and later to the highly specialized art of painting manuscripts. In this catalogue, the term is used in specific reference to a picture in a manuscript. These
colored illustrations and designs were based upon the art of the painter, while the ornamentation of the initials and the lettering were based upon the art of the calligrapher. Calligraphic initials were in some cases executed by the scribe himself rather than passed on to a trained illuminator.5

The last three centuries of the Middle Ages comprise the Golden Age of book illumination, for it was then that the art grew and developed, reaching its peak in the 14th and 15th centuries. Influences spread from England to the continent and back again, enriching this development. At this later time, patronage shifted from the very wealthy and the clergy to a lesser class: minor nobles and merchants were now able to afford the sumptuous volumes which previously had been reserved for kings and for the Church. Private devotional books such as the Breviary, the Psalter, and the Book of Hours were produced and decorated in great numbers, and even became a kind of status symbol, a sign of rank and wealth. A page in the "Hours of Mary of Burgundy" exhibits a charming collection of what was considered essential for a lady: a rosary, a bottle of scent, a jewel-box, and a Book of Hours.6 It was only in the 15th century, with the invention of printing, that book decoration began to decline.

The manuscript codices in this exhibition range in date from the 9th to the 15th century. They present a wide range of script and decorative styles and serve diverse purposes. Because the codices in the two collections do not form a complete chronological progression, and because they cannot be grouped coherently by geographic location, they have been arranged in a manner dictated by their particular nature and based primarily upon the script style exhibited by each codex. They are classified in five groups: Carolingian; Greek; Gothic, which has been subdivided into two groups, namely, theological commentaries and devotional manuscripts; and Humanistic. Much of the technical information presented in the following pages has been published by Seymour deRicci in his Census of Medieval and Renaissance Manuscripts in the United States and Canada, and has been rechecked and corrected where necessary. The sheet-catalogue in the Chapin Library, compiled by Lucy Eugenia Osborne, has also aided in the compilation of this handlist.
My thanks to Franklin W. Robinson, Director of the Graduate Program, for his advice and assistance in the course of this project. My special thanks to H. Richard Archer, Chapin Librarian, for all the valuable advice and encouragement he has given me throughout the semester, and to Wayne Hammond for his work in typing the finished list.

Deborah-Irene Coy


2 Ibid.


4 Ibid.

5 Putnam, I, 69.

Production Details

This handlist was typed on an IBM Executive typewriter
by Wayne G. Hammond, Assistant to the Librarian.

The illustrations were made from photographs of the
original manuscripts taken by Mr. Howard Levitz of the
Williams College Photographic Facility. All photographs
have been reduced, unless otherwise specified.

The display types used on the cover and title page were
hand set at The Hippogryph Press, using Trump Codex and
Hammer Uncial foundry types.

This handlist has been printed by multilith at the
Excelsior Printing Company, North Adams, Mass., in
an edition of 600 copies. Copies may be obtained by
writing to the Librarian, Chapin Library, Williams College,
Williamstown, Mass. 01267.

A small supply remains of the earlier handlist by
E. Melanie Gifford, "Bookbindings in the Chapin Library." Copes may be had by writing to the above address.

Cover: The illustration of St. Mark on the cover is
reproduced from Horae B. V. M., Use of Sens (Troyes),
Item 21.
Carolingian Manuscripts

1.

LECTIONES EVANGELIORUM DE CIRCULO ANNI

Tours Early 9th Century deRicci 7


Number of leaves: 119

Script space: Double columns, usually 9 1/4 x 2 1/2 in. (23.3 x 6.4 cm.) to a column. A few pages have 8 13/16 x 2 1/2 in. (21.8 x 6.4 cm.) to a column.

Leaf space: 11 15/16 x 8 1/16 in. (30.1 x 20.3 cm.)

Decoration: Eight ornamental initials.

Condition: Pages have been numbered in a modern hand. Pages 137-38 and 139-40 have been transposed. At least twenty-six leaves appear to be missing, according to the collation in the Chapin files.

Binding: Full dark blue morocco extra (ca. 1850 by Lewis?), paper cover linings, two paper fly-leaves. Blue silk portfolio, dark blue morocco solander case. Small round paper label with numeral "4" on spine.


Written in Latin on vellum. This is one of the very few manuscripts in America that was executed prior to the 10th century. It is by far the rarest and most valuable manuscript in the Chapin Library collection.

The Chapin codex, although probably written in the early 9th century, displays an archaic quality reflecting the pre-Alcuinian style. This style, although chronologically contemporary to the reign of Charlemagne or written shortly after his death, exhibits characteristics prevalent prior to the coming of Alcuin to St. Martin's at Tours. These characteristics are evident in the influence of the earlier schools of Corbie and Luxeuil in the open uncial "a", the use of elaborate ligatures, the retention of some of the cursive forms in the script, and the forking of the mixed majuscules of the Explicit. (See E. K. Rand, A Survey of the Manuscripts of Tours [Cambridge, Mass.: The Medieval Academy of America, 1929], pp. 35-38.)

This codex also demonstrates well the different styles of writing for different purposes within the text, or the specific hierarchy of scripts which characterizes many Carolingian codices. Rustic capitals, mixed majuscules, uncial, and semi-uncials are each used in a specific portion of the text. This manuscript also displays the ordered and disciplined calligraphy of the fully developed style of Tours.

The initial decoration is very simple, being executed in the same brown ink as the text. Insular elements are evident in the interlacings of the interior decoration of the initial, although here it is somewhat restrained. Plate 1.

BEDA. DE ARTE METRICA

Monastery of St. Gall, Switzerland 10th Century deRicci 20

Style of script: Caroline minuscules in brown ink. Rubrication in yellow. Beginnings of chapters and Explicit in rustic-uncials mixed, mainly rustic with occasional uncial "a" or "e" on yellow ground.

Number of leaves: 6

Script space: 8 1/4 x 5 1/2 in. (20.9 x 13.9 cm.)

Leaf space: 9 15/16 x 6 3/4 in. (25.4 x 17.4 cm.)

Decoration: Ten initials, some in red and dark brown, some in red and blue. One large initial in Celtic interlace strapwork, red and blue on yellow background.

Condition: Imperfect at the beginning, starting with Chapter II. Parts missing of Chapter VIII. Several brown stains.

Binding: Heavy pasteboards covered with pale yellow heavy paper. Paper fly-leaves.

Provenance: Phillipps MS. 2166. Phillipps crest stamped in black ink on recto of first fly-leaf. Below this crest is stamped "Sir T. P. Middle Hill." Below in ink is "2166." In upper right corner of the recto of the same leaf in pencil, but in a different hand, is "586. Payne." Bought by Alfred C. Chapin for the Chapin Library from Martini (Lugano, March 1, 1929). Martini Cat. XIX:7.

Written in Latin on very stiff parchment. The illumination in this manuscript is predominantly limited to the majuscules at the beginning of each chapter, which vary in height from two to four lines. One larger initial "A", which
occupies five lines at the beginning of the chapter fragment "Quod et authoritas ..." (fol. V, verso), is executed in Celtic strapwork with stylized leaf motifs.

According to Martini, the forms of the abbreviations, especially "in" represented as a long "I" with a transversal cut in the middle point, have a possible origin at the Monastery of St. Gall, Switzerland, one of the most famous scriptoria of the Middle Ages.

Greek Manuscripts

3.

S. JOHANNES CRYSTOMUS. HOMELIAE SUPER GENESIM

Mt. Athos 1st half of 11th Century deRicci 3

Style of script: Greek square minuscules in brown ink. Headings in semi-uncials.

Number of leaves: 69

Script space: Double columns, each 8 5/8 x 2 3/4 in. (22.0 x 7.1 cm.)

Leaf space: 12 15/16 x 10 1/16 in. (32.5 x 25.6 cm.)

Decoration: Two ornamental headpieces in pen and ink.

Condition: Stained and worn.


Provenance: Acquired from Martini (Lugano, 1929), Cat. 19, No. 10.

Written in Greek on vellum. According to a description in the Chapin Library files, the script is very similar to
that of MS. 519 (Ancien fond Grec) of the Bibliothèque Nationale, Paris, which contains the work of St. Gregory Nazianzen as copied by Eutimius, monk and priest of the Monastery of St. Lazarus, and finished May 1007.

The ornamental headpieces are executed simply in interlace patterns. They appear to serve a more functional than decorative purpose, and are very similar to those of deRicci 2, although this scribe exhibits more dexterity in the handling of his pen.

4.

LECTIONARY OF THE GOSPELS

Mt. Athos 11th-12th Century deRicci 2


Number of leaves: 24

Script space: 6 1/4 x 4 1/2 in. (16.2 x 11.3 cm.)

Leaf space: 8 11/16 x 7 3/16 in. (22.9 x 18.2 cm.)

Decoration: Two ornamental headpieces in pen and red ink.

Condition: The twenty-four leaves of this fragment are nine pieces broken by lacunae, and the last two leaves are in reversed order in this present binding.

Binding: Modern wooden boards and light tan calf. Parchment cover linings.

Provenance: Dr. Kenneth W. Clark of the Department of New Testament, Duke University, discovered in January 1933 that this codex is a part of a manuscript of which George A. Plimpton of New York once owned another fragment of sixty-one leaves. The remainder of the manuscript is at Columbia University. Acquired
Written in Greek on parchment. This codex contains only two ornamental headpieces which are very simply executed as in deRicci 3, and serve a predominantly functional purpose. This manuscript is particularly interesting in that it offers a rare example of very early musical notation (fol. VII, recto).


NEW TESTAMENT. CODEX THEODORI

Mt. Athos, Hagia Petra Monastery 1295 deRicci 1

Style of script: Detached Greek minuscules in red and brown ink. Headings in red. Titles in majuscules.

Number of leaves: 361

Script space: 6 1/4 x 3 5/8 in. (15.9 x 9.2 cm.)

Leaf space: 8 5/8 x 5 3/4 in. (21.7 x 14.6 cm.)

Decoration: Five ornamental headpieces in gold and colors at the beginning of Matthew, Mark, Luke, John, and Acts. Initials in colors in the shape of animals and grotesques. The Eusebian Canons are arranged under an arched framework in blue, and are divided by columns in blue.

Condition: The headpiece for Luke is badly stained and damaged.

Binding: Modern crimson velvet, stamped and lettered in

Written in Greek on vellum. The strong Byzantine influence exhibited by the ornamentation in this codex is characteristic of manuscripts written and illuminated on Mt. Athos. The four-lobed or quatrefoil ornament which contains the titles of the text in majuscules is frequently evident in manuscript codices from the same date (e.g., Codex II, fol. II, recto, Protaton, Mt. Athos, 12th Century). Both elegance and solidity are here incorporated into an abstract design. These headpieces are beautifully intricate in both their interlacing of linear form and their subtle color harmonies. They are further embellished with birds and flowers which adorn the corners. The large initials at the beginning of each section are either composites of animal forms or are created out of vegetal designs. An overwhelming sense of symmetry and order pervades the ornamentation in this manuscript, yet the intricacy and delicacy of the coiling lines and rosette forms enhance the purely abstract and decorative function which they serve.

A translation of the colophon to the text reads: "And the writer [was] the humble Theodore Aghiopetrites in the year 6803." The Monastery of Pantocratoros, Mt. Athos, has in its library a manuscript of the Four Gospels written by the same Theodore Aghiopetrites, dated 1301. Plate II.

References:


Sussex sale catalogue. [London], 1844, II:431.
Vernon sale catalogue. [London], 1918, no. 371.

Theological Manuscripts

6.

**LIBER GENESIS CUM COMMENTARIUS BEDAE**

English Execution 1st half of 12th Century deRicci 4

Style of script: English pointed characters, large for text, smaller for commentary, and very fine for interlinear gloss, in red and brown ink. Initials in text in red.

Number of leaves: 173

Script space: 7 1/4 x 5 3/4 in. (18.3 x 14.7 cm.)
Leaf space: 11 3/8 x 7 3/4 in. (28.7 x 19.8 cm.)

Decoration: Large initial at beginning of commentary in red and blue ink. Numerous initials in brown ink with pen and ink flourishes. Paragraph marks in red and brown ink.

Condition: Some interlinear notation in a modern hand. Folios numbered in a modern hand.


Written in Latin on vellum. Although not lavishly decorated, this manuscript is interesting because of the placement of the scripts. The consolidation of various texts into one page, with the different sizes of scripts and variation in achieved tonal values, creates a very pleasing effect. The punctuation of the biblical text by initials in red and the use of marginal flourishes to set off the various commentaries add a diversity and liveliness to a text which might otherwise be tedious and difficult to read.

A large initial "N" (fol. I, recto), marking the beginning of the commentary and elaborately executed in red and blue ink, serves as the main illumination in the codex. Various initials throughout the text are executed in brown ink and are embellished with calligraphic flourishes, which help to relieve the strict order of the written page.

LIBER (VISIONIS) ESAIAE PROPHETAE, CUM PROLOGO ET EXPOSITIONE S. HIERONYMI
North of France  Beginning of the 13th Century  deRicci 5

Style of script: Gothic characters in black ink.

Number of leaves: 177

Script space: 8 1/4 x 6 in. (21.6 x 15.0 cm.)

Leaf space: 11 1/16 x 8 1/2 in. (28.1 x 21.5 cm.)

Decoration: Large initial "N" at beginning of prologue, painted in red, green, and white on a blue ground bordered in red. Large initial "V" at beginning of text in blue, rose, green, and gold. Next to this initial are the letters "ISIO" painted vertically in gold on backgrounds of blue and rose.


Binding: 18th Century calf, badly worn. Paper fly-leaves and cover linings.


Written in Latin on vellum. This codex contains the text to the book of Isaiah in large characters and the commentary of St. Jerome in marginal and interlinear glosses. At the end of the manuscript (fol. CLXXI, verso - fol. CLXXVII, verso) is an interesting treatise on the Seven Vices.

The two large initials are executed in the French Romanesque style. Typical of this style are the irregular interlace patterns which subdivide and variate the surface of the initials so that, as in the case of the initial "V" (fol. III, recto), the form of the initial itself is almost completely lost. The effect of this surface variation is one of spontaneity and violent motion. A sense of aggressiveness and emphasis upon contrasts emerges from the palette of
the illuminator. The use of strong, saturated colors such as raw red and acid green is strangely dissonant with the softer blue and elegant gold which serve as backgrounds for these initials. Plate III.

8.

HUGO DE S. VICTORE. ALLEGORIAE NOVI TESTAMENTI
Possibly German Execution 13th Century deRicci 17

Style of script: Gothic characters. Text in brown ink.
Headings and Explicit in red.

Number of leaves: 10

Script space: Double columns, each 8 1/16 x 3 in. (20.5 x 7.6 cm.)

Leaf space: 10 3/4 x 7 9/16 in. (27.3 x 19.5 cm.)

Decoration: Seventy ornamental initials in red and blue.

Condition: Some leaves crudely mended. Vellum is badly discolored. A few marginal notes in a later German hand. First initial at the beginning of the text is missing.

Binding: Modern marbled pasteboards. Paper fly-leaves matching cover lining. One fly-leaf watermarked "Nachf.", the other "G. Fichtine."


Written in Latin on vellum. This manuscript contains chapters 1-30 and 32-71 of the entire work, but in rebinding
the leaves the binder has reversed the order. At the end of
the codex are six lines from the "Gesta Treverorum" in the
same hand.

There has been some dispute as to the authorship of the
Allegoriae Novi Testamenti. It has been suggested that
Richard of St. Victor (d. 1173), a pupil of Hugh of St. Victor,
was actually the author, and that the Allegoriae forms Books
XI-XIV of Part II of Richard's Liber Exceptionium.


9.

ACTUS APOSTOLORUM

Possibly written in France (deRicci) 14th Century
deRicci 6

Style of script: Gothic characters (large for text, smaller
for commentary and interlinear gloss) in brown ink.
Red paragraph marks at the beginning of sections, and
numbering for these sections in red in the margins.

Number of leaves: 105

Script space: 6 3/4 x 5 13/16 in. (17.2 x 14.8 cm.)

Leaf space: 10 1/4 x 7 in. (26.0 x 17.8 cm.)

Decoration: Elaborate initial "P" (6.0 cm.) in red and blue
for the first word of the text, and the remaining letters
of the word ("RIMUS"), also in red and blue, half the
height of the initial. Nine smaller initials in red.

Condition: The pages have been closely trimmed. Marginal
notes are in a later hand.

Binding: Modern brown morocco extra over thick boards.
Paper fly-leaves and cover linings.

Written in Latin on vellum. The large initial "P" (fol. I, recto) and the letters "RIMUS" are executed in a calligraphic style, possibly by the scribe himself. It is interesting to note that the illuminator preserved the vellum in his ornamentation of the initial, thus integrating it more firmly to the textual portion of the page itself.

10.

JACOBUS DA VORAGINE. LEGENDA AUREA

Italian Execution Mid-14th Century deRicci 19

Style of script: Gothic characters in red and brown ink in double columns. Headings in red. Rubrication of initials in text. Paragraph marks in red and blue.

Number of leaves: 228

Script space: 5 3/16 x 1 3/4 in. (13.2 x 4.5 cm.)

Leaf space: 6 15/16 x 4 7/8 in. (17.6 x 12.5 cm.)

Decoration: Two ornamental initials in various colors. Other initials in red and blue with pen and ink decoration.

Condition: One of the ornamental initials is badly rubbed. Marginal annotations in a different, coarser hand in black and brown ink. Folios numbered twice in a modern hand.

Binding: Early 15th Century Italian binding, worn, in wooden boards covered with brown leather. Blind-tooled borders and central panels of knot work.
Written in Latin on vellum. The Golden Legend was perhaps one of the most famous books of the Middle Ages. Its original title, *Legenda Sanctorum*, gives a better indication of its purpose, being a popular explanation of the various holy feasts celebrated throughout the year. The *Legenda* is preceded by fifteen leaves on paper, written toward the end of the 14th Century and comprising passages on the lives of certain saints, some miracles of St. Anthony of Padua, and St. Louis, King of France. There are also two inscriptions in a 15th Century hand which indicate that the codex was intended for use by Franciscan monks. One of the inscriptions reads: "Ista legenda sanctorum est concessa ad usum fratris Stephani de Perusio a fratre Andrea de Sancto Gemino tunc vicario provincie Sancti Francisci et pertinet ad locum Heremite Poccarie."

The decoration in this codex is limited to two initials, one of which is almost completely obliterated. However, the remaining initial gives an indication of the quality of the former. It is an initial "A" painted in rose, orange, blue, green, and mauve and heightened in white. The interior of the initial is filled with leafy forms which extend into scroll work running across to the bottom of the page. Such use of strong color harmonies and the surrounding vegetal ornamentation was prevalent in Italian Trecento manuscript illumination. Plate IV.

II.

**ST. AUGUSTINE. TRACTATUS DE PSALMIS LI-LXVII**

German Execution 1464 deRicci 29

Style of script: Gothic cursive with characteristics of lettres batardes, in black ink. Rubrication in red.

Number of leaves: 111
Written in Latin on laid paper by Johannes de Frauenberg, Secretary of the city of Gorlitz, Germany (signed fol. LXIX, recto). This codex is divided into two sections. The first contains the tract upon the Psalms (fol. I, recto-fol. LXIX, recto). The second part consists of extracts with exegetic cross-references from portions of the Old and New Testaments.

Both the script and the initial decoration lack the discipline and refinement evident in the other codices in the Chapin Library. The large initials, executed in black, red, and yellow, were most likely painted by the scribe himself, and reflect the same hurried, sketchy quality evident in his script. The marginal flourishes derived from the descenders of particular letters are the most rhythmic and pleasing decoration in the codex.

Liturgical Manuscripts for the Mass and Divine Office

12.

PSALTERIUM CUM CANTICIS ET LITANIIS

- 15 -
Northern France ca. 1250 Lent by Williams College Museum of Art

Style of script: Gothic characters in brown ink.

Number of leaves: 217

Script space: 2 15/16 x 2 7/16 in. (7.5 x 6.2 cm.)

Leaf space: 5 3/8 x 3 7/8 in. (13.7 x 10.0 cm.)

Decoration: First initial of each verse set out in gold in a decorative margin of blue and rose with white fillet work. Elaborate line endings in blue and red with gold. Several large initials, historiated with human figures, beasts, birds, and grotesques.

Condition: Some initials badly rubbed. Some marginal notations in a later hand. Large initials have been numbered in a later hand.

Binding: 18th Century (?) full red velvet, very worn. Front hinge cracked. Two vellum fly-leaves.


Written in Latin on vellum. This codex is both contemporary and executed within the same region as the Vulgate Bible (ca. 1275). The decorations in the two codices display many similarities, especially in conception. However, the illuminator of this codex demonstrates a greater ingenuity and artistic ability in the invention of the creatures who inhabit his initials. This artist's imagination is incredibly diverse: his creations range from naturalistic representations of fish, fowl, beasts, and contemporary men and women to part-human, part-beastly monsters who chase each other up and down the initials.
In the midst of these secular images stand four religious scenes, the largest of which represents David supplicating the heavens while God the Father emerges from the clouds. The three smaller initials depicting religious scenes are each further decorated by a marginal figure, or drollerie, which has no iconographic connection with the scene in the initial yet interacts with it. In one scene of Christ speaking to a man (fol. LXVI, recto), a small archer in the margin raises his bow at the two figures. In contrast to the fantastic creatures which dominate this psalter, these small figures reveal a plasticity, a three-dimensionality which is lacking in the more imaginatively conceived and more decoratively rendered grotesques.

13.

BIBLE. VULGATE

French Execution ca. 1275 Lent by Williams College Museum of Art

Style of script: Gothic characters in black and red ink. Headings and rubrication in red. Chapters numbered in Roman numerals in red and blue ink. Marginal notation in the same hand.

Number of leaves: 528

Script space: Double columns, 5 1/16 x 1 1/2 in. (12.9 x 3.8 cm.) per column.

Leaf space: 8 1/16 x 5 5/8 in. (20.5 x 14.4 cm.)

Decoration: Ornamental initials with grotesques and arabesques at the beginning of each book. Numerous initials in red and blue with pen and ink flourishes. Numerals marking chapter headings also decorated in red and blue strokes.

Condition: Various leaves stained and worn. Initials well
preserved. Some marginal notation in a later hand. Leaves have been trimmed.


Provenance: "Spitzer collection, 1893" on label pasted inside front cover. Gift of Frank Jewett Mather to the Williams College Museum of Art. In his hand, on recto of first fly-leaf: "Ex Firmin Didot and Spitzer."

Written in Latin on very thin vellum. The illuminated initials of this Bible are similar, although earlier in date, to those of deRicci 10, and represent the French Gothic style which perhaps influenced the later English illuminator. Typical of this style are the whimsical creations which decorate the text, yet have no iconographic connection to it. Animal forms emerge from vegetation, only to be submerged again. Human heads poke out upside-down from a spray of leaves. And at the beginning of the Book of Genesis, a chain of birds and animal forms, executed in blue, red, white, and mauve, coils up the center of the page and ends in a tree form sprouting from the mouth of a fantastic creature.

Some of the initials are less fantastic, yet are equally imaginative. At the beginning of the Book of Exodus, the ascender of the initial "H" is decorated with a winged, snake-like creature. (Such ascenders eventually developed into the beautiful and elaborately decorated borders prevalent in later French illuminated manuscripts.) The body of the initial consists of an arabesque form enclosed in a wreath upon which a bird with lion's paws and a human head sits, gazing intently at the opening passage.

The pen and ink decoration which is incorporated into the smaller initials throughout the text underlines the organic, curvilinear quality achieved by the decoration of the initials. Plate V.
PSALTERIUM CUM CANTICIS

Lower Rhine, at or near Cologne  14th Century  deRicci 8

Style of script: Gothic characters in red, blue, and brown ink.

Number of leaves: 223

Script space: 2 3/16 x 1 7/16 in. (5.5 x 3.7 cm.)

Leaf space: 3 9/16 x 2 7/16 in. (9.0 x 6.3 cm.)

Decoration: Ten large initials in raised gold and color, many smaller illuminated initials. Seven full page miniatures with raised gold backgrounds. Kalendar with elaborate borders and decoration in colors and raised gold. Two hundred eleven smaller miniatures on bottom margins.

Condition: Leaves have been closely trimmed. Decorations and text well preserved.

Binding: Oak boards covered with stamped red leather. Cover linings of vellum, that of the back cover being a leaf of a 14th Century manuscript. Edges painted in red and green. Clasps missing. Red levant morocco case.


Written in Latin on vellum. Despite its small size, this psalter is profusely decorated with a rather extravagant use of gold and silver. Although the miniatures were not executed by an artistically sophisticated hand, they present
a naive quality and an innocence of expression that is refreshing to the modern eye.

The number of illuminations and the originality displayed therein is astounding. Two hundred eleven small miniatures decorate the lower margins on each leaf. These bas-de-pages are quite diverse in their iconographic origins, stemming from Gospel stories, The Golden Legend, miracles in the Vita Rhythmica, and apocryphal stories. The Kalendar with its miniatures depicting the Labors of the Months lends insight into the conditions of medieval life. The illuminations near the end of the codex (fol. CLXXVI, recto-fol. CCXI, recto) are of various beasts and fowl, displaying an interest on the part of the illuminator in natural life.

The possession of an illuminated prayer book such as this was a source of pride to the owner. The remaining fragment of a little gauze curtain drawn over the full page illumination of the Annunciation is indicative of the care taken to protect the decoration and text of such precious possessions. Plate VI.

**PSALTERIUM ROMANUM AD USUM ORD. FRANCISCI**

**English Execution** 14th Century deRicci 10

Style of script: Gothic characters in red, brown, and blue ink. Musical notation in square notes, in brown ink on a red three- or four-line staff. Marginal notes in the same hand.

Number of leaves: 184

Script space: 1 7/16 x 1 1/8 in. (3.7 x 2.9 cm.)

Leaf space: 2 1/4 x 1 3/4 in. (5.8 x 4.4 cm.)

Decoration: Twelve large initials in red, blue, mauve, and rose with birds and flowers. Pen and ink flourishes in
the margins sometimes decorated with grotesques.

Condition: Somewhat creased and damaged by dampness. Several initials badly faded. Leaves have been trimmed, cutting off some of the marginal decoration.


Written in Latin on very thin vellum. These small psalters were most likely intended for pocket use by their owners when on journeys. In spite of its tiny size, the decoration of this manuscript is elegantly executed. Specific psalms and canticles are dignified by an elaboration of the first initial. For a more elaborate psalter, this decoration would most likely consist of a miniature; however, in this case, the initial is decorated with a simple floral motif, or sometimes with an animal-like grotesque. One initial "O" has survived in excellent condition, and displays the richness which once characterized the entire codex. A fanciful dragon-like creature twists back into the confines of the initial. Another example of the interaction between these animal forms and their respective initials is an initial "O" which, although badly faded, depicts a snake-like creature which emerges from the top of the page, winds across, and bites into the initial itself, apparently attacking it.

The grotesques, emerging from the fine, delicate penwork which typifies the marginal decoration in this psalter, are characteristic of English manuscript illumination of this time, and reflect an influence of the French Gothic style.

16.

PROCESSIONALE PURIFICATIONIS B.V. MARIAE
Italian Execution Late 14th Century deRicci 11

Style of script: Gothic characters in red and black ink.
   Headings in red. Musical notation.

Number of leaves: 26

Script space: 3 3/8 x 3 1/4 in. (8.5 x 8.2 cm.)

Leaf space: 3 15/16 x 4 1/4 in. (10.0 x 11.0 cm.)

Decoration: Initials in red and blue, some with pen and ink decoration in red and violet.

Condition: Fol. XVII, verso damaged. Otherwise, excellent.

Binding: Enclosed in paper wrapper made from a leaf of the Nuremburg Chronicle (Koberger, 1493, fol. CCXXVII). In dark blue morocco slipcase.


Written in Latin on vellum. This processional contains the text of the end of the burial service (fol. I, recto-fol. III, verso), followed by the music for the processional for the Feast of the Purification of the Blessed Virgin (fol. III, verso-fol. VIII, verso). The following pages include the music for the Processional for Palm Sunday. Because of the fragmented condition of this manuscript, this processional may have formed a portion of a much more inclusive volume.

The decoration is not elaborate; most of the initials throughout the music are simply executed in either red or blue ink. The more elaborate initials, located primarily in the textual portion of the manuscript, are exquisitely decorated with fine, tendril-like pen strokes, in one case (fol. III, recto) running the entire length of the page.

17.

PSALTERIUM BENEDICTUM
Italian Execution Early 15th Century deRicci 9

Style of script: Gothic characters in red, black, and brown ink. Music in square black notes on a red four-line staff.

Number of leaves: 108

Script space: 10 x 6 3/8 in. (25.3 x 16.4 cm.)
Leaf space: 15 x 11 in. (38.0 x 27.9 cm.)

Decoration: Initials in red and blue. Numerous larger initials in red and blue, decorated with pen and ink work in red, blue, and violet. Eight large initials in red and blue, ornamented by foliage and arabesques in red and brown ink. Very large initial "B" (fol. I, recto).


Binding: Modern vellum over heavy boards. Six paper fly-leaves.


Written in Latin on parchment. Although it contains no miniatures, this manuscript is characterized by large illuminated initials distributed throughout the text. The delicate elaboration of the initials with pen strokes is very similar to that found in deRicci II, also executed in Italy in the 15th Century. The initials in this codex are further distinguished by the use of an oak leaf pattern decorating the interior of each initial.

The first psalm begins "Beatus vir," and it is this initial "B" which is most often decorated in such psalters. Here, this initial is distinguished by its size (15.8 x 16.0 cm.) and by its elaborate floral and vegetal embellishment.
A prayer on fol. CV, verso - fol. CVI, recto indicates that this psalter was executed for a Benedictine abbey.

Plate VII.

ANTIPHONARIUM ROMANUM [GRADUALE]

Venice (?) Late 15th Century deRicci 12

Style of script: Gothic characters in red and black ink. Musical notation in black square notes on a red four-line staff.

Number of leaves: 151

Script space: 15 1/8 x 11 in. (38.7 x 27.9 cm.)

Leaf space: 22 x 15 1/2 in. (55.3 x 39.5 cm.)

Decoration: Eighteen large painted initials, 660 smaller initials, 138 larger initials of which fifty-seven are historiated.

Condition: Several large initials damaged. Folios are numbered in a modern hand.

Binding: Contemporary binding of ox-hide over heavy oak boards with iron bosses and leather straps. Cover linings of parchment, that for the front cover being a leaf of an 18th Century manuscript with blank side uppermost. Cover lining for the back cover bears the last page of the manuscript itself. Parchment fly-leaf at the beginning has on the verso a Tabula in the same hand as the foliation.

Written in Latin on vellum. The illuminations in this manuscript appear to be in two distinctly different styles. There are eighteen large initials throughout the text painted in tempera over a heavy priming which completely conceals the vellum. These initials extend into the margin in conventionalized floral patterns, with pen and ink tracery ending in gold bosses. When historiated, these initials are appropriate for the text. For example, the first initial "A" (fol. I, recto) of the "Aspergus me . . ." is decorated with a holy water situla and aspergil, appropriate to the words of the psalm.

A second type of illuminated initial predominates throughout the manuscript, these illuminations differing in both technique and conception from the aforementioned. F. J. Mather has tentatively described the medium as a "type of gum watercolor" which enables the artist to draw his design in exquisitely fine lines. The colors, especially when compared to those of the larger initials, are also very light and delicate. In drawing these initials, the illuminator has preserved the vellum, using its creaminess to heighten the lightness and tracery-like delicacy of his work. What is perhaps most remarkable about these initials is their pagan character and their lack of any relationship to the text. Their subjects range from contemporary ladies of fashion (fol. XXXVI, verso) to figures of dancing faunesses with cupids hovering above (fol. LII, verso) to fantastical beasts emerging out of floral motifs (fol. LXXVI, verso).

Mather has used the costumes of the many contemporary figures to date the illuminations as ca. 1480-1490, and has pointed to Venice as a point of origin for this manuscript, based upon the presence of a horse modelled upon the bronze horses of S. Marco.

Three of the initials are signed: the large initial "A" (fol. I, recto) in the open space below the cross bar, "F FSTR"; an initial "G" (fol. LIV, verso), "F. F. ESTEFANO"; and the initial "D" (fol. CXXXI, recto), "F. Frate Estefano. R." Both the larger and the smaller initials are signed with approximately the same signature, which would lead one to believe them to be by the same hand, although in two completely distinct styles. Plate VIII.

19.

BREVARIUM ROMANUM

Low Countries After 1450 deRicci 30

Style of script: Gothic characters in red and brown ink.

Number of leaves: 370

Script space: Double columns, 2 11/16 x 1 in. (6.8 x 2.3 cm.) per column.

Leaf space: 4 3/16 x 2 7/8 in. (10.9 x 7.5 cm.)

Decoration: Eighty-six large illuminated initials. Four wide borders with floral designs. Numerous smaller initials in red and blue ink.

Condition: Ink faded. Some pages rubbed from wear. Leaves trimmed at top and fore-edge.

Binding: Late 19th Century blind-stamped calf. Gold stamping on spine and covers. Marbled end papers.


Written in Latin on vellum. The four floral borders are executed in blue, green, mauve, rose, and gold ink, with gold bosses connected by tendrils in black ink. The larger
illuminated initials are of two styles. Of the first, seventy-three are embellished with floral decorations and gold bosses which extend to the borders and margins and, in some cases, between the columns. Thirteen other initials are executed much more simply, and are also coarser in design than the aforementioned. The presence of two styles of illumination may be an indication of two separate artists, yet it is possible that one illuminator decorated the entire codex, for through the dispersion of model books describing various modes of decoration, an illuminator would be familiar with, and perhaps master of, more than one style of initial decoration.

20.

HORAE B. V. M. Use of Autun

Northern France ca. 1450 deRicci 13

Style of script: Gothic characters in red and brown ink.

Number of leaves: 103

Script space: 4 1/2 x 3 in. (11.7 x 7.8 cm.)

Leaf space: 7 7/8 x 5 13/16 in. (20.3 x 14.7 cm.)


Condition: Folios incorrectly numbered in a modern hand. Decoration and text well preserved.


Provenance: H. W. Poor copy with his bookplate. Large 18th Century armorial plate of the city of Amsterdam with Latin verses. Unidentified coat of arms in the border of the miniature of the Annunciation. Acquired from J. F. Drake.
Written in Latin on vellum. The miniatures in this Book of Hours are characterized by the simplicity of compositional means, directing the attention of the viewer to the narrative action of the figures themselves. The artist concerns himself with problems of foreshortening (St. Matthew in the Sequentiae), the various attitudes the human body is capable of assuming (the Annunciation to the Shepherds), and the realization of complex spatial arrangements (the Massacre of the Innocents). Although not always successful in these attempts, the artist does achieve a sense of drama in his miniatures. The use of the decorative borders and elaborate gilded initials with floral decorations within is typical of such Books of Hours executed in the mid-15th Century.

21.

HORAE B. V. M. Use of Sens (Troyes)

Rouen ca. 1450 deRicci 15

Style of script: Gothic characters in red, brown, and blue ink.

Number of leaves: 168

Script space: 3 13/16 x 2 3/8 in. (9.6 x 6.1 cm.)

Leaf space: 6 7/8 x 5 1/8 in. (17.6 x 13.0 cm.)

Decoration: Broad borders in gold and colors, with flowers, fruit, and grotesques. Twelve small miniatures of the Labors of the Months. Seventeen large miniatures. Many ornamental initials in gold and colors.

Condition: Miniatures are all well preserved, as is the text. Folios numbered incorrectly in a modern hand. Leaves trimmed.

Provenance: On fol. CXV, verso, is the motto "Nul bin sans Painn," which can be traced to three families: De Hault de Lassus, Puget, and Montemerli. Acquired from J. F. Drake.

Written in Latin on vellum. Kalendar and rubrics in French. The iconography of the miniatures contained in this Book of Hours conforms to the standard depictions used in these popular devotional books. The distinguishing features here are the elegance of the execution and the conception integrated with the content. Garments are striated with gold, creating an effect of royal opulence. Ermine collars and rich brocades adorn the figures. The busy, highly decorative borders with their various grotesques, scrolls, and floral forms increase the aristocratic ambiance created by the miniatures. At every chance, the illuminator emphasizes either royalty or richness: for example, the high priest in the Presentation in the Temple wears an ermine collar and a bishop's mitre. In the Massacre of the Innocents, too, a soldier is clad in armor made completely of gold. It is also interesting to note that, unlike the Très Riches Heures of the Duke of Berry, the Labors of the Months are conceived here exclusively in terms of the occupations of the peasantry.

Plate IX.

22.

HORAE B. V. M. Use of Rome

Northern France (Amiens?) 1460-1470 deRicci 14

Style of script: Lettres batardes in red and brown ink.

Number of leaves: 81

Script space: 3 11/16 x 2 9/16 in. (9.4 x 6.6 cm.)

Leaf space: 6 1/4 x 4 7/16 in. (15.9 x 11.3 cm.)
Decoration: Elaborate borders of fruits and flowers. Sixteen historiated initials. Twelve large miniatures.

Condition: Repainting and losses in many of the miniatures.


Written in Latin and French on vellum. This charming manuscript is marred by repainting, which has occurred primarily in the faces of the figures in the full-page miniatures. In these miniatures the artist displays more interest in the narrative aspect of the picture than in a naturalistic rendering of form. A three-dimensionality is sought, yet the overall effect remains decorative, more in keeping with the two-dimensionality of the page. The landscape is perceived in geometric forms, with spheres and triangles depicting trees and mountains. There is an emphasis upon the aristocratic elements in these miniatures: ermine collars, cloths of honor, richly appointed chambers, and elaborate brocades enrich the narrative of the individual scenes. The artist reveals his greatest ingenuity in his conception of a schema for the Office of the Dead. Here the figure of a skeleton is executed completely in grisaille, carries a lance and a long, thin coffin in keeping with the contemporary iconography, and presents a striking example of the 15th Century's fascination with death. At the end of this Book of Hours are bound four additional full-page miniatures, probably by a late 15th Century artist of northeast France.

23.

HORAE B. V. M. Use of Tournai
Northern France    2nd half of 15th Century    deRicci 24

Style of script: Gothic characters in red and brown ink.

Number of leaves: 123

Script space: 4 x 3 in. (10.0 x 7.5 cm.)

Leaf space: 7 x 5 in. (17.8 x 12.2 cm.)

Decoration: Twelve large miniatures within elaborate scroll, fruit, and floriate borders. Illuminated initials and line endings.

Condition: Both the text and the miniatures are well preserved. Pages numbered in a modern hand.


Provenance: On the last leaf is written in an early hand: "Cetces heures appartienent a damoiselle Françoise Gommes" and the date 1604. The preceding page has the signature "G Aa Fruye" with the date 1630 worked into a scroll which is part of the signature. Huth copy with Huth leather label. Huth sale, June 1913, No. 3817. Acquired by Alfred C. Chapin from L. C. Harper on January 3, 1916. Acquired October 1938 by Chapin Library as a gift of Mrs. Chapin.

Written in Latin on vellum. Rubrics and Kalendar in French. This manuscript represents the finest example of Northern French illumination in the Chapin Library collection. The artist treats the miniature as a small panel painting, removing it from the purely decorative floral borders by a simple gold arched frame. The text is separated from the border in the same manner. In each of the twelve miniatures, the concentration rests upon the figures, and their expressions are especially important. The figures are reminiscent of the late International Gothic style, their
elongated bodies and elegant attitudes being characteristic of Flemish art throughout the 15th Century. A certain coarseness in the faces of some of the figures, particularly the peasants, suggests some Netherlandish influences, perhaps that of Dirk Bouts or his school. The pastel palette and interest in variation of texture, color, and light effects indicate that the artist has assimilated many of the advances of artistic expression of his time.

The Annunciation to the Shepherds is particularly illustrative of these points. The artist's observation of natural reality is most impressive. A sense of unfolding drama is conveyed: one shepherd turns and raises his arms in surprise as he sees the angel; another shepherd sits upon a rock and blithely plays his bagpipes, unaware of the miracle.

The landscape is perhaps the most striking feature of this miniature. A winding path leads to a marvelous castle in the middle ground. A river repeats the winding motion of the path and fades off into the distance. The artist demonstrates his knowledge of aerial perspective, for in the far distance the land, sky, and sea all merge into shimmering blues, heightening the illusion of distance. The fishing boats in the river remind the viewer that ordinary tasks must still be accomplished, even in the face of a miracle.

This manuscript also includes a long inscription in French which may offer a clue to the identity of the scribe. The ink is quite faded and the handwriting illegible, yet a proper name is mentioned twice, once as "escript de par la main de hubert [comer]," who is referred to as "l'ermit de le saint esprit," indicating that he was a monk.

Plate X.
Style of script: Gothic characters in brown, red, and blue ink. Gold lettering in Kalendar.

Number of leaves: 76

Script space: 3 3/8 x 2 1/2 in. (9.8 x 6.8 cm.)

Leaf space: 6 3/4 x 4 5/8 in. (16.8 x 11.8 cm.)


Condition: Leaves missing at the beginning of the Sequentia of the Gospels and at the beginning of Matins. All leaves have been trimmed. Pages are numbered in a modern hand.


Provenance: Bookplate of Bateman of Middleton Hall, County of Derby.

Written in Latin on parchment. With regard to the origin of the text and the execution of the miniatures, Erwin Panofsky wrote in a letter of October 21, 1954: "The use of the Little Book of Hours . . . is definitely and unequivically that of Sarum (Salisbury). In other words, not only the calendar entries and the illuminations are English but the text itself conforms to the exclusive usage of Salisbury." The inclusion of miniatures depicting such specifically English saints as St. George and St. Thomas à Becket adds to the evidence in favor of a Sarum usage. In the same letter, Panofsky further indicated that since continental scriptoria had no facilities for producing manuscripts for foreign use, the general procedure was to have the manuscript written locally and then sent to the continent for illumination. However, the quality of the illumination does not warrant this, and Panofsky believed the manuscript to have been both written and illuminated in Salisbury. The style of the illumination, specifically the floral borders, displays a
French influence which can be explained by the fact that there were many itinerant French illuminators in England during the 15th Century.

25.

HORAE B. V. M. Use of Sens (?)

French Execution 15th Century Lent by

| Williams College Museum of Art |

Style of script: Gothic characters in red and brown ink.

Number of leaves: 384

Script space: 3 3/8 x 2 3/8 in. (8.5 x 5.7 cm.)

Leaf space: 6 3/8 x 4 7/16 in. (16.2 x 11.3 cm.)

Decoration: Kalendar with Labors of the Months and Signs of the Zodiac. Four large miniatures. Floral borders illuminated in gold and colors. Large and small initials in violet, blue, and gold.

Condition: Much of the black ink used in the border decoration has been smeared. Many of the larger decorated initials have been badly rubbed. The miniatures have all suffered damage.

Binding: Old vellum with gold tooing. Two silver clasps.


Written in Latin on vellum. Kalendar and rubrics in French. This manuscript contains four miniatures depicting the Crucifixion, an unusual Annunciation with donor, God the Father Enthroned, and a Mass for the Dead, all of which indicate that the illuminator was a fine draughtsman as well
as a subtle colorist. The miniatures are augmented by large initials below, executed in gold and colors which, although historiinated, are so badly damaged the subjects can scarcely be determined.

The most beautifully executed and least damaged portions of the manuscript are the illuminated borders. These borders are equal in delicacy to those of the great masterpieces of French illumination. Compared to borders in other codices in the collection, e.g. deRicci 15, their fineness and delicate quality are unequalled. The fine tendrils lines and careful placement of colorful flowers and vegetal forms display the same sense of expressive line and subtle color combinations which characterize the miniatures.

HORÆE B. V. M. Use of Rome

Flemish Execution ca. 1470-1480 Lent by
Williams College
Museum of Art

Style of script: Lettres batardes in red and brown ink.

Number of leaves: 217

Script space: 2 15/16 x 2 1/8 in. (7.4 x 5.3 cm.)

Leaf space: 4 7/16 x 3 3/16 in. (11.3 x 8.2 cm.)

Decoration: Illuminated borders of varied motifs, e.g. birds, fruit, and flowers. Fifteen full page miniatures. Numerous small initials in red and blue ink.

Condition: The miniatures are well preserved; however, several have been removed, e.g. those for Compline and Vespers as well as that for the Penitential Psalms and Litany. Folios numbered in a modern hand.

Binding: 17th Century brown calf. Two metal clasps.
Written in Latin on vellum. This is a fine example of the Flemish style of manuscript illumination, reflecting the influence of one of the great Flemish illuminators of the close of the 15th Century, the Master of Mary of Burgundy. It is in the handling of the relationship of the border to the miniature that this influence is most apparent.

In most manuscript pages, the border acts as a neutral zone, a link between the three-dimensional space of the miniature and the two-dimensionality of the script. Here, the illuminator has utilized the concept developed by the Master, that of creating the illusion that flowers and jewels have simply been dropped onto the page. This brings the border ornament closer to the reality of the viewer, and also removes the miniature from that same reality. Enhancing this effect, the borders are executed with clarity and an acuteness of vision, while the images in the miniatures are enveloped in a diffuse light, and are thus placed in a different, more remote reality.

The borders are here related iconographically to the narrative of the miniature. For example, in the Annunciation, the white lilies, an iconographic necessity in many Flemish panel paintings of this scene, are placed in the border. And for the more devotional miniatures, such as the Madonna and Child, jewels ornament the border in order to heighten the ambiance of a royal, divine presence.

The character of the miniatures themselves is extraordinary. At the beginning of the Sequentia of the Gospels, a miniature of St. John on Patmos exemplifies the fine draughtsmanship and subtle yet expressive color harmonies so characteristic of the great masters of Flemish painting. A wonderful, dream-like landscape with the pale image of a castle hovering at the water's edge enhances the sense of total isolation inherent in the figure of the saint, alone on his tiny island. Plate XI.
HORAE B. V. M. Use of Paris

Northern France (?) ca. 1490 deRicci 26

Style of script: Gothic characters in red and brown ink.
Red, blue, and gold ink in Kalendar.

Number of leaves: 139

Script space: 3 13/16 x 2 1/4 in. (9.7 x 5.5 cm.)
Leaf space: 5 7/8 x 3 7/8 in. (15.0 x 10.0 cm.)

Decoration: Four large miniatures. Illuminated initials.
Six floriate borders.

Condition: Kalendar pages are very badly worn. Beginning of the Sequentia of the Gospels is missing, as are the miniature for the Annunciation and the beginning prayers for Matins. Marginal notation in a modern hand. Folios incorrectly numbered in a modern hand.

Binding: 17th Century (?) full leather with gold tooling.


Written in Latin and French on vellum. Because of its poor condition and missing leaves, this Book of Hours offers a less distinguished example of Northern French manuscript illumination in the Chapin collection. The four miniatures which remain in the manuscript depict the Crucifixion, the Descent of the Holy Ghost, David in Penitence, and Job, all of which are iconographically standard for a 15th Century Book of Hours. The rather simple compositional
arrangements and sometimes awkward draughtsmanship is perhaps an indication of the decline in miniature painting which had begun in the second half of the 15th Century.

**Humanistic Manuscripts**

28.

**DANTE ALIGHIERI. INFERNO**

Florence 1427 deRicci 23

Style of script: Humanistic characters in brown and red ink. Argument to each canto in red.

Number of leaves: 140

Script space: 5 1/2 x 4 1/4 in. (14.1 x 11.0 cm.)

Leaf space: 9 1/4 x 6 5/8 in. (23.3 x 17.0 cm.)

Decoration: At the beginning of the text is a very large initial "N" in gold, interlaced by vine leaves and branches on a ground of red, blue, and green, with extensions of the same design forming a border which surrounds three quarters of the page. Circular escutcheon in the bottom border. Two small medallions in the spaces formed by the large initial. In the right hand margin is a miniature extending the length of the page. Title and first verse are written in letters of gold, green, blue, and red. At the beginning of each canto is a gold initial on a ground of blue and red and ornamented by fillet work.

Condition: Decoration on first page of text worn. Title leaf detached. Some marginal notation in a modern hand.


Written in Italian on vellum, with Explicit in Latin. The outstanding feature of this manuscript is the decoration surrounding the first page of the text. The illuminator here displays a dexterity of draughtsmanship incorporated with a vibrant imagination. The intricacy of the border of arabesque forms imparts a decorative elegance to the page, while the miniatures display a restraint typical of the Renaissance. The two medallions are simply historiated: in the upper one Charon rows a boat across the river Styx, while in the lower one a contemporary gentleman holding a book gazes reflectively at the opening words of Dante's poem. A seven-tiered tower of flames completes the border on the right, with souls reaching out from the flames. An angel stands guard at the door. Finally, in the bottom margin, two putti support an escutcheon in the form of a wreath, which is inscribed with the arms of the Albizzi, a prominent Florentine family of the 15th and 16th centuries. Plate XII.

PUBLIUS VIRGILIUS MARO. OPERA (i.e., BUCOLICA, GEORGICA, AENEIS)

Italian Execution ca. 1470 deRicci 22

Style of script: Humanistic characters in red and brown ink. Headings in red. Names of the characters in the Bucolica set out in red. Initial of first word in each line is set out throughout the manuscript.

Number of leaves: 213

Script space: 6 15/16 x 3 3/4 in. (17.7 x 9.5 cm.)
Leaf space: 10 3/16 x 6 7/8 in. (25.9 x 17.4 cm.)

Decoration: Ornamental border on three sides of the first page of text in gold and colors. Space for arms at foot not filled in. Eighteen large initials in interlace work in gold and colors, with spraying hair lines and gold bosses radiating hair lines in gold. Numerous blue initials throughout the text.

Condition: One initial "S" very badly damaged. Blue initials often faded. Illumination on the first page of text worn. Two marginal notes in later hands.


Written in Latin on very fine quality vellum. This is perhaps the best preserved and most beautifully decorated humanistic manuscript in the Chapin collection. Although the handling of the illumination of the initials is similar in form to that in other manuscripts in the collection of this date and area of execution, the initials in this codex display a greater artistic dexterity on the part of the illuminator in the handling of curvilinear forms. A sense of containment and solidity is achieved by placing the initials within rectangular frames, yet the use of interlaces within the initials and the addition of gold bosses with tendrils reaching out into the margins imparts an elegance and an organic quality to the structure of the page. Plate XIII.

30.

SAINT HIERONYMUS. FLORES EX VERIS DICTIS

Italian Execution 1st half of 15th Century deRicci 16
Style of script: Humanistic characters in red and brown ink. Headings and some marginal notes in red.

Number of leaves: 66

Script space: 5 1/4 x 3 1/16 in. (13.3 x 7.9 cm.)

Leaf space: 7 15/16 x 5 5/16 in. (20.0 x 13.6 cm.)

Decoration: Large historiated initial at the beginning of the Prephatio. At the beginning of the text is a large initial "A" in various colors, ornamented with white arabesques. Numerous smaller initials in red and blue.

Condition: Excellent.


Written in Latin on glazed paper. This book contains excerpts from the writings of Saint Jerome on such subjects as obedience, chastity, the virtue of humility and simplicity, and justice. Although this manuscript is less profusely illuminated than others in the collection, the quality of the work is remarkable. In the historiated initial "F" depicting Saint Jerome himself, the artist has treated his subject reverently and simply, yet not inelegantly. The richness and strength of the colors in the illumination are characteristic of Italian decoration of this time. The scroll work is also characteristic, and is a fine example of the sense of elegance such decoration can impart to a written page. The illuminated initial "A" with arabesque forms spiraling around it is similar to that found in deRicci 22, a Virgil, which dates from the same period. Plate XIV.
HUGO DE S. VICTORE. DEL CHIOSTRO DELL'ANIMA

Tuscany (?) 1451 deRicci 18

Style of script: Humanistic characters in red and black ink. Headings in red.

Number of leaves: 180

Script space: 6 1/4 x 3 5/8 in. (15.8 x 9.0 cm.)

Leaf space: 8 1/16 x 6 1/16 in. (20.4 x 15.4 cm.)

Decoration: Ornamental initials in red, blue, and violet. Rubrication in yellow.

Condition: Leaves trimmed at top and bottom, cutting off some of the ornamentation.


Written in Italian on vellum. This is an anonymous and unpublished Italian translation of Hugh of St. Victor's De claustro animae, and is supplemented by three letters of St. Anthony, Archbishop of Florence.

The decorative initials are all executed in the calligraphic style which characterizes Italian manuscripts of the 15th Century (e.g. deRicci 9, 11). The largest of these initials are embellished by tendril pen strokes which often extend the entire length of the page and terminate in leaf-like formations. These lines impart a beautiful, rhythmic quality to the otherwise regular formation and rigid ruling of the lettered page.
This codex also lends some insight into how manuscripts of this sort were illuminated. The text was written by a scribe who allowed an allotted number of lines indented for later illumination. He also placed small initials in the margins to indicate which letters were to be placed in the open spaces. It is interesting to note here that on fol. CXX, recto, the illuminator failed to insert the capital letter "T" at the beginning of the fourth book. The scribe had indented four lines, suggesting that this initial would probably have been one of the most elaborate in the codex.

32.

PUBLIUS OVIDIUS NASO. OPERA

Italian Execution ca. 1480 deRicci 21

Style of script: Humanistic characters in red and brown ink. Headings in red. Initial of first word in each line set out throughout the manuscript.

Number of leaves: 204

Script space: 7 x 4 1/8 in. (17.7 x 10.4 cm.)

Leaf space: 9 5/8 x 6 5/16 in. (24.5 x 16.2 cm.)

Decoration: Initials in red, green, blue, and gold with white interlacing. Numerous painted initials throughout.

Condition: A few annotations, two in Greek, in a later hand. Some leaves stained. Bottom edges jagged.


pasted on verso of parchment fly-leaf bears the numeral 67 in pencil, and in ink, in an 18th Century Italian hand, the words: "Codex nitidissimus. Sec: XV. exharatus continet Ovidii nasonis Fastorum Libros, et alia eiusdem Opuscula." Acquired from L. C. Harper.

Written in Latin on vellum. This codex contains Fastorum, Book VI; De Tristibus, Book V; De Ponto, Book III; De Ibide; De Nuce; De Philomena; De Cuculo; Pulice; De Medicamine faciei; and De Medicamine aurium. Three of these works, De Ibide, De Philomena, and De Medicamine faciei, are extremely rare in manuscript.

The ornamental initials are very beautiful and serve to embellish the beginnings of the various works contained in the codex. Sixteen of these initials are executed in the arabesque form described above. Other codices which exhibit this type of initial decoration in the Chapin Library are deRicci 22, 23, and 16, all of Italian execution from the 15th Century. Five other initials are executed in a more restrained, more geometrically conceived style. These occur mainly toward the end of the codex and were perhaps used to designate less important passages.

The script is also worthy of attention. Arnold Bank, a paleographer who examined this codex on August 12, 1959, characterized this script in conversation as a "sloped Italian bookhand, semi-current, a very early 'cancelleresca bastarda,' making it valuable for the history of letter forms."
Selected Bibliography


Pelekanidis, Stylianos M. *The Treasures of Mt. Athos.* Athens: Ekdotike Athenon, 1974-75.


Plate I. Evangelistary. Early 9th Century. [Item 1.]
Plate II. New Testament. Codex Theodori. 1295. [Item 5.]
Plate III. Liber (Visionis) Esaiae Prophetae. 13th Century.
[Item 7.]
Plate IV. Jacobus da Voragine. *Legenda Aurea*. Mid-14th Century. [Item 10.]
Plate V. Bible. Vulgate. ca. 1275. [Item 13 - enlarged.]
Plate VII. Psalterium. Early 15th Century. [Item 17.]
Plate VIII. Antiphonarium (Graduale). Late 15th Century.
[Item 18.]
Plate IX. Horae. St. Mark. ca. 1450. [Item 21 - enlarged.]
Plate X. Horae. Annunciation to the Shepherds.
15th Century. [Item 23 - enlarged.]
Plate XII. Dante. Inferno. 1427. [Item 28.]
Plate XIII. Virgil. Opera. ca. 1470. [Item 29.]
Keplanto sup florib. sancti Jeronimi et
celeste doctoris exhibi, sumptis exue-
ris dictis et verbis originalibus eiusdem sancti
Jeronomi. De instructioe et directioe spuillus
ute monachox qui non tā corporeus seu tem-
poralius q potius statibus ordinis q spuillus et
cuiuslibet nē xπiαne aduentutes dirigitur
et gubernatur auctiorius apostolia conceella.

RATRES karestmi
non quoque mente co-
cepi ore profete simonez.
et cordis leticium lingua
nō explicat hoc aut non
foli ego patior qui cupio
narrare qe sentio sed
etiam et nos metu patim
mi plus exultantes incon-
scientia q in ellogo proferentis. Cum itaque ni-
hil est xπiano feliicius cui promitetur regna
celosq nibil laboriostus q de uita quotidie pi-
clitatur. Nihil eo verius qui uī uniciet diabolus.
Nihil imberens qui acacne supervus virtutis
rei exempla sint plurina. Latro credidit in
cruce et statim meretur audire: Amen dico
tibi hodie metu eris in parados. Judas de apo-
stolatus fæthio in proditiose tarsus labitur
et nec similiturate consuius nec insiteone
bucelle/nec oculi quā frangitur ne quasi
hoiem tradat quē filii dei nouetar. Nos qe,
pia dimitissimus, granda possidemus centupli

Plate XIV. S. Hieronymous. Flores ex veris dictis.
15th Century. [Item 30.]