

MS. 207

Book of Hours, Use of Sarum, in Latin and English England; s. xv^{3/4}

Text

[Item 1 occupies quire 1]

1. (fols. 1r–6av) Calendar, about half full, major feasts (in red) include Erkenwald (30 Apr.) and Oswald (5 Aug.), and the translations of Edmund of Abingdon (9 June), Richard of Chichester (16 June), King Edward (20 June), Swithun (15 July), and Cuthbert (4 Sept.); ordinary feasts include Oswald (28 Feb.), David (1 March), Chad (2 March), Patrick (17 March), Richard of Chichester (3 Apr.), Ethelbert (20 May), Francis (4 Oct.), Erkenwald (14 Nov., with ‘ix lecciones’ added at an early date), and the translation of Etheldreda (17 Oct.); early additions include Bridget (1 Feb.), the translation of Benedict (11 July), Mildred (13 July), and Sampson (28 July).

[\[Image\]](#)

[Item 2 occupies quires 2–6]

2. (fols. 7r–46v; fol. 6br–v ruled, otherwise blank) Hours of the Virgin, Use of Sarum, with the Hours of the Cross intermixed; Lauds followed (fols. 22v–28r) by suffrages to the Holy Spirit, Trinity, and the Cross, and to Sts. Michael, John the Baptist, Peter & Paul (but the rubric mentions only Peter), Andrew, John the Evangelist, Stephen, Lawrence, Martin, Nicholas, Mary Magdalene, Katherine, for Relics (‘Propiciare quesumus domine nobis famulis tuis per sanctorum tuorum quorum reliquie ...’), All Saints, and Peace; Compline followed by:
 - (i) (fols. 43br–44r) the ‘Salve regina ...’ with verses, responses, and the prayer ‘Omnipotens sempiterne deus qui gloriose virginis ...’ (pr. *HE*, pp. 62–3);
 - (ii) (fols. 44r–45r) a suffrage to the Virgin, with verse antiphon (written out as prose): ‘Stella celi exstirpauit / que lactauit dominum / ...’ with versicle, response, and prayer ‘Deus misericordie deus pietatis ...’ (pr. *HE*, p. 69; cf. *LH*, II, p. 217);
 - (iii) (fols. 45r–46r) the commendation ‘In manus tuas domine & sanctorum angelorum tuorum commendo in hac die animam meam ...’ (cf. de la Mare, *Lyell cat.*, p. 383 no. 208);
 - (iv) (fol. 46r–v) a suffrage consisting of a verse antiphon (written out as prose): ‘Gaude virgo mater Christi / que per aurem concepisti / Gabrielis nuncio ...’ (Chevalier, *Rep. hymn.*, no. 7017; pr. *HE*, pp. 63–4), with response, versicle, and the prayer ‘Omnipotens sempiterne deus qui diuina gabrielis salutacione ...’ (cf. MS. 210, fol. 52r–v; cf. Aberdeen University Library, MS. 25 (The Burnett Psalter), fol. 270r–v); fols. 46br–v, and 47r–v ruled, otherwise originally blank;
 - (v) (fol. 47r) an added hymn: ‘Ave regina celorum / aue domina angelorum ...’ (pr. *HE*, pp. 69–70).

[Items 3–5 occupy quires 7–8]

3. (fols. 48r–56v) The Seven Penitential Psalms, with the antiphon ‘Ne reminiscaris ...’ at the end. [\[Image\]](#)

4. (fols. 56v–58v) The Fifteen Gradual Psalms; the first twelve given by cue only, followed by the antiphon ‘Parce domine parce populo tuo quem redemisti precioso sanguine tuo. ne in eternum irascaris nobis’.
5. (fols. 58v–65r) Litany, petitions and seven collects, the fourth (‘Deus a quo sancta desideria recta consilia’) given by cue only; fol. 65v ruled, otherwise originally blank.

[Items 6–15 occupy quires 9–19]

6. (fols. 66r–99v) Office of the Dead, Use of Sarum.
7. (fols. 100r–116r) Commendation of souls, the first initial cut out.
8. (fols. 116r–125r) The Fifteen O’s, the first initial cut out.
9. (fols. 125r–132r) Psalms of the Passion [Pss. 21–30:5]: ‘*Incipiunt psalmi passionis domini nostri ihesu christi.*’; the first initial cut out; Pss. 22–24, 26, and 29 given by cue only; followed by an antiphon, versicle, response, and the prayer ‘*Respice quesumus domine super hanc familiam tuam ...*’ (pr. *HE*, pp. 114–5).
10. (fols. 132r–139r) Prayers, using masculine forms:
 - (i) (fols. 132r–134r) ‘*O beata et intemerata et in eternum benedicta ... orbis terrarum. inclina aures tue pietatis ... ego peccator ...*’;
 - (ii) (fols. 134v–136r) ‘*Deus omnipotens pater & filius et spiritus sanctus da michi N. famulo tuo uictoriam ... libera me .N. famulum tuum ... aduersariorum meorum. Psalmus. Deus in nomine tuo [Ps. 53] Psalmus Deus misereatur [Ps. 66.] [Unlike other manuscripts, this one does not have Ps. 129, ‘De profundis clamavi ...’, at this point.] Gloria patri. Kyrieleison xpeleison kyrieleson. Libera me domine ihesu xpiste fili dei vivi qui in cruce suspensus fuisti ... et periculis libera me domine. Qui cum patre ... per secula seculorum amen*’ (cf. MS. 349, fols. 33r–34v);
 - (iii) (fols. 136v–139v) ‘*Obsecro te domina sancta maria mater dei ... michi famulo tuo ... mater dei & misericordie amen*’.
11. (fols. 139v–143r) Devotion, consisting of five prayers to the Virgin: ‘*bis is a prayer hey and mytthi ageyne alle gostly enemyes. or*’. *Uenite exultemus ...*, with five sections each starting ‘*Domina sancta maria virgo gloriosissima mater dei & hominis adorans te ad moueo & deprecor per illum doloris ...*’, except the first, which has ‘*iohannis*’ instead of ‘*hominis*’.
12. (fols. 143r–144v) The Seven Joys of the Virgin: ‘*Septem gaudia beate marie virginis. prosa. Gaude flore virginali ...*’ (pr. *HE*, pp. 64–5), but instead of the antiphon in the printed edition the Joys are followed by a versicle, response, and the prayer ‘*Domine ihesu christe fili dei vivi qui beatissimam genitricem tuam virginem mariam ...*’.
13. (fols. 144v–146r) The Verses of St. Bernard: ‘*Hit is y fownde in the lif of seinte Bernarde þat þe deuyl seyde to hym that he knewe eyzte verse of the sauter. And hoo so seyde hem eche day with good deuocion he scholde neuer be dampned. ... And þat hiryng the deuyl seyde on to seint Bernard þat hit ben these eyzte verse nexte folwyng. Illumina oculos meos ...*’ (cf. Ogilvie-Thomson, *IMEP*, p. 81).

14. (fols. 146r–148r) Prayer of Bede on the Seven Last Words: ‘*Oracio venerabilis Bede presbiteri continens septem verba christi in cruce pendentis ... dicitur quotidie in honore sancte crucis. Domine ihesu christe qui septem verba in ultimo vite tue in cruce pendens dixisti. ...*’ (pr. *HE*, pp. 141–2; cf. fols. 152v–155r).
15. (fols. 148r–150r) Prayers to the Father, Son, Holy Spirit, and Trinity, etc.:
- (i) (fol. 148r–v) ‘*Oracio bona ad patrem. Domine sancte pater omnipotens eterne deus qui consubstantialem et coeternum tibi ante omnia ineffabiliter secula genuisti ...*’ (pr. *HE*, p. 124);
 - (ii) (fols. 148v–149r) ‘*Oratio ad filium. Domine ihesu christe fili dei vivi qui es verus et omnipotens splendor et imago patris ...*’ (pr. *HE*, p. 124);
 - (iii) (fol. 149r–v) ‘*Oratio ad spiritum sanctum. Domine sancte spiritus deus omnipotens qui coeternus et coequalis & consubstantialis patri filioque existens ...*’ (pr. *HE*, p. 124);
 - (iv) (fols. 149v–150r) ‘*Oratio ad sanctam trinitatem. Domine deus omnipotens eterne et ineffabilis sine fine absque inicio ...*’.

[Items 16–18 occupy most of a leaf of quire 19 and quires 20–22]

16. Suffrages and other prayers:
- (i) (fols. 150r–152v) ‘*Absoluitur a pena et culpa qui vult vere confessus et contritus qui debita prosoluit et per viginti dies continuos quomodolibet die deuote dixerit semel sequentem orationem testante anastacio urbis Rome episcopo. Gratias ago tibi domine ihesu christe bone fili dei qui voluisti pro salute nostra gabriele archangelo ... fideles electos tuos. Qui cum deo ...*’.
 - (ii) (fols. 152v–155r) Prayer of Bede on the Seven Last Words: ‘*Si quis istam orationem cotidie deuote & flexis genibus dixit nec diabolus nec homo malus ... Domine ihesu christe qui septem verba ultimo ...*’ [*LH*, II, p. 342] (essentially the same as at fols. 146r–148r, but here Christ’s words are written in red); ends ‘*A M E N. | In nomine ihesu [short erasure] signo me thaw.*’ (*sic*). [[Image](#)]
 - (iii) (fols. 155r–156r) Suffrage to the Virgin, with the antiphon and prayer as on fols. 44r–45r, but with a different versicle and response.
 - (iv) (fols. 156r–157r) Suffrage to St. Sebastian, ‘*Memoria de sancto sebastiano contra pestolenciam. [sic] Obsecro te beate sebastiane ... V. Ora pro nobis ... R. Ut mereamur ... Or. Omnipotens sempiterne deus qui meritis beati sebastiani martiris tui quandam generalem pestem ypidimie hominibus mortiferam reuocasti ...*’ (cf. *LH*, II, p. 116).
 - (v) (fol. 157r–v) Rhyming verse prayer, usually said at the elevation of the host: ‘*Bona oracio. Aue ihesu christe verbum patris virginis filius agnus dei salus mundi ...*’ (pr. *HE*, p. 70; Chevalier, *Rep. hymn.*, no. 1844).
 - (vi) (fol. 158r–v, rubric on 157v) Rhyming verse prayer: ‘*Oratio. O Maria piissima stella maris clarissima mater misericordie et aula pudicie ...*’ (Chevalier, *Rep. hymn.*, no. 13213; cf. *LH*, I, p. 339);
 - (vii) (fol. 158v–159v) Prayer consisting of five verses each starting ‘Ave’: ‘*Ave plena gracia virgo fecundata [cf. Chevalier, Rep. hymn., no. 2033] ... Aue venerabilis mater pietatis mater admirabilis [cf. Blume & Dreves, XV, p. 139 no.113] ...[etc.]*’ (cf. *LH*, I, p. 250).
 - (viii) (fols. 159v–160v) Two prayers, usually said after communion: ‘*Alia oratio.*’

Anima ihesu christe sanctifica me. Corpus ihesu christe salua me. ... secula seculorum amen. Oremus. *Oratio* Domine Ihesu Christe fili dei viui qui hanc sacratissimam carnem et hunc preciosissimum sanguinem ...' (pr. *HE*, pp. 127 and 72). (ix) (fol. 161r–v) '*Alia oratio*.' , consisting of seven petitions, each starting 'Domine ihesu christe parce michi per sanctam ...' and listing the passion, cross, descent into hell, etc.

(x) (fols. 162r–163v; rubric on 161v) '*Alia oratio*. Confiteor domino deo patri et filio et spiritui sancto omnipotenti et sancte marie mater dei ...'.

(xi) (fols. 163v–165r) '*Alia oratio*. Mane prima sabati surgens dei filius. nostra spes et gloria. Uicto rege sceleris rediit ab inferis cum summa victoria ...'.

17. (fols. 165v–174r) The *Arma Christi* in English verse, much mutilated, interspersed with drawings (see under Decoration): '[O vernacule I honoure] hym & the. | That the made thurght his priuite. | The cloth he sette to his face. | The prente bileft ther thurgh his grace. | ... That lastith euer with oute ende. | Now ihesu crist ous [sic] thedyr sende. Amen.' (see Rossell Hope Robbins, 'The 'Arma Christi' rolls', *The Modern Language Review*, 34 no. 3 (1939), pp. 415–21, mentioned the present manuscript at pp. 417–8; Brown, *Register*, II, no. 1588; Brown & Robbins, *IMEV*, no. 2577; Peter Revell, *Fifteenth century English prayers and meditations* (New York & London, 1975), nos.48–51, citing the present manuscript under no. 48; printed in Richard Morris, ed., *Legends of the Holy Cross: symbols of the Passion and Cross-poems, in English of the eleventh, fourteenth, and fifteenth centuries*, EETS, o.s. 46 (London, 1871), pp. 170–93, in two parallel versions, with illustrations in each).
18. (fol. 174v) A prayer of thanksgiving to Christ for the Redemption, in English, which is often found following the *Arma Christi*, in about sixteen lines of verse: 'I thonke the lorde þt thow me wrou3t. | And with stronge papuþs that thow me boi[?] | I thonke þe lorde with rewful entent. | ... [ends imperfect, the last several lines mostly cut away.]' (Brown, *Register*, II, no. 832; Brown & Robbins, *IMEV*, no. 1370; printed in Morris, *op. cit.*, pp. 194–5).

Decoration

A five-line initial in blue with red penwork flourishing, and foliate red penwork infilling, at the start of the Seven Penitential Psalms (fol. 48r) [\[Image\]](#); similar four-line initials to most of the remaining hours of the Virgin, etc. (fols. 29r, 32v, 35r, 37r, 39r; and excised from fols. 66r, 100r, 116r, and 125r) [\[Image\]](#) [\[Image\]](#) [\[Image\]](#); similar three-line initials to Lauds and Compline of the Hours of the Virgin (fols. 14r, 41r); similar two-line initials to psalms, prayers, lessons, collects, etc.; one-line initials alternately plain red or blue; line-fillers alternately plain red or blue, in the Litany (fols. 58v–61r). The original scribes or their assistants were presumably responsible for the initials in their respective sections, since the style of the pen flourishing differs. The large initials at the start of the Hours of the Virgin (fol. 7r) and the Office of the Dead (fol. 66r) are excised.

The texts on fols. 43bv–46v, which are written in a different script from those that precede and follow, have plain red one-and two-line initials.

A three-line inscription in a minute script on fol. 65v (the end of a unit of production) seems to refer to the decoration and its cost. The writing is faded and not easily legible, but appears to refer to a single gold champ initial (presumably that missing at the start of the Hours of the Virgin), 113 flourished initials (I count 110, of all sizes, up to this point in the volume), and 700 small (verse) initials:

‘a champ l(ette)r gold [...] di
 a C [...] xiiij gr[...] l(ette)rs vi di
 vij C smale l(ette)rs [...] di’.

For a discussion of ‘champ(e)’ initials in English manuscripts see Kathleen Scott, ‘Limning and book-producing terms and signs *in situ* in late-medieval English manuscripts: a first listing’, in Richard Beadle and A. J. Piper, eds., *New science out of old books: studies in manuscripts and early printed books in honour of A. I. Doyle* (Scolar Press, 1995), pp. 142–88, at pp. 145–7, with further references.

A series of well-executed ink drawings of the Instruments of the Passion, shaded with a grey wash(?) and with occasional touches of red; added on fols. 166–75 in the late 15th century:

1. (fol. 165v) [Rubric and drawing of the Sudarium missing]
2. (fol. 166r) ‘*Cuttellus. Circumcisionis.*’: A knife, with a maker’s(?) mark on the blade.
3. (fol. 166v) ‘*Pellicanus.*’: A Pelican in her Piety. [\[Image\]](#)
4. (fol. 167r) ‘*Triginta denarij.*’: A hand with a money-bag, the thirty pieces of silver, and another hand.
5. (fol. 167r) ‘*Lanterna.*’: A lantern.
6. (fol. 167v) ‘*Gladij & ffustes.*’: Two swords, and a cudgel with a twisted end and metal(?) point. [\[Image\]](#)
7. (fol. 167v) ‘*Arundines.*’: Reeds. [\[Image\]](#)
8. (fol. 168r) ‘*Manus depillans & [ala]pans.*’: Two hands, one grasping a lock of hair.
9. (fol. 168v) ‘*Velamen [ante oculos].*’: [\[Image excised\]](#).
10. (fol. 169r, rubric starts on 168v) ‘*Flagellus. Uirge. Tunica in inconfutilis & ueste purpurea.*’: [\[Image excised\]](#).
11. (fol. 169r) ‘*Corona spinea.*’: [\[Image excised\]](#).
12. (fol. 169v) [Rubric missing]: A pillar and rope.
13. (fol. 170r) ‘*Uestigia saluatoris [quando exiuit] | per portam iherusalem porta[ndo crucem] | corona spinea coronat[us mille pas]|sus sic incedens roseum cru[orem distillando].*’: [\[Image excised\]](#).
14. (fol. 170v) ‘[Start of rubric missing] *ped’ eius.*’: Rows of footprints. The drawing occurs between ‘[...] 3ere here afterwarde’ and ‘[...] the stapps of synne 3eue us pardon’ (i.e. Morris, lines 92–3, with no equivalent image or rubric).
15. (fol. 171r) ‘*Clauī penetrandi.*’: Three square-headed nails with red blood-stained tips.

16. (fol. 171r) '*Malleus.*': A hammer.
17. (fol. 171v) [No rubric]: A vessel (of vinegar and gall). [\[Image\]](#)
18. (fol. 171v) '*Spongia cum felle.*': A sponge on a reed.
19. (fol. 172r) '*Lancea.*': A lance with a bloodstained tip.
20. (fol. 172r) '*Scala.*': A ladder.
21. (fol. 172v) '*Forceps.*': A pair of pincers.
22. (fol. 173r) '*Iudeus in faciem Christi spuens.*': Two Jews spitting on Jesus' face (Alexander & Temple, pl.XXXVI). [\[Image\]](#)
23. (fol. 173r) '*Christus portans crucem in humero.*': Christ Carrying the Cross (Alexander & Temple, pl.XXXVI). [\[Image\]](#)
24. (fol. 173v) '*Sepulchrum christi.*': A bloodstained tomb.

Physical description

Parchment, *c.*215 x *c.*150 mm., generally worn and somewhat dirty, the lower fore-edge corner of many leaves damaged by rodents; debris often in the gutters; a number of initials and illustrations excised.

ff. 177, numbered in three stages: (i) foliated sporadically in 19th-century pencil (on fols. 7, 33, 44, 48, 61, 66, 96, 125, 143, 145–146, 153, and 166–175), skipping the unwritten leaf after the calendar, and another leaf between fols. 33 and 44; (ii) at some later date fols. 67–174 were paginated in pencil on the rectos, 66–274; (iii) foliated throughout in modern pencil, ignoring the pagination but preserving the foliation, as follows: 1–5, 6a–b, 7–42, 43a–b, 44–175.

Quires mostly of eight leaves each, each arranged with a hair-side outermost; 1⁸⁻¹ (1st leaf, a flyleaf/pastedown, missing) (fols. 1–6b), 2–4⁸ (fols. 7–30), 5¹⁰ (fols. 31–40), 6⁶⁺² (a bifolium inserted after fol. 44) (fols. 41–47); 7⁸ (fols. 48–55), 8¹⁰ (fols. 56–65); 9–18⁸ (fols. 66–145), 19⁸⁻² (6th and 7th leaves cancelled, quires 20–22 inserted before the 8th leaf) (fols. 146–148, 175), 20–22⁸ (fols. 151–174); catchwords survive in most quires except those (6, 8) with the end of a major section of text, and a few others; the first three quires numbered in Arabic numerals above the catchword; leaf signatures of the form 'aj'–'aiij' visible sporadically from quire 10 onwards: 'a' to 'i'.

The text on fol. 43br originally ended incomplete, and the continuation on fols. 43bv–46v was added by a somewhat later hand, which had to insert the extra bifolium, fols. 45–46 to accommodate his text.

Ruled in dark brown ink, with fifteen horizontal lines, the top two and bottom two extending the full width of the page, between single vertical bounding lines extending the full height of the page; the ruled space *c.*140 x *c.*95 mm.; prickings frequently survive.

Written with 14 lines per page, in gothic script, by probably two original scribes, and two more responsible for various additions: (1) a fine regular formal angular hand, responsible for fols. 7r–43br and 48r–65r, and perhaps also fols. 1r–6av; (2) a somewhat less formal hand, responsible for fols. 66r–150r(?); (3) 150r–174v, the scribe of the three added quires; (4) fols. 43bv–46v, added prayers.

Secundo folio: ‘KL *Martius*. Sci. Daudid epi.’ (calendar, fol. 2), ‘gracia plena’ (text, fol. 9).

Binding

Original 15th-century sewing on four slit thongs; the boards missing, but with substantial remains of the original brown leather cover [\[Image\]](#); the three inserted quires sewn through the spine leather, with the sewing threads exposed; the back cover with two holes suggestive of strap-and-pin fastenings, and a corresponding mark on the front cover; rust stains near the centre of the lower edge of the first few leaves suggest a former chain-staple; a large horizontal rectangle of evenly-spaced nail-holes in the back cover suggests a former title-piece [\[Image\]](#). The front cover has far more wormholes than the lower, suggesting that the volume was stored flat with this side downward (as normal with a strap-and-pin fastened volume).

Provenance

1. Written in England in the third quarter of the 15th century, perhaps in London in light of the feasts of Erkenwald in the calendar; the three added quires were added within the 15th century, but after the volume was first bound.
2. John Purvey, Thomas Johnson, and other(?) 15th/16th-century owners: inscribed ‘liber Iohannis purvey’ (fol. 175v [\[Image\]](#)); read as Purday by Ogilvie-Thompson; the inscription is presumably too late to relate directly to Wyclif’s companion); inscribed ‘Obitus thome Iohnson | dies sabati’, in the calendar next to 4 Sept.; inscribed ‘Georg C?hon (??)’ (fol. 171v) [\[Image\]](#); the calendar also with added feasts, and added notes relating to liturgical readings in the lower margin of some months (July–Nov.).
3. In England in the mid-16th century: ‘Pape’, and Thomas Becket’s name in the calendar (5 Jan., 7 July, 29 Dec.), are erased.
4. Queen’s College: acquired probably between the compilation of Langbaine’s mid 17th-century catalogue, from which it is absent, and the early 18th-century shelf-list in MS. 557 in which it is present (under ‘Missale’); the spine with a paper label printed ‘7’ and a larger blue-edged paper label inscribed in pencil ‘207’; the inside face of the front cover inscribed ‘P. 7’; the bookplate inscribed in pencil ‘207’.

Bibliography

Coxe, *Catalogus*, p. 46.

John Edwin Wells, *First supplement to ‘A manual of the writings in Middle English 1050–1400’* (New Haven, 1923), p. 791 (referring to ‘fol. 165v’).

R. H. Robbins, ‘The Gurney series of religious lyrics’, *Publications of the Modern Languages Association of America* 54 no. 2 (1939), pp. 369–90, mentioned at p. 388 n. 29.

Alexander & Temple, *College libraries*, no. 604.

Kathleen L. Scott, ‘The illustrations of Piers Plowman in Bodleian Library MS. Douce 104’, *Yearbook of Langland Studies*, 4 (1990), pp. 1–86, mentioned at pp. 57 n. 108, 58 n.111; reworked in Derek Pearsall and Kathleen Scott, *Piers Plowman: a facsimile of*

Bodleian Library, Oxford, MS. Douce 104 (Cambridge, 1992), mentioned at pp. xlvii n. 72, lxiv n. 141, lxvii n. 146.

Rosamond McKitterick and R. Beadle, *Catalogue of the Pepys Library at Magdalene College, Cambridge, V: Manuscripts, part i: medieval* (Cambridge, 1992), mentioned at p. 58 item 34.

Status: Draft