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978-1-108-00396-4 - A Descriptive Catalogue of the Manuscripts in the Fitzwilliam Museum: With Introduction and Indices

Montague Rhodes James

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A Descriptive Catalogue of the Manuscripts in the Fitzwilliam Museum

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MONTAGUE RHODES JAMES



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CAMBRIDGE UNIVERSITY PRESS

Cambridge New York Melbourne Madrid Cape Town Singapore São Paulo Delhi

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9781108003964

© in this compilation Cambridge University Press 2009

This edition first published 1895
This digitally printed version 2009

ISBN 978-1-108-00396-4

This book reproduces the text of the original edition. The content and language reflect
the beliefs, practices and terminology of their time, and have not been updated.

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A
DESCRIPTIVE CATALOGUE
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WITH INTRODUCTION AND INDICES

BY
MONTAGUE RHODES JAMES, Litt.D.,
DIRECTOR OF THE FITZWILLIAM MUSEUM;
FELLOW AND DEAN OF KING'S COLLEGE.

ILLUSTRATED WITH TWENTY PLATES IN PHOTOGRAVURE.

CAMBRIDGE :
AT THE UNIVERSITY PRESS.

1895

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QVI HOC CATALOGO VTATVR
ORAT AVCTOR
VT GRATO ANIMO MEMINERIT
RICARDI VICECOMITIS FITZWILLIAM
A.M., EX AVLA SS. TRINITATIS
MVSAEI FITZWILLIAMENSIS
FVNDATORIS
NECNON
SAMVELIS SANDARS
A.M., E COLLEGIO SS. TRINITATIS
EIVSDEM MVSAEI
EGREGII BENEFACTORIS

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PREFACE.

THIS book has been written with two main purposes. In the first place, it is meant to be a complete guide to a particular set of manuscripts, those in the Fitzwilliam Museum: in the second place, it is meant to serve as a manual for those who wish to make a study of illuminated manuscripts in general. In order to help such students, I have added to this Preface a series of very elementary hints on the description and collation of manuscripts: and to these hints I venture to direct their attention. At present, I have to say something about the history of the Fitzwilliam collection, and the principle on which this Catalogue has been written.

In the year 1816 Richard Fitzwilliam, Viscount Fitzwilliam, bequeathed to the University the whole of his artistic collections and the sum of one hundred thousand pounds to be applied in housing, arranging, and adding to them. Of this gift, which rivals any ever bestowed upon either University, a number of illuminated manuscripts forms part; and it is one object of the present volume to furnish students with a full description of them, and of the additions which have been made to our Founder's original bequest in this department.

Lord Fitzwilliam seems to have formed the whole of his collection of manuscripts between the years 1789 and 1815. One volume (no. 34) had descended to him by inheritance, and he has inscribed in it the date (1768) of its coming into his possession. The rest of his manuscripts he either bought or received as presents. In no case has he recorded the occasion of a purchase, though notes of the price paid remain here and there. We are, however, able to trace his growing interest in the enlargement of his collection by

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means of the dates of acquisition, which he has written in every volume¹.

Thus, in 1789 he bought four MSS.: then comes a period of inactivity, from 1790 to 1806, during which only seven volumes are added. In 1807, however, he acquired eight; in 1808, eighteen; in 1809, five; in 1810, twenty-one; in 1811, eleven; in 1812, twenty-three; only four in 1813; twenty-two in 1814; and six in 1815. Clearly then, during the years 1808 to 1815 illuminated manuscripts were especially attractive to Lord Fitzwilliam.

I hope that I may eventually succeed in ascertaining at what sales he purchased the various items in his collection; at present I have not seriously undertaken the investigation, nor have I judged it right to defer the publication of my Catalogue until this gap should be filled up.

If we add the Fitzwilliam Missal (no. 34), which our Founder received as an heirloom, to the sum of his acquisitions as detailed above, we get a total of 130 for his collection at the time of his death. But if we turn to his own numbering of his manuscripts, we find that it runs from 1 to 142. The fact is, that he included his printed *Horae* among his manuscripts. There are eleven of these; and one volume (56) is wanting. Whether it was a printed book or a manuscript, I do not know; but it was wanting in 1876 when Mr Searle's Catalogue was compiled.

The collection, as left by Lord Fitzwilliam, was sufficiently remarkable. The bulk of it consisted of *Horae*, as must be the case with any collection of illuminated books. There were ninety-seven of these books in the original bequest: there are now one hundred and twelve (nos. 47—158): so that, in respect of the number of *Horae* which it contains, this library will bear comparison with any in England, saving that of the British Museum. Besides *Horae* it included a fine Bible (no. 1), a *Legenda Aurea* (no. 22), a *Speculum Humanae Salvationis* (no. 29), a Pontifical of extraordinary merit (no. 28), a good Psalter (no. 12), and a Missal of considerable beauty (no. 30), besides a fair number of miscellaneous books. It will be seen therefore that, even without subsequent additions, this library of

¹ I have tabulated these dates, p. xlii.

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manuscripts would have been well worth study. But a good number of additions have been made to it.

In the year 1876 Mr Searle found that the 130 MSS. of the original bequest had grown to 159 items. Some of these were single charters, and others were modern MSS. One only had been purchased; the rest had been given or bequeathed. Since then eighty items have been added to the collection, which now numbers two hundred and thirty-nine volumes, documents and fragments. The bulk of these have been purchased between 1887 and 1894: but donations have come in as well. And among its benefactors this department of the Fitzwilliam Museum has known none more conspicuous than the late Mr Samuel Sandars, whose name I have thought it only right to couple with that of Lord Fitzwilliam in the dedication of this book. It is not easy to find words which shall adequately, and yet not effusively, express the unostentatious generosity which characterised Mr Sandars in his dealings alike with the particular department which concerns us here, and with other University institutions.

Among the volumes added to the collection by purchase, since the publication of Mr Searle's Catalogue in 1876, a few are prominent, while all, I think, are interesting. The *Decretals* (no. 183) and the *Romaunt of the Rose* (no. 169) came from the Bragge sale in 1876. The Carew-Poyntz *Horæ* (no. 48) was purchased from Mr Quaritch; and in 1889 two exceedingly interesting volumes were bought at the Hamilton sale (nos. 20, 27). A good many fine *Horæ*, Psalters, and fragments have since been acquired.

The collection now contains representative specimens of a fair number of schools, styles, and periods of illumination. The continental Celtic style appears in the *Benedictional* (no. 27), which is the oldest manuscript we possess. Of English work there are specimens ranging from 1250 to 1500; Italian art of the fourteenth century is represented by the *Decretals* (no. 183) and by some fragments: but of the later styles there are some gorgeous examples: the *Pontifical*, which has been variously called Sieneese, Milanese, and Florentine (no. 28), is the most beautiful. There is a majority of French and French-Flemish books, with a fair contingent of Dutch: Germany is not unrepresented; but of Spanish art there is no good example. Oriental MSS. hardly fall within our

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scope: Lord Fitzwilliam bought none, and only one of those which we have has been purchased.

It is not, however, my purpose to give details here about the contents of the collection. An account of the *raison d'être* and method of this Catalogue will be more relevant. Those who have used the Rev. W. G. Searle's *Catalogue of the Illuminated MSS. in the Fitzwilliam Museum*¹ will probably be anxious to know why it was necessary to issue another catalogue of the same books in less than twenty years after the publication of a work so comprehensive and useful as is Mr Searle's. A glance at the pages of the present volume will most likely answer the question for them; but it is indispensable that an explanation of the difference between the two books in regard of their scope and method should be given in this place, and at some length.

In the first place, I wish it to be clearly understood that, save in certain respects, my book is not meant to supersede Mr Searle's work. His Introduction, in which an extraordinary amount of most useful information has been collected, will always, I take it, have a value of its own. No book is known to me which furnishes more practical help to the student of *Horæ*, as showing what they contain, and why and how they differ from one another. Many hints which are of great use are also given on the artistic side of the subject: styles of ornament, and normal cycles of illustration, are specified: and an excellent list of reference-books is appended to the Introduction. When, further, we study the main body of the book, we find that the details are uniformly correct, and such historical and genealogical notices as were required are most accurate. In matters of heraldry, Mr Searle has smoothed my path in a way which I most gladly and gratefully acknowledge; but with sad misgivings that, where I have been left to myself in this department, I shall be found to have erred grievously. In fact, to Mr Searle's Catalogue and his Introduction I owe a great deal; and, the more I study the latter, the more serviceable I find it.

In spite of this, however, I believed, and still believe, that there was room for a new Catalogue; and for several reasons. In the first place, considerable accessions have come in since 1876. In

¹ Cambridge, 1876, 8vo.

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the next, it seemed to me that the collection was of just such a size as to render possible the publication of an unusually full description of all the pictures in all the manuscripts. Here again I may be met by a pertinent question. Would it not have been sufficient to compile an Index on the model of Messrs Birch and Jenner's *Early Drawings and Illuminations* (Bagster, 1879), which serves as a guide to the contents of an enormous number of illuminated MSS. in the British Museum? Again I must answer that my object would not have been attained by such a course.

To a person who is looking for representations of particular scenes the book I have named is most useful. But to me it seems a more scientific and satisfactory procedure to approach the subject from the other side. The student of the history and development of manuscript illustration or of mediaeval art, wishes, or ought to wish, to know what cycles of pictures are contained in each volume: in what districts variations are found from a normal cycle, or from a normal treatment of a scene, and what those variations are. It is for such students that my book is intended. The collection which I have had to describe contains specimens of nearly all the books which were most commonly illustrated with pictures in mediaeval times; Bibles, Missals, Pontificals, *Speculum Salvationis*, and, above all, *Horae* are all represented here, the last named class very copiously; and any one who possesses examples of such books will be enabled, as I think, by this Catalogue to judge whether his specimens conform to an ordinary type or diverge from it. He will, besides, find a very large number of representations of Biblical and legendary scenes, and of saints, described and named, which may help him to identify similar scenes and persons whose meaning or whose attributes have perplexed him. The Catalogue is, moreover, provided with a series of Indices which have been drawn up somewhat on the plan of Messrs Birch and Jenner's. They are intended to be a complete guide to the pictorial and literary contents of the collection: and I hope that their arrangement and contents may commend them to those who use them. They have been drawn up under my direction by Mr H. A. Chapman, Senior Assistant in the Museum, to whom I am most grateful for his trouble in the matter (a glance

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will show how great the trouble must have been); and they have been revised by myself.

From what I have said, it will appear that this Catalogue has a scope materially different from that of Mr Searle's. There is another material difference between the two books, that of their methods of classification. Mr Searle has adopted the plan of arranging the MSS. primarily according to countries, and, in the case of the French MSS., which are in a majority, of classifying them according to the styles of decoration which they exhibit.

His arrangement runs thus :

- I. MSS. of Italian work (nos. 1—10).
 - II. MSS. of French work (nos. 11—93).
 1. MSS. with no background to the borders.
 - A. MSS. decorated with 'Ivy leaf' pattern (nos. 11—20).
 - B. MSS. decorated with 'line and leaf' pattern (nos. 21—37).
 - C. MSS. decorated with either 'line and leaf' or 'geometrical' patterns (nos. 38—42).
 - D. MSS. decorated with 'geometrical' patterns (nos. 43—55).
 - E. MSS. partly 'geometrical' and partly 'floriated' patterns (nos. 56—61).
 - F. MSS. with 'floriated' borders (nos. 62—71).
 - G. MSS. decorated 'en grisaille' (no. 72).
 2. MSS. with solid backgrounds to the borders, or without borders.
 - A. MSS. decorated with floriated borders on gold or coloured grounds (nos. 73—83).
 - B. MSS. decorated with miniatures for borders (nos. 84 and 85).
 - C. MSS. decorated without borders (nos. 86—91).
 - D. MSS. decorated with direct imitations of natural objects (nos. 92, 93).
 - III. MSS. of Flemish or Burgundian work (nos. 94—107).
 - IV. MSS. of Dutch work (nos. 108—121).
 - V. MSS. of English work (nos. 122—131).
 - VI. Additional MSS.
 - A. European MSS. (nos. 132—136).
 - B. Charters (nos. 137—145).
 - C. Oriental MSS. (nos. 146—149).
 - VII. Books printed on vellum :
 - A. Horae (nos. 1—11).
 - B. Modern books (nos. 12—21).
- Appendix.
- MSS. Kerrich and Madden (nos. 150—159).

To this arrangement I have preferred one primarily depending upon the subject-matter of the manuscripts; within that, upon the

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countries to which they belong; and, within that again, upon their dates. For purposes of comparison I here append my own classification:

Bibles: portions of the Bible, Psalters, Bible History, Lives of the Virgin, of our Lord and of the Apostles, 1—26.

Service-books. I. *Public*:

A. Episcopal: Benedictional, Pontifical, 27—29.

B. Priestly: Missal, Ordinarium Missae, Breviary, Lectionary, Martyrology, 30—40.

C. Choir-books, Antiphoner, 41—46.

II. *Private*:

Horae. English, 47—57.

French, 58—134.

Dutch, 135—146.

Italian, 147—156.

German, 157, 158.

Miscellaneous books of devotional character, 159—163.

Poems and Romances, 164—170.

Theology (patristic and controversial), 171—175.

History, 176—182.

Law: Statutes, Diplomas, 183—189.

Recent acquisition, 190.

Fragments, 191—205.

Autographs, 206—208.

Miscellanea, 209—214.

Single Charters and Documents, 215—228.

Greek and Oriental MSS., 229—235.

Modern illustrated MS., 236.

Latest acquisitions, 237—239.

It will be noticed that one of Mr Searle's classes has been entirely omitted here. It is that of *Books printed on Vellum*, principally *Horae*. It is undeniable that these last are the direct successors of the manuscript *Horae*, and that they contain a large mass of iconographic detail. For all that they are printed books, and this is a Catalogue of manuscripts. It would be difficult to show good cause for including them, and excluding the *Mer des hystoires* or the *Hypnerotomachia*. But it is quite reasonable to exclude all such works on the simple ground that they are printed and not written. However, there is still room for a study of the printed *Horae* from the point of view of iconography; and perhaps it may be possible in the near future to issue a supplement to the present volume which shall include an attempt in that direction.

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There are many topics which might be fitly handled in the Introduction to a work of this kind. But this is a preface, not an Introduction. Such technical details, therefore, as are indispensable I have preferred to place by themselves, between preface and text. There only remain a few matters of general import which I must touch upon here.

In the first place I must call attention to the list of *Corrigenda*. It is a larger one than I could have wished: but, while I blame myself and my handwriting for its length, I think that those who have experience in the correcting of rather difficult proof will agree with me in saying that it would have been difficult to avoid misprints entirely.

Literary obligations have next to be acknowledged. I have owed much to two books in the compilation of this volume: one is Mr Searle's *Catalogue*, the other is a small volume, privately printed, which contains a great deal of most valuable matter. It was written, I believe, by the late Mr F. Perkins, and contains a full description of the manuscripts in his collection. The full title is this:

Historical notes and other literary materials now first collected towards the formation of a systematic bibliographical description of mediaeval illuminated manuscripts of Hours, Offices, and other books of devotion; and also for ascertaining their completeness or imperfection. To which is added a descriptive Catalogue of a series of illuminated manuscripts, illustrative of the proposed system of collation. London, 1858 [not published], pp. i, ii, 1—17. Printed at the office of Skipper and East, St Dunstan's Hill.

The book is probably not at all common: but I strongly recommend any one who is beginning the study of illuminated manuscripts not to neglect the opportunity of acquiring a copy of it. Though occasionally verbose, it is uniformly correct, and is besides very practical, and interestingly written.

I should like, further, to express my thanks to the Syndics of the University Press for accepting this book, and to the staff of the Press, who have been most patient and painstaking in all matters connected with the printing of it.

The illustrator, Mr Emery Walker, will meet with the praise he merits from every one who looks at the twenty plates which he has produced. I am very glad to be able to thank him myself for his excellent work, and to bear witness to the great care which he

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has spent upon the reproduction of the selected pictures. These were chosen by Professor Middleton and myself, and form a series fairly representative of the various styles of work comprised in the collection. The number of illustrations of English work is large in proportion to the number of English MSS. in the Library ; but we shall probably be forgiven for this piece of favouritism.

I wish to end this preface with an appeal, addressed to those who are the possessors of illuminated manuscripts. I will freely confess, that during the compilation of this book I have more than once been stimulated by the hope that some collector who should make use of my work might be led to think of the Fitzwilliam Museum as a place where his manuscripts would be choicely valued, religiously preserved, and minutely investigated. Now that the work is completed, the same hope recurs to me. I trust that in spite of its mistakes and defects, the book will be useful: and I think it can hardly fail to show that accessions to the Fitzwilliam collection of manuscripts would be as welcome gifts as any that could be made to us. There is no variety of illuminated mediaeval book which we should not prize: duplicates hardly exist in the world of manuscripts (save, perhaps, among the latest *Horæ*): fragments are often most precious ; and there are several styles and schools of decoration of which the Museum possesses no specimens at all. Of Byzantine work we have nothing, and of German very little. An illustrated Apocalypse, another thirteenth-century Psalter, a specimen of Anglo-Saxon work, or of Carolingian painting, would be of the greatest value. It is when these works are ranged in their proper "context" that their true worth comes out most strongly. Here, too, they are as secure as in the nature of things they can be, from the accidents of fire, theft, and dispersion by sale. The names of the donors are recorded, and they are remembered with gratitude, as men who have permanently enriched their country.

I am pleading here, as in duty bound, for the Fitzwilliam Museum in the first instance. But, speaking as one in charge of a Museum, I am perfectly sincere in saying that I account the news of donations or bequests to any of our national collections as the best of news. Only, when illuminated manuscripts are in question, I desire to remind the possessors of them that in this Museum there is a collection of those works of art which is

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exceedingly strong in some respects ; and that additions in certain directions would give it a very prominent place as a centre for the study of mediaeval art.

A glance at the table which shows the dates of acquisition of the various manuscripts will suffice to assure the reader that the Museum does what it can out of its own funds to increase the collection. The sums spent upon this department during the last six years amount to many hundreds of pounds. But the funds available in any one year are not very large ; prices 'rule' high in the market of manuscripts ; and many other departments of art claim their share of attention. I feel justified, therefore, in making my appeal for additions to our collection in this absolutely direct and outspoken fashion.

I shall be very grateful for information on points where I have made mistakes, or failed to notice misprints. The task of writing this Catalogue has been very laborious ; but nothing could better repay me for my trouble than the arrival of so many new manuscripts as to entail the immediate preparation of a new edition.

MONTAGUE RHODES JAMES.

POINTS TO BE OBSERVED IN THE DESCRIPTION AND COLLATION OF MANUSCRIPTS, PARTICULARLY BOOKS OF HOURS.

I. Material, whether vellum, paper, or a mixture of the two.

Vellum, as the student will quickly notice, has two sides to it: an outer, on which the marks of the hairs are traceable, and an inner, which is quite smooth and even. These two sides generally alternate quite regularly. If they do not, there may prove to be a gap in the manuscript: this, however, is not quite necessarily the case. It is often useful, especially in the case of early manuscripts, to note the sequence of the “hair” and “flesh” sides of the vellum.

II. Size of the page, ruling, and number of lines of writing on a full page.

Ruling of lines is done either with a sharp dry point which makes a slight furrow in the vellum, or with a plummet, which makes a faint brown mark. Usually the page is spaced out for ruling with a pair of compasses, and a small puncture marks the end of each line.

III. Binding; material and style: method of fastening the volume up, if any: traces of chaining.

In cases where a book has been chained, and the old cover removed, so that no external trace of the chain is left, there will often be a mark of rust on the first or last leaves of the volume.

IV. Number of leaves in the volume. Collation.

By the word *collation*, as applied to manuscripts, two things may be meant. One is the comparison of the *text* contained in a manuscript with the text contained in any other copy of the same work. The other is the ascertaining the composition, or arrangement, of the leaves of which the volume consists. This second

meaning of the word collation is the only one which will be used here.

Any vellum manuscript in book-form (as opposed to a roll, or the like) is composed of a number of gatherings or quires. Each quire ought to consist of a number of sheets of vellum, each folded into two leaves, and placed one inside another. A quire of four such sheets, so placed, will therefore make eight leaves or sixteen pages.

The book, as it comes from the hand of the scribe, consists of a number of these quires; and at this stage the sheets of the quires are loose, and the quires are not attached to each other. The binder stitches together the quires, and fastens the sheets of each quire together by a string passing down the middle fold of the inmost sheet. So that, in a quire of eight leaves, we shall find a string passing down the fold between the fourth and fifth leaves; and, if the quire be of ten leaves, the string will be found between the fifth and sixth leaves of it.

But how is the binder to tell the proper order of the quires (otherwise than by reading the book through, which we can hardly expect him to do)? Thus: the scribe will have written on the lower (sometimes the upper) margin of the last leaf of each quire, the first word of the first page of the next quire. Hence, the binder can tell the sequence of the quires by a glance at these two words. The word written on the margin of the last page of the quire is known as the *catchword*.

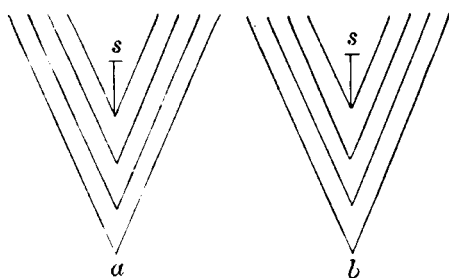
Besides this, the scribe will most likely have written a series of letters or numbers on the lower margin of the *first* page of each quire (in early MSS. we commonly find a number on the *last* page): e.g. on the first quire, a or i; on the second, b, and so forth. And he will have numbered, furthermore, the first five (or four) leaves of every quire of eight leaves, or the first six (or five) leaves of every quire of ten leaves, in this fashion: a i, a ii, a iii, a iiii, a v. Such numbers and letters are known as *signatures*; they are commonly found combined with the *catchwords*, and form the principal guide which the binder has in handling the loose quires.

Now, a person wishing to “collate” a manuscript may begin by looking for the signatures or catchwords. If the volume is quite complete, and of quite regular construction, he will find that

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they recur after every 8th, 10th, or 12th leaf. But it very commonly happens that both signatures and catchwords, or some of each, have been cut off by the binder. In such cases the collator must look closely between each pair of leaves until he sees a string passing down between them. Then he will know that he has come to the middle of a quire. Let him count the leaves until he arrives at another string. If the book is of regular construction, the number of leaves between the two strings will, naturally, be also the number of leaves of which each quire consists. The accompanying diagram will shew this plainly enough. Here *a* and *b* are sections of two quires of eight leaves: at *s* are the strings, and eight leaves intervene between the strings.



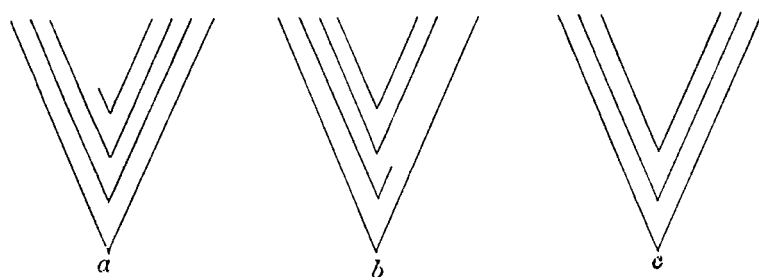
But many manuscripts (I think a large majority) are not of absolutely regular construction. It is rare to find books which have not either lost leaves, or had leaves cancelled and re-written, or which from the beginning were composed of a number of quires of exactly similar construction. Let us examine the methods of dealing with these various cases.

The case of a book which, though complete, is composed of quires of varying numbers of leaves, is the simplest. The fact that the quires vary in size is ascertained by counting the leaves which intervene between the strings or the catchwords; and the reader can easily construct a diagram for himself, on the model of that given above, of three adjacent quires of a book, one of ten, one of twelve, and the third of eight leaves. I may here remark that in all probability quires of vellum will not often be found to consist of more than sixteen leaves; but we may expect to find them quite commonly of two, four, six, eight, ten, twelve, and fourteen.

In *Horae* (Books of Hours) the Kalendar is usually written on one quire of six or twelve leaves, and has no signature or catchwords. We shall therefore look for a string between the third and fourth, or between the sixth and seventh leaves of it.

Next, let us take the case of a book which has lost some leaves

or had some cancelled by the original scribe, and re-written. Say that the book is in quires of eight leaves: the sections of some imperfect or irregular quires will be as below :



Quire *a* has lost its fourth leaf (*a* 4); quire *b* wants its seventh leaf (*b* 7); and quire *c* has lost its middle sheet (*c* 4, 5). In the two first cases the numbers of the leaves on either side of the string will be unequal, and thus rouse suspicion; and, on examining the quire more closely, we shall in most cases find that there is an edge of the lost leaf left between its neighbours. We now look at the text of the manuscript, and ascertain if there is any gap in it at this point. If there is, we shall know that the missing leaf was once an integral part of the book; if there is not, we shall conclude that the leaf in question was cancelled by the original scribe for some defect or error, and the contents of it re-written.

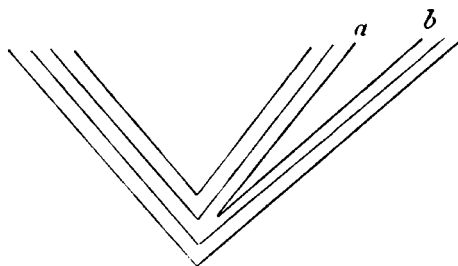
In the third case, that of quire *c*, we should have to depend entirely on our examination of the text of the book in order to be sure that leaves were really missing, and that the quire had not originally been one of six leaves, as we see it now.

We often find quires of anomalous construction: to some a leaf has been added; in others a leaf or pair of leaves (or even more) inserted, for one reason or another. If a single leaf has been added or inserted, the effect is really the same to the eye as if a leaf had been lost. The diagram of quire *a*, just above, will shew what I mean. Suppose *a* to have been originally a quire of six leaves, and suppose that a leaf were added to it between *a* 3 and *a* 4. The section would have been exactly what we now see it. The addition of a leaf is often rendered evident by the fact that a quire has one more leaf than its neighbours and yet has no gap in its text.

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If, however, a pair or more of leaves has been inserted, not in the middle of the quire, we shall get a section of this form, *a* and *b* being the inserted leaves.



Now as to the methods employed in this book to express the various phenomena which I have been describing. The number of leaves in a quire is denoted by a small numeral above the letter which designates the quire: thus "*a*⁸" means that quire *a* has 8 leaves. The expression "*a*⁸ (wants 5)" means that *a* has lost, not five leaves, but its fifth leaf: "*a*⁸ (+ 8* *quoniam*)" means that *a* has had a leaf added to it after its 8th leaf, and that this added leaf begins with the word *quoniam*.

The alphabet which I have used to designate the quires runs from *a* to *z*, omitting *j*, *u*, *w*, except where the contrary may be definitely expressed.

V. History. Marks of former owners, such as arms, book-plates, notes of sales and prices, and family records on fly-leaves or in Kalendars.

VI. Contents. The contents of manuscripts other than *Horae* it is not my purpose to treat of here. Most of the Fitzwilliam manuscripts, and of illuminated manuscripts in general, are *Horae*. French *Horae* predominate among these, and the majority of French *Horae* were produced at Paris. In Mr Searle's Introduction to his Catalogue of the Fitzwilliam collection a very great deal of matter will be found which helps in the identification of the localities in which these books were written; and the essential points I shall hope to be able to set forth here. A typical Book of *Horae* ought to contain the following parts, in this order:

1. **Kalendar.**
2. *Sequentiae* of the Gospels.
3. **Hours of the Blessed Virgin Mary.**
4. Hours of the Cross.
5. Hours of the Holy Ghost.
6. **Seven Penitential Psalms and Litany.**
7. **Office of the Dead.**
8. Memoriae or Suffrages to various Saints.

Cambridge University Press

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and also, in very many cases after no. 2, two long prayers to the Virgin beginning respectively :

Obsecro te, domina, and

O intemerata.

Something may be said of each of these component parts, in respect of their contents and decoration : but in all that I have to say I shall study shortness.

1. *Kalendar*. Usually consists of a single quire of six or twelve leaves, and contains the Kalendar for each month on a separate page or leaf. The festivals which are specially important are usually written in red or gold. Some of these, such as Christmas, Easter, feasts of Apostles, etc. are common to all Kalendars : but every diocese has also its peculiar saints, and these should be noted. In Paris books we usually find SS. Marcellus, Geneviève, Honorina, Opportuna, specially distinguished. An examination of the body of this book will shew better, I think, than any tables that I could construct, what saints are characteristic of particular localities : but an attempt at such a table will be found in my remarks on the Litany.

When Kalendars are illustrated with pictures, these almost always illustrate the signs of the Zodiac and the occupations which are appropriate to the Twelve Months. Less commonly the pages of the Kalendar have borders containing figures or pictures illustrating the principal feasts of each month. Nos. 119 and 120 in this Catalogue are so decorated.

2. *Sequentiae of the Gospels*. These are four passages from the Gospels, each of which is peculiar to the Evangelist from which it is taken ; together they set forth the story of the Incarnation and the departure of our Lord out of the world. They are :

(The Incarnation.)

John i. 1—14. *In principio erat Verbum—gratiae et veritatis.*

(The Annunciation.)

Luke i. 26—38. *In illo tempore. Missus est angelus—secundum uerbum tuum.*

(The Adoration of the Magi.)

Matt. ii. 1—12. *In illo tempore. Cum natus esset—regionem suam.*

(The last words of Christ and the Ascension.)

Mark xvi. 14—20. *In illo tempore. Recumbentibus—sequentibus signis.*

These are sometimes accompanied by a short Harmony of the Passion constructed from the four Gospels, which begins :

Egressus est Dominus Jesus.

The pictures illustrating these *Sequentiae* are usually those of the Four Evangelists writing. But very often only the first, that of St John, has a picture. This usually shews him writing, upon Patmos, or else his 'martyrdom' in the caldron of boiling oil before the Latin gate, whence he escaped unhurt, or, less commonly, his drinking of a cup of poison, which did him no harm. The books written at Rouen very frequently give a picture, divided into four compartments, of the Evangelists writing their Gospels.

The Harmony of the Passion may have a picture of the Betrayal.

3. *Hours of the Virgin.* The origin of these services is not sufficiently clear, at least to me, to allow me to give any authoritative account of it. That they took form among the Benedictines, and spread from the monasteries to the laity, is a view which has a good deal to recommend it. But we are here concerned more with the books which contain the *Horae* than with the *Horae* themselves. It will at least be safe to say that the book of private devotions normally in the hands of both clerical and lay persons in the West before the thirteenth century (and indeed before a late period in that century) was the Psalter. The Psalter contained, besides the 150 Psalms, certain Canticles, both scriptural, as *Confitebor* (Isaiah xxv.), *Magnificat*, and several more, and liturgical, as *Te Deum*, *Quicumque uult*, and to these the Litany was well-nigh invariably added. To this nucleus additions were made: the Office of the Dead in the first instance; then the Hours of the Virgin, and other devotions. These additions ended by ousting the main body of the Psalter, with the exception of certain selected Psalms which were used separately, as the Seven Penitential Psalms, the Fifteen Psalms of Degrees, and a few others.

In the Fitzwilliam collection there are books which exemplify various stages of this process. Thus, in nos. 12, 13, the Office of the Dead is added to the Psalter, and in no. 238, which is also a Psalter, a fragment of the Hours of the Virgin remains at the end. In no. 48, a very early book of Hours, we have no Psalter, but the Hours are accompanied by a number of single prayers, salutations, and other devotions, such as, in later times, were pruned away.

The *Horae* are divided into seven services: Matins, Lauds, Prime, Tierce, Sext, Nones, Vespers, and Compline.

Matins and Lauds were said between midnight and 6 A.M.

| | | | |
|----------|---|---|----------------------|
| Prime | „ | „ | 6 and 9 A.M. |
| Tierce | „ | „ | 9 A.M. and noon. |
| Sext | „ | „ | noon and 3 P.M. |
| Nones | „ | „ | 3 and 6 P.M. |
| Vespers | „ | „ | 6 and 9 P.M. |
| Compline | „ | „ | 9 P.M. and midnight. |

Matins consists of :

- Ÿ. Domine labia. R. Et os meum.
- Ÿ. Deus in adiutorium. R. Domine ad adiuuandum. Gloria.
- Invitatory.
- Hymn.
- Psalms (three or nine) with antiphons.
- Absolution.
- Lessons (three or nine, usually three) with antiphons.
- Te Deum.*

Lauds consist of :

- Deus in adiutorium. Gloria.*
- Four Psalms.
- Benedicite omnia opera.*
- Three Psalms with antiphons or with one antiphon for the three.
- Capitulum.*
- Hymn.
- Benedictus.*
- Antiphon.
- Collect.

Memoriae or suffrages to certain Saints : not invariably present. The “use” to which a Book of Hours belongs (or in other words, the diocese or the Archiepiscopal province in or for which it was written) can be usually deduced from an examination of Matins and Lauds. I shall not, therefore, multiply details as to the composition of the other Hour-services, but merely put down the distinguishing points of the principal uses.

The first point is the Hymn in Matins. The Roman use, that of Sarum, and most French uses have the Hymn

Quem terra, pontus, aethera.

In the uses of Sens and Paris the Hymn is

O quam glorifica luce coruscas.

Of these two uses, that of Paris is incomparably the commoner.

Cambridge University Press

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Next, turn to the Antiphon after the Psalms. In many cases there will be only one Antiphon.

In the Paris use this is :

Exaltata es sancta Dei genetrix.

In that of Chartres :

Dignare me.

In those of Sarum and others :

Benedicta tu in mulieribus.

Next, the Lessons. In most *Horæ* there are three of these :

For Rome, Paris, Bourges, and Limoges :

1. *In omnibus requiem.*
2. *Et sic in Syon.*
3. *Quasi cedrus.*

For Sarum, Rouen, etc. :

1. *Sancta Maria uirgo uirginum.*
2. *Sancta Maria piarum piissima.*
3. *Sancta Dei genetrix.*

For Chartres, Orleans, Lyons, etc. :

1. *O beata Maria, quis tibi ualeat.*
2. *Admitte piissima.*
3. *Sancta Maria succurre miseris.*

For Besançon :

1. *O mater uirgo.*
2. *O stella maris.*
3. *O fili castae.*

The next important point is the *Capitulum* at Lauds.

Roman use :

Viderunt eam.

Paris :

Te laudant.

Sens :

Felix namque.

Rheims, Châlons-sur-Marne :

Virgo uerbo concepit.

Rouen, Amiens :

In omnibus requiem.

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HOURS OF THE VIRGIN.

Sarum, Bourges, Tours :

Maria uirgo semper laetare.

Chartres :

Beata es.

Next, the Hymn at Lauds :

For Roman and other uses :

*O gloriosa domina*¹.

For Paris :

Virgo Dei genetrix.

Lastly, the Collect at Lauds :

In the Roman and most other uses :

Deus qui de beatæ M. V. utero.

Sarum :

Concede nos famulos tuos.

Now let us take some specimens of Hours of the Virgin, and go through the process of identification.

Turn to the Matins of the Virgin. The Hymn (which follows the Invitatory Psalm *Venite exultemus*) is, we will say, *Quem terra, pontus, æthera*. This shews positively that the use is not of Sens or Paris: but, outside these, it may be almost any other. The shortest way in such a case is to turn to Lauds and look at the *Capitulum*. If this be *Viderunt eam*, the use is that of Rome.

Or again, if the Hymn at Matins is *O quam glorifica*, we know that the use is either that of Sens or of Paris. Again we turn to the *Capitulum* in Lauds, and finding it to be *Te laudant angeli* we are sure that we are dealing with a Paris book.

Sarum use is distinguished by the combination of:

Hymn at Matins : *Quem terra.**Capitulum* at Lauds : *Maria uirgo.*Collect at Lauds : *Concede nos.*

A few peculiar marks of less common uses may be added :

Amiens :

{*Capitulum* at Lauds : *In omnibus requiem.*{*Capitulum* at Prime : *Hæc est uirgo sancta.*¹ *femina* Sarum.

Angers :

Capitulum at Prime : *Paradisi porta.*

Bourges :

Antiphon (if single) to Psalms at Lauds : *Sub tuum praesidium.*

Cambrai :

{Antiphon (if single) to Psalms at Lauds : *Sancta Dei genetrix.*
 {Antiphon to Psalms at Tierce : *Alma uirgo Maria.*

Châlons-sur-Marne :

{*Capitulum* at Lauds : *Virgo uerbo concepit.*
 {*Capitulum* at Prime : *Quando natus es.*

Chartres :

Capitulum at Lauds : *Beata es.*

Coutances :

Antiphon to Psalms at Prime : *Beata mater et innupta.*

Langres :

Antiphon at Compline : *Rubum quem uiderat.*

Le Mans :

Capitulum at Prime : *Exaltata es.*

Limoges :

Capitulum at Nones : *Quasi cedrus.*

Meaux :

Psalms at Vespers : $\left\{ \begin{array}{l} \textit{Dixit Dominus.} \\ \textit{Laudate pueri.} \\ \textit{Credidi propter.} \\ \textit{Lauda Hierusalem.} \end{array} \right.$

Orleans :

Antiphon to Psalms at Prime : *Post partum.*

Poitiers :

{*Capitulum* at Lauds : *In omnibus requiem.*
 {*Capitulum* at Prime : *Virgo uerbo concepit.*

The northern half of France, as Mr Searle has recognised, is the district where we may expect to find local uses which vary from one another. In Southern France the Roman use prevailed ; and it gradually crept northward, obliterating almost all the others. Still, however, local *Horae* are distinguished by commemoration of local saints even where the Offices have lost their distinctive features.

Next, as to the pictorial decoration of the Hours of the Virgin. There is a well-defined cycle of pictures, which will be found in most books; but variations from it are not unfrequent. One picture usually stands at the head of each Hour-service.

| | |
|----------|---|
| Matins | The Annunciation. |
| Lauds | The Salutation or Visitation (Mary and Elizabeth). |
| Prime | The Nativity: Joseph and Mary adore the Child. |
| Tierce | The Angel and the Shepherds. |
| Sext | The Adoration of the Magi. |
| Nones | The Presentation in the Temple. |
| Vespers | The Flight into Egypt, <i>or</i> The Massacre of the Innocents. |
| Compline | The Coronation of the Virgin, <i>or</i> The Death of the Virgin. |

The English books perhaps prefer the Massacre of the Innocents to the Flight into Egypt: and in a good many cases they substitute a set of scenes from the Passion for the whole series just described.

When, in addition to the above picture, scenes are introduced into the borders of the pages, they usually illustrate incidents connected with the subject of the large picture. Thus, in several Rouen books in this collection, the story of Joachim and Anne, and the Marriage of the Virgin, in small pictures, surround the Annunciation.

4, 5. *Hours of the Cross and Hours of the Holy Ghost.*

There is little or no variation between local uses in these services. The pictures illustrating them are in most cases the Crucifixion and the Descent of the Holy Ghost.

6. *Seven Penitential Psalms and Litany.*

The Penitential Psalms are:

- vi. *Domine ne in furore.*
- xxxi. (xxxii.) *Beati quorum.*
- xxxvii. (xxxviii.) *Domine ne in furore.*
- l. (li.) *Miserere mei Deus.*
- ci. (cii.) *Domine exaudi.*
- cxxix. (cxxx.) *De profundis.*
- cxlii. (cxliii.) *Domine exaudi orat. meam, auribus.*

The picture most commonly represents David in penitence: very frequently also, David and Bathsheba.