

## MS. 349

### Book of Hours, use of Sarum, in Latin Flanders; s. xv ex.

#### Text

[Item 1 occupies quires 1–2]

1. (fols. 1r–12v) Calendar, about one-third full, each month headed by the verses on the ‘Egyptian’ days (‘Prima dies mensis & septima truncat vt ensis’ etc.); feasts include St. Hugh of Lincoln, and his translation, both in red (17 Nov., 6 Oct. respectively), each with an octave (24 Nov., 13 Oct.), Pelagia ‘peccatricis’ (8 Oct.), Paulinus, first archbishop of York (10 Oct.), Paulinus bishop of Trier (31 Aug.), Adrian, patron saint of soldiers (4 March), and John of Beverly (‘archiepscopi’) (7 May). [[Image](#)]

[Items 2–7 occupy quires 3–8]

2. (fol. 13r–22r) Suffrages to Sts. Matthew, Thomas Becket (‘Gaude lux londoniarum ...’), George, Christopher, Anthony, and Leonard; fols. 14r, 18r blank; fols. 14v, 16v, 18v, 20v with miniatures; fol. 22v ruled, otherwise blank.
3. (fols. 23r–31v) The Fifteen Oes (pr. Wordsworth, *HE*, pp. 76–80)
4. (fols. 33r–34v) ‘*De sancta trinitate commemoratio*. Domine deus omnipotens pater et filius et spiritus sanctus da michi famulo tuo N victoriam contra omnes inimicos meos ... libera me famulum tuum N de omnibus inimicis meis ...’, followed by cues for Pss. 53, 66, and 129, then the prayer ‘Libera me domine ihesu xpriste fili dei viui qui in cruce suspensus fuisti ... libera me domine famulum tuum N ab omni malo ...’, ending imperfect (at ‘... et necessitatibus meis & ab omnibus pe-||’) due to the loss of a leaf after fol. 34 (cf. MS. 207, fols. 134v–136r); fol. 32r originally blank, now with later inscriptions (see under Provenance); fol. 32v with a miniature.
5. (fols. 35r–38v) Suffrages to the Holy Spirit, St. John the Baptist, and St. James.
6. (fols. 39r–40r) The Verses of St. Bernard.
7. (fols. 41r–57r) Suffrages to Sts. Giles, Blaise, Thomas Becket(?) (starting imperfect near the end, at ‘||bue quesumus vt cuius. annuo gratulantur offitio continuo foueamur auxilio ...’ due to the loss of a leaf before fol. 43), Erasmus, Anne, Bridget (‘Prudentes virgines aptate lampades vestras ...’), Helen, Mary Magdalene, Sitha (‘Salve sancta sytha virtute dei redimita perdita quesita per te inuenta petita ...’), Katherine, Barbara, Dorothy, Mildred (‘O mildreda virgo beata christi virginis filii ...’), Margaret, Ursula, and Petronilla; fols. 40v, 41v, 46v, with miniatures; fol. 57v ruled, otherwise blank.

[Items 8–17 occupy quires 9–20]

8. (fols. 59r–108v) Hours of the Virgin, Use of Sarum: ‘*Incipit hore beate marie virginis secundum usum Anglie.*’; with the Hours of the Cross intermixed; Lauds starting imperfect (at ‘|| Testimonia tua credibilia facta ...’) due to the loss of a leaf after fol. 68; Prime starting imperfect (at ‘||spiritu in sempiterna secula ...’) due to the loss of a leaf after fol. 87); Sext starting imperfect (at ‘|| Quia multum repleta est

- ...') due to the loss of a leaf after fol. 97; None starting imperfect (at '|| Beati omnes qui timent ...') due to the loss of a bifolium after fol. 100; None ending imperfect (at '... Gloria patri & folio *Psalmus* ||') and Vespers starting imperfect (at '|| Deo gratias .*hymnus Ave maris stella* ...') due to the loss of a leaf after fol. 102; Compline starting imperfect (at '|| *vmquam obdormiam in morte* ...') due to the loss of a leaf after fol. 104; Lauds followed (fols. 79v–86v) by the standard set of suffrages to Sts. Michael, John the Baptist, Peter & Paul, Andrew, Laurence, Stephen, Thomas Becket ('Tu per thome sanguinem ...'; unlike the others, this suffrage does not have a historiated initial), Nicholas, Mary Magdalene, Katherine ('Uirgo sancta katherina gretie gemma vrbe alexandrina costi regis erat filia ...), Margaret, All Saints, for Peace, and the Cross.
9. (fols. 108v–110r) The Salve regina: '*laus beate marie virginum Salue regina* ...', followed by versicles and the prayer 'Omnipotens sempiterne deus qui gloriose virginis et matris marie ...'.
  10. (fols. 110v–116v) A farsed version of the Salve regina: '*Has videas laudes qui sacra virgine gaudes* ... Salve virgo virginum ...'; followed by the prayer 'Deus qui de beate virginis vtero verbum tuum angelo nunciante ...'.
  11. (fols. 117r–125v) Devotions to the Virgin:
    - (i) (fols. 117r–118r) '*De sancta maria virgine. Antiphona. Gaude uirgo mater xpi qui per aurem concepisti gabriele nuncio ... versus Benedicta tu es a filio tuo domina. R. Quia per te fructum vite communicauimus oremus oratio Deus qui beatissimam virginem mariam in conceptu & partu ...*'
    - (ii) (fols. 118r–120r) '*Oracio valde bona de sancta maria Gaude flore uirginali honoreque speciali ... versus Exaltata est sancta dei genitrix Super choros angelorum ad celestia regna. collecta Dulcissime domine ihesu xpriste fili dei viui qui beatissimam gloriosissimam ...*'
    - (iii) (fols. 120r–122v) '*Oracio bona & deuota de sancta maria & iohanne euuangeliste. O intemerata ... orbis terrarum Inclina mater misericordie aures tue pietatis ... [masculine forms] ...*'
    - (iv) (fols. 122v–125v) '*De sanctissima virgo maria oracio. Obsecro te ... [masculine forms] ...*', ending imperfect near the end (at '... credere & tenere me faciat Et a ||') due to the loss of a leaf after fol. 125.
  12. (fols. 126r–130v) The Seven Joys of the Virgin, starting imperfect in the rubric of the second Joy (at '||*gem mereamur habere propicium* ...') due to the loss of a leaf before fol. 126; followed (fols. 129v–130v) by a collect and a suffrage:
    - (i) 'Deprecor te sanctissima maria mater dei pietate plenissima summi regis filia mater gloriosissima ... pro me peccatore N famulo tuo ...';
    - (ii) '*De sancta maria Antiphona Aue mundi spes maria Aue mitis aue pia ... versus Ora pro nobis sancta dei genitrix. R. Ut digni efficiamur promissione xpristi oratio Adiuuet nos quesumus domine deus beate marie semper virginis intercessio veneranda ...*'.
  13. (fols. 131r–133v) A devotion consisting of six prayers to the wounds of Christ: '*Ad caput spinis coronatum. Ave caput inclinatum despectiue coronatum ... Ad vulnus dextre manus xpi. ... sinistre manus ... lateris ... dextri pedis ... sinistri pedis ...*'.

14. (fol. 134r) Hymn to the Virgin: *‘Ad virginem mariam. oratio. O Maria plasma nati que vidisti ihesum pati ...’* (cf. Chevalier, *Rep. hymn.*, no. 30648).
15. (fols. 134v–135v) Devotion to St. John the Evangelist: *‘Ad sanctum iohanne euuangelista. Iohannes euuangelista tu sacratii sacrarii sacrista in quo deus iacuit ... Ant. xpristus factus est pro nobis obediens usque ad mortem. Mortem autem crucis. versus Ora pro nobis santa dei genitrix Ut digni efficiamur promissione xpristi. versus Valde honorandus est beatus iohannes euuangelista Qui supra pectus domini in cena recubuit ... Oratio Omnipotens sempiterne deus qui vnigenitum filium tuum dominum nostrum ihesum xpristum crucem coronam spineam et quinque vulnera subire voluisti ...’*.
16. (fols. 136r–139r) The prayer, attributed to Bede, on the Seven Last Words of Christ: *‘Oratio venerabilis bede presbiteri de septem verbis xpi in cruce pendentis ... Domine ihesu christe qui septem verba die vltimo vite tue in cruce pendens dixisti ...’*.
17. (fols. 139r–142ar) Mass prayers:
- (i) (fols. 139r–140r) *‘orationes deuote ante eleuacionem corporis xpristi. Ave domine ihesu xpriste verbum patris filius virginis agnus dei salus mundi hostia sacra verbum caro fons pietatis. ...’*, with four more verses, each beginning *‘Ave domine ihesu christe’*, and continuing *‘laus angelorum’*, *‘splendor patris’*, *‘lumen celi’*, and *‘via dulcis’*;
  - (ii) *‘Ave verum corpus natum de maria virgine ...’*;
  - (iii) (fol. 140r–v) *‘Ave caro xpristi cara Inmolata crucis ara pro redemptis hostia ...’*
  - (iv) (fol. 140v–141r) *‘Anima xpristi sanctifica me corpus christi salua me sanguis xpristi inebria me ...’*
  - (v) (fol. 141r) *‘Ave principium nostre creationis Ave precium nostre redempcionis Ave viaticum nostre peregrinacionis ... et concede michi famulo tuo N. ...’*
  - (vi) (fols. 141r–142ar) *‘Omnibus confessis & contricis hanc orationem dicentibus inter eleuacionem corporis xpi & tercium agnus dei dominus [pape erased] Bonifacius sextus concessit duo milia annorum indulgenciarum ad supplicatione philippi regis francie Domine ihesu xpriste qui hanc sacratissimam carnem & preciosissimum sanguinem tuum ...’*; fols. 142av–142bv ruled, otherwise blank.

[Items 18–23 occupy quires 21–31]

18. (fols. 144r–157v) The Seven Penitential Psalms followed by the Fifteen Gradual Psalms, the first twelve of the latter given by cue only, and ending imperfect in Ps. 133:2 (at *‘... In noctibus extollite manus ||’*) due to the loss of a leaf after fol. 157; fol. 143r blank, 143v with a miniature.
19. (fols. 158r–168v) Litany and collects, including Thomas Becket (erased), Erasmus, Edmund, Christopher, George, Blaise, Adrian (16th–22nd) among 25 martyrs; Edward (1st), Alban, Swithun, Birinus (12th–14th), Erkenwalde, Edmund, Benedict, Cuthbert (20th–24th) among 24 confessors; Edith (16th), Sitha, Cecilia, Winefred, Frideswide, Gertrude, Othilia, Bridget, Ursula, Wilgefortis (24th–32nd) among 32 virgins; followed by petitions (fols. 162r–165r) etc., and eight collects (fols. 166r–168v): (i) *‘Deus qui proprium est ...’*, (ii) *‘Deus a quo sancta’* given by cue only, (iii) *‘Omnipotens sempiterne deus qui facis mirabilia magna ...’*, (iv) *‘Deus qui*

- caritatis dona per gratiam sancti spiritus tuorum cordibus fidelium infudisti ...', (v) 'Ineffabilem misericordiam tuam quesumus domine clementer ostende ...', (vi) 'Concede quesumus omnipotens deus vt intercessio nos sancte dei genitricis marie ...', (vii) 'Fidelium deus omnium conditor & redemptor animabus famulorum famularumque tuarum ...', (viii) 'Pietate tua quesumus domine nostrorum solue vincula omnium delictorum ...'.
20. (fols. 170r–199v) Office of the Dead, use of Sarum, lacking Ps. 26:2–9 (from '... Qui tribulant me inimici ||' to '|| ne derelinquas me ...') in the second nocturn, due to the loss of a leaf after fol. 182; and ending imperfect near the end of Lauds at the second verse after Ps. 29 (at '*versus* Credo videre bona ||') due to the loss of a leaf after fol. 199; fol. 169r blank, 169v with a miniature.
  21. (fols. 200r–219r) Commendation of Souls (pr. Wordsworth, *HE*, pp. 111–4); fol. 219v ruled, otherwise blank..
  22. (fols. 220r–227r) Psalms of the Passion [Pss. 21–30:6]; Pss. 22–24, 26 and 29 given by cue only (cf. *HE*, pp. 114–5).
  23. (fols. 227v–229r) Long rubric concerning the Psalter of St. Jerome, and two prayers: '*Beatus iheronimus in hoc modo disposuit psalterium istud sicut angelus domini docuit eum per spiritum sanctum ...*Suscipere dignere domine deus omnipotens istos psalmos consecratos quos ego indignus decantare ... pro me famulo tuo N ...'; 'Respice quesumus domine super hanc familiam tuam pro qua dominus noster ...' (the latter is Wordsworth, *HE*, p. 115); fol. 229v ruled, otherwise blank.
- [Items 24–25 occupy quires 32–34]
24. (fols. 230r–247r) Psalter of St. Jerome (pr. Wordsworth, *HE*, p. 116–22); followed by a prayer 'Omnipotens sempiterne deus clemenciam tuam suppliciter deprecor vt me famulum tuum .N. ...'
  25. (fols. 248r–249r) Pericope of St. John; fol. 249v ruled, otherwise originally blank.

### **Decoration**

There are two main artists/styles of illumination: one is Dutch in origin, related to the Masters of the Dark Eyes (the calendar scenes and those marked D in the lists below), and is dubbed The Master of Queen's 349 by Klara Broekhuisen; the other is Flemish in origin (scenes marked F in the lists below), and may be compared to The Master of The Prayer Books of About 1500. Within each of these two broad styles there are enough differences to suggest the possibility that more than two artists are involved. The borders appear to be consistent throughout the volume; they are Flemish in style, and occasionally overlap the frames of miniatures in both styles, suggesting perhaps that the Masters of the Dark Eyes artists were contributing to the manuscript in Flanders.

Calendar; each month starting on a recto, with a three-sided border (open at the fore-edge side), with the zodiac sign in a small roundel in the top border and the occupation of the months in a larger square in the lower border:

1. (fol. 1r) January. Aquarius; a man with food on a table, warming his feet by a fire.
2. (fol. 2r) February. Pisces; a man chopping down small trees.

3. (fol. 3r) March. Aries; a man digging, with a lunch-basket and pitcher nearby.
4. (fol. 4r) April. Taurus; a finely dressed couple walking together.
5. (fol. 5r) May. Gemini: a naked couple embracing; a finely dressed couple in a boat, with two oarsmen.
6. (fol. 6r) June. Cancer; a man raking.
7. (fol. 7r) July. Leo; a man scything in a wheat field.
8. (fol. 8r) August. Virgo: a woman holding a branch; two men threshing.
9. (fol. 9r) September. Libra; a man treading grapes in a vat, another man carrying a basket of grapes.
10. (fol. 10r) October. Scorpio; a man sowing seed. [\[Image\]](#)
11. (fol. 11r) November. Sagittarius; a man feeding pigs near a wood.
12. (fol. 12r) December. Capricorn; a man about to kill a bull with the back of an axe, while another man holds its horns.

Sixteen fine miniatures with gently arched tops, framed with gold and black, each with a four-sided border framed in red. Those marked \* are on unruled single leaves, blank on the recto; the remainder are ruled and integral to the textblock. Those marked † have the personal emblem in the border (see under Provenance), those marked ‡ have the emblem in the border of the facing page [\[Image\]](#):

- [\* Miniature missing before fol. 13; the early quire signature ‘3’ is absent]
1. \* † F (fol. 14v) The martyrdom of Thomas Becket, the figure of Thomas rubbed and effaced. [\[Image\]](#)
  2. † F (fol. 16v) St. George and the dragon. [\[Image\]](#)
  3. \* F (fol. 18v) St. Christopher. [\[Image\]](#)
  4. \* † F (fol. 20v) St. Anthony Abbot, two pigs at his feet, another in the lower border. [\[Image\]](#)
- [\* Miniature missing before fol. 22; gutter edge of fol. 22 with knife cuts]
- [\* Miniature missing before fol. 23; the early quire signature ‘4’ is absent]
5. \* † F (fol. 32v) The Trinity: the Father enthroned and wearing a papal tiara, supporting the wounded body of the Son, whose shins rest on a cross-topped crystal orb.
- [Integral leaf, presumably with miniature, missing before fol. 34]
6. † F (fol. 36v) St. John the Baptist with the Agnus Dei (reproduced, reversed, in *The baptism and confirmation book* (London, 1993), p. 39).
- [\* Miniature missing before fol. 37, leaving a stub]
- [\* Miniature missing before fol. 39; the early quire signature ‘6’ is absent]

7. † F (fol. 40v) St. Giles wearing a black habit and holding a crosier, with the hind, and King Wamba's arrow in his chest. [[Image](#)]
8. † F (fols. 41v) St. Blaise, dressed as a bishop and holding a crosier, a wool-comb in his other hand; set in a cathedral(?) interior. [[Image](#)]  
[\* Miniature probably missing before fol. 45]
9. ‡ D (fol. 46v) St. Bridget writing her Revelations, directed by the angel; God in heaven blessing. [[Image](#)]
10. \* F (fol. 58v) Matins. The Agony in the Garden: Christ and the chalice, the three sleeping disciples; Judas and the soldiers enter the garden in the distance. [[Image](#)]
11. D (fol. 59r) Matins. The Annunciation: the Virgin at her prie-dieu; the canopy of her bed with 'AVE GRATIA PLENA DOM(inus)'; above a two-line rubric and three lines of text with a three-line initial. [[Image](#)]
12. \* F (fol. 87v) Prime. Christ crowned with thorns and given a reed 'sceptre'.  
[Prime miniature missing after fol. 87]
13. † D (fol. 93v) Terce. Ecce homo, with a scene of Pilate washing his hands before Christ in the background. [[Image](#)]
14. D (fol. 94r) Terce. The Annunciation to the Shepherds: three male shepherds; above three lines of text with a three-line initial. [[Image](#)]  
[Sext miniature missing before fol. 98]  
[None miniature missing before fol. 101, with offset on fol. 100v]  
[Vespers miniature missing before fol. 103]  
[Compline miniature missing before fol. 105, with some offset on fol. 104v]  
‡ [Miniature presumably missing before fol. 136]
15. \* F (fol. 143v) David in Penitence: wearing a fur-lined robe, kneeling outside a fine château, with his crown, sceptre, and harp on the ground nearby, he prays to God above. [[Image](#)]  
[\* Miniature presumably missing before fol. 158r – full border on the latter page]
16. \* D (fol. 169v) The Raising of Lazarus: with a group of disciples behind Christ to the left, and a group of onlookers and a kneeling female saint to the right, St. Peter kneels to help Lazarus from his grave; a running hare in the lower border (Alexander & Temple, pl. LIV). [[Image](#)]  
[Miniature presumably missing before fol. 200]  
[Miniature presumably missing before fol. 220]  
[Miniature presumably missing before fol. 230]

The series would originally have consisted of a whole series of full-page Passion scenes facing smaller scenes from the early life of Christ, as on fols. 58v–59r and 93v–94r. [[Image](#)]

Some of the borders have naturalistic animals, e.g. a dragon (fol. 14v), dragonfly (fol. 15r), two flies (fol. 17r), a peacock (fols. 23r, 33r), a marsupial-like creature playing a musical instrument (fol. 32v), various birds (fols. 22r, 35r, 36v, 38r, 39r, 40v, 46v, etc.), a moth/butterfly (fol. 37r), a dog (fol. 41v), a monkey playing a harp (fol. 42r), a quadruped standing on its hind legs, with a bird of prey on its gloved wrist, a dead rabbit slung from a pole over his shoulder (fol. 45r), a wading-bird with a snake/eel in its beak (fol. 220r), etc. Some border motifs mimic the main scene, e.g. the pig in the border below St. Anthony Abbot (fol. 20v). [\[Image\]](#)

Inscribed 'pasio' in faint brown leadpoint in the lower border of fol. 220r (the start of the Psalms of the Passion); perhaps a guide to the binder, instructing him which single-leaf miniature to insert here.

Thirty-nine historiated initials; seven-line unless otherwise specified; each accompanied by a three-sided border (open at the right-hand side):

1. F (fol. 43r) Initial 'G'(aude): The martyrdom of St. Erasmus.
2. F (fol. 47v) Initial 'H'(elena): St. Helena holding the True Cross.
3. F (fol. 48r) Initial 'G'(aude): St. Mary Magdalene, naked but covered by her hair, praying in a cave in the wilderness, with her ointment jar.
4. (fol. 49v) Initial 'S'(alue): St. Sitha standing holding an open book, and holding keys.
5. F (fol. 50v) Initial 'G'(aude): St. Catherine.
6. F (fol. 51v) Initial 'G'(aude): St. Barbara.
7. F (fol. 52v) Initial 'A'(ve): St. Dorothy holding her flower-basket in one hand, and the hand of the Christ-child(?) in her other.
8. D (fol. 53v) Initial 'O' (mildreda): St. Mildred, dressed in a black habit, holding a crosier and book.
9. D (fol. 54v) Initial 'G'(aude): St. Margaret emerging from the dragon.
10. D (fol. 55v) Initial 'P'(rudens): St. Ursula with some of the 11,000 virgins; the crowd includes a figure wearing a papal tiara.
11. D (fol. 56v) Initial 'U'(eni): St. Petronilla, in an interior, with a large cooking-pot(?), holding a ladle(?) and a strainer(?), and reading a book; a broom leaning against the wall behind her. (Ffiona Swabey, *Medieval gentlewoman: life in a widow's household in the later Middle Ages* (Stroud, 1999), col. pl. 7).
12. F (fol. 78r) Initial 'U'(eni): Dove of the Holy Spirit.
13. F (fol. 79v) Initial 'M'(ichael): St. Michael, wearing armour, defeating a demon.
14. F (fol. 80v) Initial 'P'(etrus): Sts. Peter & Paul.
15. F (fol. 81r) Initial 'A'(ndreas): St. Andrew.
16. F (fol. 81v) Initial 'L'(aurentius): St. Laurence.
17. F (fol. 82r) Initial 'S'(tephanus): St. Stephen. [\[Image\]](#)
18. F (fol. 83r) Initial 'B'(eatus): St. Nicholas blessing the three boys in the tub. [\[Image\]](#)

19. D (fol. 110v) Initial 'S'(alue): The Virgin of the Apocalypse (holding the child, standing on a crescent moon); eight-line.
20. D (fol. 117r) Initial 'G'(aude): The Virgin and Child.
21. F (fol. 118r) Initial 'G'(aude): The Annunciation: somewhat like a detail of the miniature on fol. 59r.
22. F (fol. 120r) Initial 'O' (intemerata): The Virgin and St. John stand together in prayer.
23. D (fol. 122v) Initial 'O'(bsecro): Pietà before the Cross.
24. D (fol. 126r) Initial 'D'(e secundo): Nativity: the Virgin kneeling adoring the Child, Joseph standing with a candle; eight-line.
25. D (fol. 126v) Initial 'D'(e tercio): The Adoration of the Magi; nine-line.
26. F? (fol. 127r) Initial 'Q'(uartum): The Resurrection: Christ leaving the tomb; two of the three soldiers waking from their sleep.
27. D (fol. 128r) Initial 'Q'(uintum): The Ascension.
28. D (fol. 128v) Initial 'S(extum): Pentecost: the disciples around the Virgin at her prie-dieu; eight-line.
29. D (fol. 129r) Initial 'A'(d septimum): The Virgin in glory on a crescent moon (without the Child), God above; eight-line.
30. F (fol. 131r) Initial 'A'(ve): The head of Christ, wearing the Crown of Thorns.
31. F (fol. 131v) Initial 'S'(alue): Christ's right hand, with wound.
32. F (fol. 132r) Initial 'A'(ue): Christ's left hand, with wound.
33. F (fol. 132v) Initial 'O' (fons): Christ's heart, with wound.
34. F (fol. 133r) Initial 'S'(alue): Christ's right foot, with wound.
35. F (fol. 133v) Initial 'L'(eui): Christ's left foot, with wound. [\[Image\]](#)
36. F (fol. 134r) Initial 'O' (Maria): The Virgin in a landscape. [\[Image\]](#)
37. F (fol. 134v) Initial 'I'(ohannes): John the Evangelist in a landscape.
38. D (fol. 139r) Initial 'A'(ve): The elevation of the Host.
39. F (fol. 248r) Initial 'I'(n): St. John on Patmos, writing.

Initials in blue or red with white decoration, enclosing foliate ornament in red, green yellow, blue and white, on a burnished gold ground: 5-line initials, with four-sided borders, to the suffrages, the Penitential Psalms, Litany [\[Image\]](#), Office of the Dead, the Commendation of Souls, Psalms of the Passion, and the Psalter of Jerome; 4-line initial to the Prayer on the Seven Last Words (fol. 136r) [\[Image\]](#); 3-line initials below the miniatures on fols. 59r and 94r; 2-line initials usually in gold with grounds of red with gold decoration and blue with white decoration, to collects, lessons, the KL monograms in the calendar, etc.; a 3-line version of these initials is used for the prayer on fol. 141v; similar 1-line initials to verses, minor prayers, etc., the use of blue and red inside and

outside the initial alternating; similar line-fillers in gold on grounds of blue and red with white decoration.

### Physical description

Parchment, *c.*160 x *c.*110 mm., of very fine, smooth quality; part of the lower margin of fol. 90, and the upper margin of fol. 99, torn away; part of the upper part of fol. 102 torn away, with loss of text.

ff. i (modern parchment, conjoint with pastedown) + i (18th(?) -century paper + i (16/17th-century paper) + 250 + i (16/17th-century paper) + i (modern parchment, conjoint with pastedown), foliated sporadically in 20th-century pencil, and thoroughly in modern pencil: i–iii, 1–141, 142a–b, 143–251.

Quires mostly of eight leaves; single leaves inserted, blank on the recto and with a miniature on the verso; many of these missing and some other leaves now excised: 1–2<sup>6</sup> (fols. 1–12) | 3<sup>8+4-2</sup> (single leaves with miniatures inserted, fols. 14 and 18; others inserted before fols. 13 and 22, both now missing) (fols. 13–22), 4<sup>8+1-1</sup> (leaf with miniature inserted before fol. 23, now missing) (fols. 23–30), 5<sup>8+2-2</sup> (4th leaf missing, after fol. 34; leaf with miniature inserted, fol. 32; another inserted after fol. 37, now excised) (fols. 31–38), 6<sup>8+2-3</sup> (5th leaf missing, after fol. 42; leaves with miniatures probably inserted before fol. 39 and after fol. 44, both now missing) (fols. 39–45), 7<sup>8</sup> (fols. 46–53), 8<sup>4</sup> (fols. 54–57) | 9<sup>8+1</sup> (leaf with miniature inserted, fol. 58) (fols. 58–66), 10<sup>8-1</sup> (3rd leaf missing, after fol. 68) (fols. 67–73), 11<sup>8</sup> (fols. 74–81), 12<sup>8-1+1</sup> (6th leaf missing, before fol. 88; leaf with miniature inserted, fol. 87) (fols. 82–89), 13<sup>8-1+1</sup> (8th leaf missing, the present 8th leaf should be the first leaf of the following quire) (fols. 90–97), 14<sup>8-4</sup> (1st leaf now bound with preceding quire; 4th & 5th leaves, the central bifolium, missing after fol. 100; the 8th leaf also missing after fol. 102) (fols. 99–102), 15<sup>8-1</sup> (3rd leaf missing, after fol. 104) (fols. 103–109), 16–17<sup>8</sup> (fols. 110–125), 18<sup>8-2</sup> (1st and 7th leaves missing, before fol. 126, and after fol. 130) (fols. 126–131), 19<sup>8+1-1</sup> (a single leaf with miniature probably inserted after fol. 135, now missing) (fols. 132–139), 20<sup>4</sup> (fols. 140–142b) | 21<sup>8+1</sup> (single leaf with miniature inserted, fol. 143) (fols. 143–151), 22<sup>8-1</sup> (7th leaf missing, after fol. 157) (fols. 152–158), 23<sup>8</sup> (fols. 159–166), 24<sup>8+2</sup> (leaf with miniature inserted, fol. 169; last leaf, fol. 176, should be the first leaf of the following quire) (fols. 167–176), 25<sup>8-2</sup> (first leaf now bound with the preceding quire; last leaf missing) (fols. 177–182), 26–27<sup>8</sup> (fols. 183–198), 28<sup>8-1</sup> (2nd leaf missing after fol. 199) (fols. 199–205), 29<sup>8</sup> (fols. 206–213), 30<sup>8</sup> (a leaf with miniature probably inserted before fol. 220, now missing) (fols. 214–221), 31<sup>8</sup> (fols. 222–229) | 32<sup>8</sup> (leaf with miniature perhaps inserted before fol. 230, now missing) (fols. 230–237), 33<sup>8</sup> (fols. 238–245), 34<sup>4</sup> (fols. 246–249); catchwords in tiny cursive script are visible in many quires, sometimes within a simple frame; two series of quire signatures on the first rectos of quires: one in modern pencil, in the top left corner, presumably by Maltby, the other in 18th(?) -century ink, in the lower left corners; the latter set of quire signatures lacks nos. 3, 4, and 6, hence the suggestion above that the first leaves of these quires are now missing (cf. quire 9, which bears both quire types of signature and where the first leaf is an inserted singleton with a miniature); no leaf signatures visible.

Ruled in pale red ink, with 17 horizontal lines, only the top one extending the full width of the page, between single vertical bounding lines extending the full height of the page; the ruled space *c.*85 x *c.*55 mm.

Written with 16 lines per page (up to 18 lines in the calendar) in gothic script; rubrics in slightly purplish red.

Secundo folio: 'Quarta subit' (Calendar, fol. 2r), 'Gaude lux' (Suffrages, fol. 15r).

### **Binding**

20th-century: signed in blind on the front turn-in in capitals 'Bound by Maltby. Oxford'. Sewn on four bands, between wood(?) boards covered with modern brown pig(?) -skin; with two sets of binder's quire numbers (see under Physical description). [[Image](#)]

### **Provenance**

1. Written probably in Flanders for a member of the English Bouchier family. The borders of many of the pages with miniatures, and some of those without, have as part of the original decoration the heraldic 'Bouchier knot' in gold, containing a central blue device that has in all instances been carefully erased (fols. 14v, 16v, 20v, 32v, 36v, 40v, 47r, 47v, 93v, and 136r) [[Image](#)] [[Image](#)] [[Image](#)]. The knot was often used with another Bouchier emblem, the water-bouget (punning on the family name), and it is possible that this is the erased emblem. Perhaps more likely, however, is an emblem such as the Yorkist fetterlock (used by some family members with the knot), since there would be a good political reason to subsequently erase this. The calendar may suggest a patron with a Lincoln connection, or it may have been copied from an exemplar such as that used for the Hastings Hours (BL, Additional MS. 54782, on which see Scot McKendrick and Thomas Kren, eds., *Illuminating the Renaissance: the triumph of Flemish manuscript painting in Europe* (Los Angeles and London, 2003), no. 41) which also has both feasts of Hugh in red, with octaves, plus Paulinus, and other feasts found in the present manuscript's calendar. In any case, the patron was presumably a member of the Bouchier family who was an adult in the 1490s, and may therefore have been Henry Bouchier, 2nd Earl of Essex (1472?–1540) (on whom see *DNB*, etc.), who was the leading mourner at the funeral of Mary Tudor; or John Bouchier, 2nd Baron Berners (1467–1533) (on whom see *DNB*, etc.), who in 1514 went to France as Chamberlain to Mary Tudor.
2. ? Mary Tudor (1496–1533) (see below), sister of Henry VIII; queen of Louis XII of France; and from soon after the latter's death in 1515, wife of Charles Brandon (d. 1545), duke of Suffolk.
3. ? Frances (1517–59) (see below), eldest daughter of Mary and Charles Brandon, wife (from 1533) of Henry Grey (created Duke of Suffolk in 1551; beheaded at the Tower, 1554), and mother of Lady Jane Grey. References to Thomas Becket and popes have been erased/effaced.
4. Lady Florence Clifford, second wife of Henry Clifford, after whose death in 1523 she married Richard Grey, younger son of Thomas, 1st Marquess of Dorset; given to her in 1550 by Frances: inscribed by her son 'This booke is the Ladie Florence

Cliffordes, by the gift of L. Frauncis Dutchesse of Suffolk: Dowghter to Marie the Frenche quean, who was sametyne [sic] owner of this Booke. A<sup>o</sup>.D<sup>i</sup>. 1550<sup>o</sup>. Good Maddame forget not in your prayers to god, your welbelouid Soon: the wryter hereof.’ (fol. 32r) [\[Image\]](#). Inscribed with pious thoughts at roughly the same date, but probably by another hand, on fols. 188v–189r, e.g. ‘of youre charyte pray for y<sup>e</sup> wryt[er] who from his infanci[e] hath ben an offender’. [\[Image\]](#)

5. Thomas Wilbram, of Chester, who matriculated at Queen’s in 1607: with a printed book-label ‘Thomas Wilbram’ (fol. iii verso). [\[Image\]](#)
6. Queen’s College, given by Wilbram: inscribed ‘Liber Colleg[ ] Reginae Oxon | ex dono | Thomæ Wilbr[ ]’ (fol. iii verso; obscured by the College bookplate but mostly legible with backlighting [\[Image\]](#)); inscribed with the former College shelfmark ‘B.4.5’ (fol. iii verso) included Langbaine’s mid 17th-century catalogue (p. 420) under the shelfmark Arch. B. 4. 5. (describing Wilbram as ‘Cestrensis’; he may have known him personally), and in the catalogues in MSS. 555 and 556 (described as ‘Rosarium elegantissimis sanctorum picturis ornatum’), and in the shelflist in MS. 557 (as ‘Processionale ad Usus Sarum’). Cuttings stolen from MS. 299 were formerly stuck to fol. 250r; all but one (apparently part of the border of one of the missing leaves of the present manuscript) have since been replaced; a slip of paper stuck to fol. 250r is inscribed: ‘Repentence desires these may be put in their proper places in ye book from whence they were taken; Dublin, Novemb, 5, 1727’ [\[Image\]](#), and ‘N.B. These illuminations, taken out of this book or some other in Queen’s college library, were sent back to Dr. Gibson by an unknown hand, his conscience pricking him. And so may conscience prick all those, that have wronged the Library.’ [\[Image\]](#). Inscribed in the 18th(?) century ‘Charles Brandon duke of Suffolk had for his 3<sup>d</sup> wife Mary [‘2<sup>d</sup> sister to H 8’ inserted above the line] Queen of France widdow of Lewis 12<sup>th</sup>, by whom he had issue. Frances married to H. Grey marq:(?) of Dorsett (& afterwards duke of Suffolk). See Brook’s Herald: 310. Lewis 12<sup>th</sup> died 1515’ (fol. 32r, below the other inscription, on which see above) [\[Image\]](#). The Wilbram book-label inscribed with the former College shelfmark ‘U. 25’, later crossed through in pencil. Inscribed ‘This M.S. is of the time of Edw<sup>d</sup> 4<sup>th</sup> [signed] Sam Meyrick LLD’ (fol. iii verso [\[Image\]](#)) and ‘These illuminations are of the time of Edw<sup>d</sup> 1 [signed] Sam R. Meyrick LLD.’ (fol. 250r, above where the stolen cuttings had been stuck in [\[Image\]](#)); inscribed, probably also by Meyrick (1783–1848; on whom see *DNB*): ‘For an account of this class of Books of Prayers see Maskell’s *Monumenta Ritualia* vol. i. Dissertatia Chapt. IX, p. clii sqq. (and vol. ii. Dissertatia chapt. iii p. xxxii.)’. [\[Image\]](#)

### **Bibliography**

Bernard, *CLM*, p. 30 no. 942 (MS. 18).

Coxe, *Catalogus*, p. 82.

Alexander & Temple, *College libraries*, no. 818, pl. LIV (fol. 169v, whole page, slightly cropped); the Use is not, as they state, of Paris.

Klara Broekhuijsen, *De Zwarte-Ogen-Meesters: een onderzoek naar de stijl en iconografie van een groep Noordnederlandse miniaturisten rond 1500*, Ph.D. Thesis,

Universiteit van Amsterdam (1997), pp. 38, 40, 123, 130, and detailed description at pp. 185–8.

Colour filmstrip publication: Bodleian Library, Roll 237.3 (53 frames).

Status: Draft