OF CURRENT INTEREST

Recent Research on Medieval and Renaissance Manuscripts in Houghton Library

William P. Stoneman
OF CURRENT INTEREST

Recent Research on Medieval and Renaissance Manuscripts in Houghton Library

William P. Stoneman

Houghton Library of the Harvard College Library
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>INTRODUCTION</td>
<td>I</td>
</tr>
<tr>
<td>7</td>
<td>FORM OF ENTRY</td>
<td>II</td>
</tr>
<tr>
<td>9</td>
<td>MIDDLE ENGLISH</td>
<td>III</td>
</tr>
<tr>
<td>13</td>
<td>BARTOLOMEO SANVITO</td>
<td>IV</td>
</tr>
<tr>
<td>18</td>
<td>PONTIGNY</td>
<td>V</td>
</tr>
<tr>
<td>22</td>
<td>ENGLISH PROVENANCE</td>
<td>VI</td>
</tr>
<tr>
<td>27</td>
<td>MEMBRA DISIECTA</td>
<td>VII</td>
</tr>
<tr>
<td>36</td>
<td>RENAISSANCE</td>
<td>VIII</td>
</tr>
<tr>
<td>39</td>
<td>FEMALE MONASTICISM</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>BOOKS OF HOURS</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>WALL ITEMS</td>
<td></td>
</tr>
</tbody>
</table>
INTRODUCTION

HOUGHTON LIBRARY’S distinguished collections of medieval and Renaissance manuscripts are used regularly by scholars from around the world. This exhibition, planned to coincide with the annual meeting in Boston of the Medieval Academy of America, highlights some of the manuscripts recently cited in scholarly literature and demonstrates the role of these diverse materials as primary resources for studying the art, literature, history, music, philosophy and theology of the Middle Ages and Renaissance. Some of these manuscripts are well-known; others are exhibited here for the first time and all of them will be of interest to visiting medievalists.

For their advice on the preparation of this exhibition I am grateful to colleagues at the Medieval Academy of America: Richard K. Emmerson and Mary-Jo Arn; to colleagues at Harvard University: Jeffrey Hamburger and Nicholas Watson; to colleagues at Houghton Library: Diane Booton and Hope Mayo; to colleagues who have shared the results of their ongoing research, including: Christopher de Hamel, Richard Linenthal, Laura Nuvoloni and Anthony Hobson. Alan Puglia, Jody Beenk and Dennis Marnon have applied their considerable talents to preparing the manuscripts for exhibition and mounting them to best advantage. Aden Kumler has read the text and saved me from numerous errors and inconsistencies; Matthew Battles has turned my text into a visually pleasing and instructive catalogue. My sincere thanks to all of them; this exhibition and catalogue would
not have been conceived or brought to fruition without their important contributions.

In an exhibition with a premise such as this, my greatest debt is the scholars who have used these manuscripts in their research and in the process have made important discoveries which they have communicated in a wide variety of scholarly literature. As a scholarly community we build our understanding and appreciation of these manuscripts on the work of other scholars, and in the process we also build a community that transcends time and space.

William P. Stoneman
Florence Fearrington Librarian of Houghton Library
FORM OF ENTRY

The exhibition is divided into eight units and four wall panels. Each entry in the exhibition is composed of five sections.

Heading: Each entry begins with the shelf mark, a brief description of the contents, followed by the date and place of origin.

Select Bibliography: Standard abbreviations include:

de Ricci Seymour de Ricci, with the assistance of W. H. Wilson, Census of Medieval & Renaissance Manuscripts in the United States & Canada (New York, 1935-40).


Additional bibliography and abbreviations are occasionally included in the head notes to each of the eight units in the exhibition.

Contents: Foliation is modern, except in manuscripts where earlier pagination is given. Standard references include:

CPL Eligius Dekkers and E. Gaar, Clavis Patrum Latinorum, 3rd ed. (Steenbrugge, 1995).

BHL Albert Poncelet et al., Bibliotheca Hagiographica Latina (Brussels, 1898-1901) and Henryk Fros, Supplementum (Brussels, 1986).

Comments: This section frequently includes acquisition information and related manuscripts, when known. Other comments are derived from recent bibliography on the manuscript.

Recent Bibliography: This section includes both direct references to the manuscript and selected references to related manuscripts.
LAST YEAR saw the appearance of the long awaited and much anticipated *A New Index of Middle English Verse* by Julia Boffey and A. S. G. Edwards published by the British Library (London, 2005) which includes works in 16 Harvard University manuscripts. This *NIMEV* is based on the work of Carleton Brown and Rossell Hope Robbins, whose *Index of Middle English Verse* was published in New York by the Index Society in 1943 and which has long been out of print. A *Supplement to the Index of Middle English Verse* by Robbins and John L. Cutler was published in 1965 by the University of Kentucky Press. The valuable *A Manuscript Index to the Index of Middle English Verse* by Richard Hamer was published by the British Library in 1995. Harvard University’s Middle English manuscripts were well-covered by Linda Ehram Voigt in her “A Handlist of Middle English in Harvard Manuscripts,” *Harvard Library Bulletin* 33.1 (1985), 1-96. In the same year as Voigt's work, the *Index of Printed Middle English Prose (IPMEP)* by R. E. Lewis, N. F. Blake and A. S. G. Edwards also appeared.

**MS Eng 530**
Devotional, Political and Historical Anthology in Middle English Verse and Prose, including John Lydgate, *Serpent of Division* and the Prose *Brut*
England, 3rd quarter of the 15th century

I-4 (acephalous) William Lychefelde, Complaint of God (NIMEV 2714/12); 4v-12v John Lydgate, Guy of Warwick (NIMEV 875/6); 13-33 Three Kings of Cologne (IPMEP 290); 34-48 Three Consideracions Richt Necesserye to the Good Govenraunce of a Prince (IPMEP 136.7); 49-57v John Lydgate, The Serpent of Division (IPMEP 835, including NIMEV 4186.5/2); 59-211 (acaual) Prose Brut (IPMEP 374D, including NIMEV 1934/45, 2039.3/47, 3558.5/55, 3918.5/39)

This is one of four known fifteenth-century manuscripts of Lydgate’s Serpent of Division, a prose tract written in 1422, recounting the life of Julius Caesar and describing the terrible consequences of political and social division. The others are Cambridge, Fitzwilliam Museum MS McClean 182; Cambridge, Magdalene College MS Pepys 2006 and London, British Library MS Additional 48031A (formerly Baron Calthorpe, Yelverton MS 35).


This is one of five manuscripts of the Prose Brut in Houghton Library; the others are MSS Eng 587, Eng 750, Eng 938 and Richardson 35.

2 MS Richardson 44
The lyf and martirdom of seynt Kateryne
England, 2nd quarter of the 15th century
Bond & Faye, 248; Voigts, 64-68.

1-64 The lyf and martirdom of seynt Kateryne (IPMEP 28, including NIMEV 1070.11/1)

This is the first section of a now-dispersed codex of which other sections are Cambridge, St. John’s College MSS N. 16 (Life of St. John the Baptist and Life of St. John the Evangelist) and N. 17 (Life of St. Jerome) and San Marino, Huntington Library HM 115 (John Lydgate’s Life of Our Lady).


3 MS Richardson 22
Devotional Anthology in Middle English Verse and Prose, including Pseudo-Augustine, Soliloquies
England, first quarter of the 15th century


1-52 (acephalous) Pseudo-Augustine, Soliloquies; 52v-68v Benjamin Minor (IPMEP 4); 68v Seven Works of Mercy (NIMEV 3459/2); 68v-71 Latin Prayer attributed to “Seint Austyn” in erased Middle English rubric;
71v-72 Shorter Charter of Christ (NIMEV 4184/17); 72-78 A Song of Love to owre Lorde Jesu Christe (NIMEV 1732.5/1); 78-82v Prayer to Virgin and Jesus (NIMEV 454.5/1); 82v-89v Long Charter of Christ (NIMEV 4154/8); 89v-90v (acaudal) Meditation on Human Unworthiness

The death of Professor Albinia de la Mare in 2001 deprived the scholarly world of one of its greatest experts on Italian humanist manuscripts. Professor de la Mare’s extensive notes on Bartolomeo Sanvito, the distinguished and extremely productive Renaissance scribe, are being prepared for publication by Laura Nuvoloni of the British Library, with contributions by Ellen Erdreich, Anthony Hobson and Scott Dickerson, and edited by Anthony Hobson. I am grateful to Laura Nuvoloni and Anthony Hobson for generously sharing their work on these Houghton Sanvito manuscripts.

4 MS Lat 375
Dictys Cretensis, Ephemeris Belli Troiani; Francesco Filelfo, De Sacerdotio Christi
Written and decorated by Bartolomeo Sanvito for Giovanpietro Arrivabene with his arms and monogram Rome, c. 1476


2-108 Dictys Cretensis, Ephemeris Belli Troiani; 109-118 Francesco Filelfo, De Sacerdotio Christi
Giovanpietro Arrivabene of Mantua (1439-1504) was a secretary to Cardinal Francesco Gonzaga.

A gift to Houghton Library from the Collection of Margaret L. Meiss and Millard L. Meiss in 1995, this manuscript was apparently formerly in the Chester Beatty Library, Dublin.

Albinia de la Mare, “Bartolomeo Sanvito de Padova, copista e miniatore,” La miniatura a Padova dal Medioevo al Settecento, ed. Giovanna Baldissin Molli, Giordana Mariani Canova and Federica Toniolo (Modena, 1999), 495-511, at 501.

5 MS Richardson 17
Sallust, De coniuratione Catilinae; De bello Iugurthino
Written and decorated by Bartolomeo Sanvito for
Bernardo Bembo with his arms (azure a chevron or between
three roses of the second), motto (Virtus et Honor) and device
(Pegasus)
Rome, 1486-1489

de Ricci, I, 960; Bond & Faye, 246; Illuminated & Calligraphic Manuscripts, no.
99 and pl. 42 (reproducing f. 51); Wieck, 115 and fig. 57 (reproducing
f. 51); James Hankins, Italian Humanists in Ten Manuscripts from the Houghton

1-50v Sallust, De coniuratione Catilinae; 51-146v Sallust, De bello Iugurthino

This is one of thirteen manuscripts associated with
Bartolomeo Sanvito and Bernardo Bembo. This one seems
to have been conceived as a companion volume for a
Horace, now Cambridge, King’s College MS 34. The two manuscripts are similar in size, format and page layout. There are marginal annotations by Bernardo Bembo and by his son, Pietro Bembo. Bernardo Bembo has also foliated the manuscript in Arabic numerals, presumably to facilitate cross references.

This is the first of four manuscripts in this exhibition from the distinguished library of the English collector, Alfred Chester Beatty. It was his MS 115 and sold in his second sale at Sotheby’s, London 9 May 1933, lot no. 61, to Maggs Bros., who sold it to William King Richardson who bequeathed it to Houghton Library.

Albinia de la Mare, “Bartolomeo Sanvito de Padova, copista e miniatore,” La miniatura a Padova dal Medioevo al Settecento, ed. Giovanna Baldissin Molli, Giordana Mariani Canova and Federica Toniolo (Modena, 1999), 495-511, at 503.

Albinia de la Mare, “Marginalia and Glosses in the Manuscripts of Bartolomeo San Vito of Padua,” Talking to the Text: Marginalia From Papyri to Print, ed. Vincenzo Fera, Giacomo Ferraiu and Silvia Rizzo (Messina, 2002), 459-555, at 463 and 478.

Cambridge, King’s College MS 34 was described in: Stella Panayotova, The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West, ed. Paul Binski and Stella Panayotova (London and Turnhout, 2005), no. 166.
MS Typ 213
Book of Hours, Use of Rome
Mantua, Italy, 1485-1499

de Ricci, II, 1694, no. 11; Bond & Faye, 271; Illuminated & Calligraphic Manuscripts, no. 104 and pl. 42 (reproducing f. 70r); Wieck, 128-129 and fig. 67 (reproducing f. 133).

1-12v Calendar, Use of Mantua; 13-68v Hours of the Virgin, Use of Rome; 69 Blank; 70-91v Seven Penitential Psalms with Litany; 92-132v Hours of the Dead; 133-142v Hours of the Cross; 143-149v Hours of the Holy Spirit; 150 Blank; 151-171 Prayers; 171v-184 Additional Prayers

Professor de la Mare suggested that this manuscript was written by Bartolomeo Sanvito at two different times: the first part, the Hours of the Virgin, in 1485-1490; and the second part, the calendar, the penitential psalms, the litany and other offices, in 1490-1499. There are indications that the second part was meant to adapt the manuscript for Isabella d’Este, who became the wife of Francesco II Gonzaga in 1490.

Two full-page miniatures, now in the collection of the Musée Condé in Chantilly, have recently been identified as having been removed from the first part of the manuscript. One depicts the Apparition of Christ to the Virgin and is from the beginning of Sext (Divers VI-357) and the other depicts Pentecost and is from the beginning of Vespers (Divers VI-356).

This is the second Chester Beatty manuscript in this exhibition; it was his MS 120. Like MS Richardson 17, this manuscript was sold at the Chester Beatty sale in May 1933. It was lot no. 64 and sold to Bernard Quaritch who immediately sold it to a very young Philip Hofer.
Albínía de la Mare, “Bartolomeo Sanvito de Padova, copista e miniatore,” *La miniatura a Padova dal Medioevo al Settecento*, ed. Giovanna Baldissin Molli, Giordana Mariani Canova and Federica Toniolo (Modena, 1999), 495-511, at 503-504, 510 no. 140.

Chantilly, Musée Condé MSS Divers VI-357 and -356 were described in: *Euluminures italiennes: Chefs-d’œuvre du Musée Condé* (Paris and Chantilly, 2000), nos. 10A and 10B.
In 2001 Monique Peyrafort-Huin with the collaboration of Patricia Stirnemann and a contribution by Jean-Luc Benoit published *La bibliothèque médiévale de l'abbaye de Pontigny, XIIe-XIXe siècles: histoire, inventaires anciens, manuscrits*. Based on the work of identifiable scribes and illuminators, Stirnemann identified 14 stylistic groups and placed them in a relative chronology. Houghton has three manuscripts from the Cistercian abbey at Pontigny.

The Pontigny library was transferred to Auxerre at the start of the French Revolution and in 1828 many of the volumes were sold by the Abbé Joseph-Félix Allard to Sir Thomas Phillipps, from whose collection they are now widely dispersed.

**7 MS Richardson I4**
Augustine, *Contra Faustum Manichaem*
Abbey of Pontigny, France, 1155-1165

de Ricci, I, 959; Bond & Faye, 222; Light, no. 24 and pl. 16 (reproducing f. 2); Rodney G. Dennis, “Notes concerning le pliage,” *Scriptorium* 47.2 (1993), 166-173 at 170-173 and pl. 28 (reproducing ff. 77v-78).

1-166 Augustine, *Contra Faustum Manichaem* (CPL 321)
This manuscript is part of Stirnemann’s Group 4 and was written mainly by the hand designated scribe A. It was subsequently Phillipps MS 3720.

Peyrafort-Huin, no. 68.

MS Typ 200
Hrabanus Maurus, Commentary on Jeremiah and Lamentations
Abbey of Pontigny, France, 1210-1220

de Ricci, II, 1696, no. 20; Bond & Faye, 270; Illuminated & Calligraphic Manuscripts, no. 20 and pl. 20 (reproducing f. 1v); Light, no. 25 and pl. 17 (reproducing f. 86).

1-208 Hrabanus Maurus, Commentary on Jeremiah and Lamentations (Stegmüller no. 7054)

This manuscript was written mainly by the hand designated scribe I by Stirnemann and who was, perhaps, a member of a second school at Auxerre. It was subsequently Phillipps MS 3726.

This is the exhibition’s third Chester Beatty manuscript; it was his MS 35 and lot no. 44 at the sale at which MSS Typ 213 and Richardson 17 were also sold. This manuscript was acquired by Philip Hofer bidding under the pseudonym “Goodyear.”

Peyrafort-Huin, no. 69.
No. 9:
MS Typ 315
Initial Ú from prologue to 1 Ezra (detail).
9 MS Typ 315
Initial from a Bible: U from Prologue to I Ezra
Abbey of Pontigny, France, 1195-1205

Light, no. 2 and pl. 2 (reproducing recto).

Initial U from Prologue to I Ezra Stegmüller no. 330

The prologue to I Ezra begins Utrum difficilior. Although only a cutting, the original dimensions of this leaf can be reconstructed from an examination of the text and the ruling: the Bible was written in two columns of 30 lines with a written space measuring 372 x 244 mm. The dimensions of one of the surviving leaves are 537 x 362 mm. Laura Light has identified three other cuttings which may also be related.

Purchased by Philip Hofer from Bernard Quaritch in July 1956, this is one of four fragments (the others are all in the Bibliothèque nationale de France) which Peyrafort-Huin associates with a five-volume Bible in the medieval library catalogue of Pontigny. Stirnemann attributes the decorated initial to the style of Manerius, an English scribe originally from Canterbury.

Peyrafort-Huin, no. 108.3.
ENGLISH PROVENANCE

In 1931 discussions began between Roger, later Sir Roger, Mynors and Richard Hunt, then Mynor’s pupil at Balliol College, Oxford, and later Keeper of Western Manuscripts at Oxford University’s Bodleian Library, about the desirability of publishing all extant British medieval library catalogues in critical editions. Mynors and Hunt, assisted by C. R. Cheney and N. R. Ker started an informal slip catalogue. Discussions again took place in 1961-1962, but not until 1979 was the Corpus of British Medieval Library Catalogues formally proposed to the British Academy as one of its Research Projects. An Academy committee was formed, with Ker as Chairman, and the British Library agreed to undertake publication. The deaths of Hunt in 1979, Ker in 1982, Ker’s successor as Chairman, Julian Brown, in 1987, and of Mynors in 1989 all delayed the project whose first volume, The Friars’ Libraries, edited by K. W. Humphreys, was published in 1990. Since 1990 a further 12 volumes have been published under the Chairmanship of Joseph Trapp and now of Henry Mayr-Harting, and under the General Editorship of Richard Sharpe. Eight more volumes are planned.

Richard Gameson’s *The Manuscripts of Early Norman England* (c. 1066-1130) (Oxford, 1999) extends the work of Helmut Gneuss whose *Handlist of Anglo-Saxon Manuscripts: A List of Manuscripts and Manuscript Fragments Written or Owned in England up to 1100* was published by the Arizona Center for Medieval and Renaissance Studies in 2001; Gneuss’s first “Addenda and Corrigenda” have already appeared in *Anglo-Saxon England* 32 (2003), 293-305.

**10 MS Richardson 26**  
Six Works by Augustine  
Abbot of Bury St. Edmunds, England, second quarter of the 12th century

de Ricci, II, 2300; Bond & Faye, 246; *Illuminated & Calligraphic Manuscripts*, no. 9 and pl. 6 (reproducing f. 2); Ker, *MLGB*, 2nd ed., 19.

3-13v Augustine, *Sermo de pastoribus* (serm. 46) (*CPL* 284); 13v-23 Augustine, *Sermo de ovibus* (serm. 47) (*CPL* 284); 23-82v Augustine, *De baptismo contra Donatistas* (*CPL* 332); 83-121 Augustine, *De peccatorum meritis* (*CPL* 342); 121-129 Augustine, *De unico baptismo* (*CPL* 336); 129-148 Augustine, *De spirito et littera* (*CPL* 343); 148-148v *Sententia Augustini de libro retractationum*

This manuscript contains the press mark A. 6 of the Benedictine abbey of Bury St. Edmunds and is no. lxvii in the late 12th century list of its books. A companion volume, containing other works by Augustine, Bury press mark A. 10 and no. xlii in the list of its books, is now San Marino, California, Huntington Library MS HM 31151.
This is the fourth manuscript in this exhibition from the library of Alfred Chester Beatty. It was his MS 25 and sold in his first sale at Sotheby’s, London, 7 June 1932, lot no. 6, to Maggs Bros., who sold it William King Richardson who bequeathed it to Houghton Library.


II

MS Typ 194

*Vitae patrum* and Rufinus, *Historia monachorum*

Reading Abbey, England, 12th century


1-42 Rufinus, *Historia monachorum* (BHL 6524); 42v-45v Jerome, *Vita Malachi monachi captivi* (CPL 619); 45v-50 Ps.-Athanasius, *Liber de exhortatione monachorum* (CPL 1155); 50v-156 *Vitae patrum*; 156-157v
Ps.-Macharius, *Epistola ad filios* (CPL 1843); 157-159 *Vita sanctae Marthae virginis* (BHL 5529d)

Paul Meyvaert has noticed that the first forty leaves of this manuscript have been carefully altered by another scribe who then completed most of the remainder of the manuscript. Rodney Dennis reports Meyvaert’s observation “that each of the original top lines was erased and rewritten by the second hand at the bottom of the previous column. The result of this systematic tampering with a perfectly well-written text is a slight but noticeable lowering of the *mise-en-page*.” These bottom lines are in a darker ink, which is also sometimes visible in what is now the top line, as the second scribe retouches abbreviation marks and ascenders that were damaged in erasure.


12

**MS Typ 704 (3)**

Leaf from a *Bible*

England, 12th century

Light, 108.

Leaf from a *Bible*: Mark 14, 26-53

This manuscript, acquired by Philip Hofer from H. P. Kraus in May 1954, was said then to be from the Joseph
Martini Collection. Gameson has marked his entry for this manuscript as “?” presumably on the basis of not having seen the fragment and its lack of early documented provenance. Gameson’s list extends the work of Helmut Gneuss whose *Handlist of Anglo-Saxon Manuscripts: A List of Manuscripts and Manuscript Fragments Written or Owned in England up to 1100* was published by the Arizona Center for Medieval and Renaissance Studies in 2001. The only manuscript fragment in the Houghton Library collections to appear in Gneuss’s *Handlist* is the next item on exhibition.

Membra Disiecta

The earliest scripts, especially in North American teaching collections, are frequently represented by *membra disiecta*, acquired for the sake of their antiquity. Manuscripts deemed no longer of use to their original owners because they contained texts that were out of date, such as canon law or liturgy, or that were no longer legible, were cut up and used as material for bindings of other manuscripts. Such binding material was not worth transporting long distances and so, if found undisturbed in a later binding, can frequently be used as evidence of provenance, but the modern market for early materials has meant that such fragments continue to be separated from their bindings and from each other.

**13**

MS Typ 612  
Leaf from an Anglo-Saxon *Benedictional*  
England, first half or mid-10th century

Leaf from a *Benedictional*: First Sunday in Lent

This is one leaf from a group of three leaves that was sold at Sotheby’s, London, 21 November 1972, lot no. 532, and subsequently separated. This leaf appeared as Maggs Bros., *Catalogue 973* (London, 1976) no. 150 and was acquired by Houghton Library on the Schaffner Fund in

The second leaf appeared as Maggs Bros., *Catalogue 982* (London, 1977), no. 23. It was purchased by B. S. Cron and sold again in 1986 by Bernard Quaritch. It is now Tokyo, Toshiyuki Takamiya Collection MS 45. The leaf contains the benediction for the Saturday before Easter and two benedictions for Easter Day. Warner and Wilson, 19-20.


Helmut Gneuss, *Handlist of Anglo-Saxon Manuscripts: A List of Manuscripts and Manuscript Fragments Written or Owned in England up to 1100* (Tempe, 2001), no. 504.3.


**14** MS Typ 592
Gregory the Great, *Moralia in Job*
Abbey of Luxeuil, Burgundy, early 8th century


Approximately 30 manuscripts and fragments in the distinctive minuscule script of the Burgundian Abbey of Luxeuil are currently known. In describing the British Library’s leaves from the present manuscript, Michelle Brown has written: “Luxueil minuscule is often characterised by a rather erratic ductus in which rounded forms are juxtaposed with angular, broken contours and ascenders and descenders are emphasised by lengthening and clubbing.”

These six leaves are part of a larger manuscript that has been dispersed among several collections. Other fragments of this manuscript are: London, British Library MS
Additional 11878 (78 leaves); London, British Library MS Additional 41567J (1 leaf); Paris, Bibliothèque nationale MS nouv. acq. Lat. 2243 (2 leaves); Paris, Bibliothèque nationale MS nouv. acq. Lat. 2388 (2 leaves); London/Oslo, Martin Schøyen Collection MS 1361 (2 leaves); Sotheby’s London, 22 June 1999, lot no. 13 (2 leaves). All the leaves are from Books 23-24 of Gregory’s Moralia in Job.


**MS Typ 701**

Leaf from a *Missal: Readings & Alleluia* with neumes for the second Sunday after Pentecost Puglia, late 11th century


Leaf from a *Missal: Second Sunday after Pentecost*

Beneventan minuscule was developed in southern Italy from the mid-8th century and takes its name from the former Duchy of Benevento. The Benedictine Abbey of Monte Cassino was instrumental in developing the script which continued in use in parts of southern Italy until the end of the 13th century, with some provincial survivals into the 15th century. This is an example of the Bari type.
No. 15:
MS Typ 701
Leaf from a
Missal: Readings
& Alleluia with
neumes for the
second Sunday
after Pentecost
Puglia, late 11th
century.
Three other leaves from the same manuscript are known to be extant: one was formerly New York, Bernard Breslauer Collection; two consecutive leaves are London/Oslo, Martin Schøyen Collection MS 63, formerly Bernard Quaritch, *Catalogue 1128: Bookhands of the Middle Ages. Part IV: Beneventan Script* (London, 1990), no. 8.


MSS Typ 704 (5) and (6)

Two leaves of the Gottschalk *Antiphonary* 
Abbey of Lambach, end of 12th century


MS Typ 704 (5) First Vespers for St. Benedict
MS Typ 704 (6) Common of Virgins

Yale University scholars, including Barbara Shailor, Robert Babcock, and most recently Lisa Faigin Davis, have recognized and documented the medieval library of the Benedictine Abbey of Lambach through a number of surviving manuscripts, leaves and binding fragments. These two Houghton Library leaves are from an antiphonary prepared by the scribe, rubricator and illuminator, Gottschalk. They are related to a number of others, including: New Haven, Yale University Beinecke Library MS 481.51 (17 leaves); St. Louis, Public
Library MS Grolier 44; Lambach, Stiftsbibliothek MS II. I.i (4 leaves serving as flyleaves); St. Paul-im-Lavanttal, Stiftsbibliothek Frag. 54/8 (2 leaves).

RENAISSANCE

Even after the invention of printing from movable type and its rapid development and dissemination across western Europe, manuscripts continued to be commissioned, written, decorated and used. Such manuscripts were frequently conceived as luxury objects for aristocratic patrons.

MS Typ 219
Breviary, Use of Rome
Padua or Venice, Italy, c. 1478-1480

Bond & Faye, 217; Illuminated & Calligraphic Manuscripts, no. 81 and pls. 34 (reproducing f. 269) and 35 (reproducing f. 484); Wieck, no. 34 (reproducing f. 8).

1-6v Calendar; 7 Blank; 8-213v Temporale; 214 Blank; 215-268v Psalter; 269-482v Sanctorale; 483 Blank; 484-515v Common of Saints

Jonathan Alexander recognized that the principal miniaturist of this manuscript also illuminated the printed Breviary of 1478 now in Glasgow. Lilian Armstrong has subsequently identified a corpus of eleven books decorated by this artist, including one with a frontispiece inscribed with the partially legible name, Petrus V—.

The earlier attribution of the decoration of this manuscript to Ferrarese miniaturists is now revised in favor of Padua and Venice because of the Paduan and Aquileian saints in the calendar and in light of documented activity by both artists in Venice. One of the identifying character-
istics of Veneto-Paduan Renaissance illumination is the illusionistic device of ragged sheets of parchment hanging from architectural monuments.


MS Typ 144
Dio Cassius, Vita Octaviani Caesaris, Imperium Octaviani Caesaris
Rome, Italy, c. 1540

Bond & Faye, 263; Illuminated & Calligraphic Manuscripts, no. 121 and pl. 36 (reproducing pp. 60/1).

pp. 1-60 Dio Cassius, Vita Octaviani Caesaris, in Greek; pp. 1-76 Dio Cassius, Imperium Octaviani Caesaris, in Greek

This manuscript was written and decorated by Giovanni Onorio de Maglie for Cardinal Alessandro Farnese. Onorio’s career as an instaurator at the Vatican Library is documented between 1535 and 1563. The manuscript’s design includes a headpiece, the author’s name and the title of the work in diminuendo capitals, and the owner’s arms flanked by putti above a dedication panel. A similar design was used by Onorio for a miscellany, including Aristoxenus, written and decorated for King Francis I of France, now Cambridge, University Library MS Kk.5.26.
Maria Luisa Agati, Giovanni Onorio da Maglie: copista greco (1535-1563), Bollettino dei Classici, Supplemento no. 20 (Rome 2001), no. 4 (p. 257).


MS Typ 124
Dinteville Pontifical
Written by Frère Pierre de Ricey, “presbyter religiosus ordinis diui Benedicti” and presented by François II de Dinteville to the abbey of Montiéramey in 1545 Auxerre, c. 1538
Bond & Faye, 261.

1-1v Table of Contents; 2-158 Pontifical

Brown places this Pontifical, ordered by François II de Dinteville (1498-1544) for the Abbey of Montiéramey, in the context of the other manuscripts made for him and his influential brothers, including a Book of Hours presented to King Henry II of France. Dinteville was made bishop of Auxerre in 1530 and abbot of Montier-la-Celle and Montiéramey in 1538.

FEMALE MONASTICISM

The three manuscripts exhibited here have strong and identifiable connections to convents of Dominican nuns. The Breviary was written and decorated by the nuns for their own use. The two leaves demonstrate different ways of adapting artistic conventions to incorporate a Dominican and female emphasis. In the first leaf, the habit of the saint honored is changed to signal the adaptation of the text in honor of a Franciscan saint of the same name. In the second leaf, a Dominican nun praying in the margin mirrors the role of the sisters who used the book in their daily liturgical exercises.

20 MS Richardson 39
Dominican Breviary
Colmar?, Alsace, last quarter of the 15th century

Bond & Faye, 247-248; Illuminated & Calligraphic Manuscripts, no. 52 and pl. 26 (reproducing f. 54r); Wieck, no. 44 (reproducing f. 209).

1-6v Calendar; 7-69v Psalter, Litany, Prayers; 70-167v Temporale; 167v-
235 Sanctorale; 235-247 Common of Saints

The calendar and litany in this Breviary give strong indications that the manuscript was prepared by and for a convent of Dominican nuns in the region of Alsace. Comparison with other manuscripts produced by the Dominican nuns of Unterlinden in Colmar, especially two Dominican Diurnals (Karlsruhe, Badische Landesbibliothek MS K 3135 and Colmar, Bibliothèque de la ville de Colmar.
MS 494) as well as a rare illustrated fragment of Jordan of Quedlinburg’s Meditation on the Passion, probably written by the same scribe and illuminated by the same female hand, has prompted Jeffrey Hamburger to suggest that this manuscript is also the product of the Unterlinden convent. He notes the similar border decoration of vine tendrils of acanthus populated by birds, animals and figures with bright pink cheeks and banderoles.


21 Houghton Accession No. *90M-16 (Fogg Accession No. 1943.1866)
Leaf from an Antiphonary: The Blessed Elizabeth of Hungary in an Initial G
Master of the Dominican Effigies
Florence, 1335-1340

de Ricci, I, 1708, D.18 (as c. 1400, probably written at Bologna).

Leaf from an Antiphonary: Blessed Elizabeth of Hungary

Although the initial G usually begins the Vespers antiphon Gaude celum for the feast of the Franciscan tertiary St. Elizabeth of Hungary, the Dominican habit of this crowned female saint here is used to indicate the feast of the Blessed Elizabeth of Hungary, daughter of Stephen V, who was educated in a Dominican convent and died a widow in Naples in 1320.

This is one of six leaves given to Harvard University’s


**Houghton Accession No. *90M-16 (Fogg Accession No. 1943.1868)*

Leaf from an *Antiphonary*: Saint Paul in an Initial *D*

Pacino di Bonaguida
Florence, 1335-1340

de Ricci, I, 1706, D.9 (as late 14th century, written at Bologna).

Leaf from an *Antiphonary*: Conversion of St. Paul

This initial *D* illustrates the sequence *Duo chori modulantes* sung at the mass for the feast of the Conversion of St. Paul on January 25th. Two other leaves, identical in style and border decoration to the present leaf, were formerly in the Amati Collection, London. They illustrate Saint Helena adoring the Cross in an Initial *R* and Constantine the Great adoring the Cross in an Initial *I*, for two different sequences sung at the mass for the feast of the Holy Cross. Like the Houghton leaf, these leaves also include the figure of a Dominican nun kneeling in prayer in the border beside the illuminated letter, suggesting a probable provenance from a Dominican convent.

This is one of six leaves given to Harvard University’s Fogg Art Museum in 1943 by Robert Lehman and transferred to Houghton Library in 1990.

No. 22:
Houghton
Accession No.
*90M-16 (Fogg
Accession No.
1943.1868)

Leaf from an
Antiphonary:
Saint Paul in an
Initial D. Pacino
di Bonaguida
Florence,
1335-1340
(detail).
Christopher de Hamel has recently observed that books in North American collections, as compared to European collections, for the most part have been purchased by individuals and acquired individually. As a result, North American collections particularly reflect the interests of private collectors. European libraries have been the beneficiaries of national and institutional consolidation. In France, the French Revolution, and in Britain, the Reformation, for example, led to the creation of great national libraries with material in a variety of subjects. In North America, Books of Hours, as luxury objects often with identifiable aristocratic patronage, have held special appeal to the private collectors who have shaped both university and independent research library collections.

23  MS Widener 2
Book of Hours, Use of Sarum
Probably London, c. 1470-1480

de Ricci, I, 1020; Wieck, no. 46 (reproducing f. 56).

1-6v Calendar; 7-10 Fifteen Oes of St. Bridget; 10v-30v Prayers; 31-55v Hours of the Virgin; 56-71v Seven Penitential Psalms, Litany, Prayers; 72-88v Vigil of Dead; 89-101 Commendation of Souls; 101-111 Psalter of St. Jerome
Kathleen Scott has identified the work of three border artists in this manuscript and she suggests that the Widener Hours are “probably … the product of a cluster of cooperating artists rather than of employees of a fixed shop.” She concludes that “the absence of the Feast of the Visitation (July 2), which was re-established by Sixtus IV in 1475 and promulgated actively in England in 1480, and of both St. Ósmund (December 3) and the Transfiguration (August 6), instituted in 1457 and mandated in England in 1487, would suggest, but not necessarily require, a date of before c. 1480.”


24 MSS Typ 443 and 443.1

*Emerson-White Hours-Missal*, Use of Rome
Valenciennes, Bruges, and Ghent, late 1470s/early 1480s, before 1482

de Ricci, I, 1056, no. 3 and II, 2306-2307 (MS Typ 443) and II, 1205, no. 6 (MS Typ 443.1); Bond & Faye, 278; Wieck, no. 24 (reproducing ff. 108v and 171).

MS Typ 443: 1-13 Calendar; 14-27v *Psalter of St. Jerome*; 28-51 Prayers; 51-72 Masses; 72v-79 Passion according to John; 80-93 Prayers; 94-116 Suffrages to Saints

This manuscript is one of Houghton Library’s best-known manuscripts and has been the subject of many studies. In the past it has been misleadingly called the Hours of Juana La Loca on the assumption that it was made for the mad Queen of Spain. The initials “YY” appearing in some of the borders were once thought to refer to a motto of the Queen, but are probably those of the original owners, perhaps Yppolyte de Berthoz and his wife Ysabeau de Keverwijk.

A group of miniatures in the Emerson-White Hours have long been associated with the style of the Master of Mary of Burgundy, but not attributed to him. Thomas Kren has recently discussed the style of this master and dubbed him the Master of the Houghton Miniatures. The full-page miniature, Saint Anthony Abbot in the Wilderness, and the facing historiated border, Scenes from the Life of St. Anthony Abbot, are now thought to be the work of the Master of the Houghton Miniatures.

Two detached miniatures by the Master of the Houghton Miniatures have also been identified as belonging to the Emerson-White Hours. One, The Annunciation to the Shepherds, is Los Angeles, J. Paul Getty Museum MS 60; the other, The Mass of St. Gregory, is Brussels, Bibliothèque royale de Belgique MS II 3634-6.

MS Typ 443 was acquired by William Augustus White in 1892 and presented to Houghton in 1958, in memory
of William Augustus White and his daughter, Frances White Emerson, by members of their family. MS Typ 443.1 was acquired in 1892 by Alfred T. White, the brother of William Augustus White, inherited by his son-in-law, Adrian van Sideren, and deposited by Mrs. Van Sideren in 1966.


**25 MS Richardson 42**

*De Buz Hours, Use of Paris*

Atelier of the Rohan Master

Probably Anjou, France, c. 1420-1425


1-11v Calendar; 12-13v Gospel according to John; 14-15v Gospel according to Luke; 16-17v Gospel according to Matthew; 18-19 Gospel according to Mark; 19v Blank; 20-81v *Hours of Virgin*, Use of Paris; 82-85v *Hours of Cross*; 86-89v *Hours of Holy Spirit*; 90-107v Seven Penitential Psalms, Petitions, Prayers; 108-117v Prayers; 118-154v *Vigil of the Dead*; 155-192v Suffrages to Saints; 193-194 Prayers; 194v Blank; 195-197 Family Notes; 197v Blank

A recent exhibition in Nijmegen surveyed the works of the influential Limbourg Brothers. The *De Buz Hours*, the work of the atelier of the Rohan Master, was included in the
exhibition as an important witness to the influence of the Limbourg Brothers in France and the southern Netherlands. Given the migration of the Rohan Master from Champagne to Paris and then to Angers, where he gained access to and was influenced by the *Belles Heures du Jean Duc de Berry*, Gregory Clark has proposed a date in the early 1420s for this manuscript.

Gregory T. Clark in *The Limbourg Brothers: Nijmegen Masters at the French Court (1400-1416)*, ed. Rob Dückers and Pieter Roelofs (Nijmegen, 2005), no. 113 (reproducing f. 52).

26 MS Typ 614
*Soustre Hours*, Use of Rome
Workshop of Jean Poyet
Tours, c. 1500


Jean Poyet served the courts of three successive French kings: Louis XI, Charles VIII, and Louis XII. In 2001 he was the subject of the first ever one-man show in the United States devoted to the work of a manuscript illuminator. “Jean Poyet: Artist to the Court of Renaissance
France” at the Pierpont Morgan Library in New York stimulated much interest and Mara Hofmann’s recent catalogue raisonné of the work of Poyet has begun to distinguish the hands of painters in Poyet’s workshop. The majority of the miniatures in this manuscript are by her hand B.

This manuscript, from the collection of William Stuart Spaulding, Jr., Harvard Class of 1937, was given to Houghton Library by Mrs. Spaulding in 1976. Other manuscripts from his collection were sold at auction at Sotheby’s, London, 6 December 2005, as lot nos. 35, 38, 46, 50, 54, 57, 58, and 60.

Mara Hofmann, Jean Poyer: Das Gesamtwerk (Turnhout, 2004), 85-86 and Abb. 201-203 (reproducing pp. 12, 31 and 102).
WALL I

Houghton Accession No. *90M-16 (Fogg Accession Nos. 1936.116, 1956.180a and 1956.180b)

Three Fragments from a Pilgrimage Roll
Collaborators of Fra Angelico in the School of Lorenzo Monaco
Florence, 1417-1420


A Brother Petrus de Cruce Arriving in the Holy Land and Kneeling before the Holy Sepulcher; B Brother Petrus de Cruce being Attacked by Wolves on Mount Gargano and by Snakes near Bari; C The Shipwreck of Brother Petrus de Cruce, His Capture, and His Audience before a Muslim Ruler

According to the explicit at the top of Fragment B, dated 1417, this roll records the various pilgrimages undertaken by the Dominican lay brother Petrus de Cruce. Fragment A, whose text is transcribed as an Appendix (pp. 312-313) in Kanter and Palladino’s recent exhibition catalogue, describes his pilgrimage to the Holy Land, the indulgences earned at each stop, the return journey across the Mediterranean and other pilgrimage destinations throughout Europe.

Palladino relates these three fragments to four others which she suggests survive from the same scroll. They are: Buffalo, Albright-Knox Art Gallery 1936:4; New York, Metropolitan Museum 1972.118.260; Moscow, State Pushkin Museum of Fine Arts, formerly Koenigs I.101;
Moscow, State Pushkin Museum of Fine Arts, formerly Koenigs I.102.

Fragments A and C were the gift of Arthur Sachs to Harvard University’s Fogg Art Museum in 1956 and transferred to Houghton Library in 1990.

Fragment B was the gift of the Honorable Mr. and Mrs. Robert Woods Bliss to the Fogg Museum in 1936 and transferred to Houghton Library in 1990.


**WALL II**

28 MS Typ 237

*Indulgence of Pope Benedict XII*

Avignon, France, 6 May 1336

de Ricci, II, 1699, no. 32; Bond & Faye, 273; *Illuminated & Calligraphic Manuscripts*, no. 39 and pl. 21.

This illustrated charter was issued from the papal court in Avignon during the exile of the popes from Italy. Illustrated indulgences from Avignon represent a unique phenomenon in papal documents; they were issued only from 1322 until 1364, when their circulation was prohibited, and they were granted not by the pope, but by a commission of archbishops and bishops. This indulgence, dated 6 May 1336, was made for the Benedictine Abbey of St. Michael in Mondsee, Austria, and signed by fifteen cardinals.
In the initial U the Virgin is flanked by two tonsured clerics, one with a halo. In the upper margin are three orantes busts of Christ flanked by St. Peter and St. Paul. In the right margin is St. Benedict. In the left margin are St. John the Baptist and St. Michael the Archangel.

A similar example, perhaps even by the same illuminator, was offered for sale at Sotheby’s, London, 7 December 1999, lot no. 22. Dated 8 April 1335, a year earlier than the Houghton indulgence, this indulgence benefited the parish church in Bad Wimpfen on the Neckar River north of Stuttgart and promoted pilgrimage to an image of St. Katherine in that church. Other examples of such Avignese indulgences in North America, include: Baltimore, Walters Art Gallery MS W. 742 (for Notre Dame de Fargues at Albi, dated 26 February 1331 and confirmed 16 April 1335); New York, Pierpont Morgan Library MS M. 762 (for Sta. Maria in Castro Puristalli at Ligognano, dated 28 March 1331); New York, Pierpont Morgan Library MS M. 753 (for Sant’Agostino at Città di Castello, dated 18 June 1340); New York, Pierpont Morgan Library MS M. 697 (for Sta. Maria juxta Pontem Lapideum at Bevagna, dated 18 July 1343).

WALL III

29 MS Typ 584

Septenarium pictum

France, early 13th century

Joseph Baer, *Lagerkatalog 750* (Frankfurt am Main, 1929), Nr. 822 and Taf. 127-128; *Settimana del Libro Antico e Raro* (Florence, 1932), no. 2 and pl. 2; Adolf Katzenellenbogen, * Allegories of the Virtues and Vices in Medieval Art from Early Christian Times to the Thirteenth Century* (Hamburg, 1939), 63-64 and note 2.

*Superbia* or Pride, the chief of the seven deadly sins, sits atop five concentric circles which contain the seven deadly sins, the seven petitions of the Pater Noster, the seven gifts of the Holy Spirit, the seven virtues, and the seven beatitudes. Christ sits at the center. The frame, now only partially visible due to loss, includes the four ages of man and the cycle of the church year.

Acquired from Bernard M. Rosenthal, San Francisco, as the gift of Mr. and Mrs. James H. Case III in November 1971.

No. 29:
MS Typ 584
Septenarium pictum
France, early 13th century
detail.
WALL IV

30 MS Typ 734
Composite Leaf with Miniature of the Last Judgment from a Missal for Pope Clement VII
Jacopo del Giallo
Rome, c. 1523

Among the spoils of war looted by Napoleon’s troops in 1789 were two volumes used in celebrating Mass in the Vatican’s Sistine Chapel. Both Missals were commissioned by Giulio de’ Medici shortly after he was consecrated Pope Clement VII in 1523. The border in this leaf includes the Medici arms, Clement’s name and title, and his personal emblem and motto “Candor ilesus.” “Whiteness/innocence unharmed” is illustrated by the rays of the sun passing through a crystal sphere and setting a tree on fire, but leaving the white banner with the Pope’s motto undamaged. Fragments of the Missals were arranged as composite works of art and brought to England for eventual sale by Abate Luigi Celotti. This collage of manuscript cuttings was one of 19 such lots from these two Missals in the Celotti sale, Christie’s, London, 26 May 1825, lot nos. 57-75; this was lot no. 75.

Ten other leaves from the same manuscript are known to be extant: lot no. 61 (Martyrdom of St. Catherine) is Stockholm, Nationalmuseum NMB 2339; lot no. 62 (Martyrdom of Pope Clement I) is London, private collection; formerly Sotheby’s, London, 16 November 1925, lot no. 115; lot no. 63 (Vision of Pope Leo I) is Cambridge, Fitzwilliam Museum Marlay Cutting It. 35;
lot no. 67 (Martyrdom of St. Lawrence) was recently Sotheby’s, London, 5 July 2005, lot no. 38, formerly Sotheby’s, London, 11 April 1961, lot no. 117; lot no. 68 (Cosmos and Damian) is London, Victoria and Albert Museum E.4577-1910; lot no. 69 (Assumption of Virgin) is London, British Library Additional MS 35254 L; lot no. 70 (Birth of John the Baptist) was formerly New York, Bernard Breslauer no. 90; lot no. 71 (Decollation of St. Paul) is London, Victoria and Albert Museum, E.4578-1910; lot no. 74 (Deposition) is Cambridge, Fitzwilliam Museum Marlay Cutting It. 34. Not identifiable in the Celotti sale is the Martyrdom of St. Blaise, now London, British Library Additional MS 35254 M.


This catalogue was published by Houghton Library in March 2006 in conjunction with the annual meeting of the Medieval Academy of America.

It is composed in Centaur and Perpetua typefaces and was printed by WordTech Corporation of Stoneham, Massachusetts.
De sancto Antonino confessore.

Or do Ad
anthornum
facta e quom
am uniter di
mastic car e
go treaum sum
7 xam et in to de nomina
n. Ora pronobis beate par an
thom. & yignis ichmen non do
mecum in nobis. Orm?
Eus qui nos concedis odo
obteni beati anthony confessio
nis an at; morbium ignem ex
tingin 7 membris eius isthena.
Psalm 118.5. Ipsius mem
nis 7 preabunn. ichehine ignis in
dis liberatos integros mente cor
po et fidelia in gloria presentai
per eum dominum n. amen.