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MEDIÉVAL AND RENAISSANCE MANUSCRIPTS

MS 1007

Eastern Belgium (Liège?), s. XV/XVI (1499-1501)

Breviary

1. ff. 1r-6v Calendar in black and red, one page for each month. The computistical data (not all consistently entered) are: the length of the solar and the lunar month, the length of day and night, the Golden Number, the Day Letter, the Roman Calendar, the Equinoxes and Solstices. Noticeable feasts: “Anniversarium patrum et matrum” (4 Febr.), “Corona Domini” (7 May), Servatius (in red, 13 May), Translation of St Martin (in red, 4 July), Translation of St Odilia (18 July), “Anniversarium familiarium et benefactorum” (5 Sept.), Lambertus (in red, 17 Sept.), Dionysius (in red, 9 Oct.), “Anniversarium omnium fratrum defunctorum ordinis nostri” (underlined in red, 10 Oct.), Hubertus (in red, 3 Nov.), Leonardus (in red, 6 Nov.), Martinus (in red, 11 Nov.). A s. XVII hand has made changes and entered new feasts and historical notes. Amongst these: “Obitus consulis ***** 1647” (26 March), “1642. Electus in priorem *****” (13 Sept.), “Caroli episcopi et confessoris” (4 Nov.).
2. f. 7r-v Three computistical tables. (1) f. 7r: table of the 19-year cycle, featuring the Epacts, the Golden Number, the Concurrentes and the Sunday Letters; (2) f. 7v: “§ In hac figura invenies aureum numerum et litteram anni et annum embolismalem computando annos Domini minores circulariter”. Above this table the date “1501”; (3) “§ In ista figura invenies ciclum solarem necnon litteram Dominicalem computando annos Domini minores circulariter”.
3. f. 8r Prayers. (1) *Ante horas canonicas oracio*. Aperi, Domine, os meum ad benedicendum nomen sanctum tuum ... (2) *Clemens papa 5^{us} dedit devote flexis genibus dicentibus post horas canonicas sequens suffragium XL dies indulgentiarum ...* Summe gloriose et individue Trinitati, Ihesu Christi crucifixe humanitati ... (3) Suscipe, Domine Deus, meritis et precibus beatissime virginis Marie ... (4) Benedictum sit dulce nomen Domini nostri Ihesu Christi ... f. 8v blank
4. ff. 9r-108v Ferial psalter, Canticles, Litany. In the initial on f. 47v: “Frater Ar(noldus) Guetsen”; similarly, in the initial on f. 58r: “Anno Domini 1500”. To be noted in the Litany (ff. 106v-108v), among the Martyrs: Lambertus; among the Confessors: Servatius, Dominicus, Leonardus; among the Virgins and Widows: Odilia. At the end: “1500. Ar(noldus) Guetsen”.
f. 109r blank
5. ff. 109v- 182r Temporale, from the first Sunday of the Advent to the 22nd after Pentecost and the Dedication of the church. Text is missing between ff. 110 and 111.
6. ff. 182r- 245r Sanctorable: from Andrew (30 Nov.) to Saturninus (29 Nov.) and Pantaleon. Begins incomplete due to the loss of a leaf. Includes Odilia (f. 207r), Lambertus (f. 229r), Hubertus, Leonardus (f. 239v). f. 245v blank
7. ff. 246r- 258r Commune sanctorum.
8. ff. 258r-260r Office of the Holy Cross.

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| 9. | ff. 260r-263r | Office of the Virgin on Saturdays. |
| 10. | ff. 263r-264v | Benedictions. |
| 11. | ff. 265r-268v
Guetsen”. | Office of the Dead. At the end: “Anno 1499°, p(er) f(ratrem) Ar(noldum) |

Parchment, ff. I + 268 + I, 100 x 75 mm.

Collation impossible due to the tight binding.

Ruled for one column of 23-25 lines; there are (with some small deviations) 25 lines up to f. 108 and from f. 246 to the end; 24 lines on ff. 111-206; 23 lines on ff. 207-245. The bounding lines are traced in brown ink, the horizontal lines are mostly invisible. The Calendar (art. 1) has four vertical ink lines at left, one at right.

Copied by five hands in *Gothica Hybrida Libraria*: A, Arnoldus Guetsen, copied ff. 1r-108v and 246r-268v; B copied only f. 110r-v; C copied ff. 111r-206v; D copied ff. 207r-244v. E copied only f. 245r.

The decoration is not consistent. Red rubrics, underlining and stroking of majuscules. Alternately red and blue 1-line versals, 2- or 3-line plain initials and 3- or 4-line (sometimes larger) flourished initials or litterae duplices with penwork in the contrasting or in both colours; the penwork often takes the form of foliage and displays an extraordinary spread in the left margin. Gold initials with or without penwork are seen on ff. 111r-125v and 134r-141v. 2-line coloured initials on a square coloured background on ff. 110v (in Ghent-Bruges style) and 245r. A large initial in trompe-l'oeil style on f. 236r (10 lines). Large initials of the dentelle type, in various colours, in art. 4 on ff. 22r (9 lines), 30v (10 lines), 39r (10 lines), 47v (7 lines), 58r (8 lines), 67v (10 lines) and 77v (11 lines). Large initials in gold and colours with borders are seen on ff. 9r (art. 4): foliate initial and three-margins-outer border in interlace traced in brown ink, in which birds, a lion, a pelican, a naked boy and king David with harp are painted; 110r (art. 5): 12-line gold initial in Renaissance style and four-margins border imitating the landscape style of the Ghent-Bruges school, featuring a candelabrum and a gold shield without coat of arms, accompanied by two scrolls without inscription; it is faced by a miniature painted on a singleton (f. 109v), framed by the same border (here the shield at the bottom features a grotesque head) and representing the Annunciation in an interior; and 246r (art. 7): 10-line foliate initial and three-margins outer painted border featuring acanthus, birds and a lion.

S. XX binding: red morocco over wooden boards, sewn on two thongs, signed “MARLIERE”. Two braided leather and brass clasps attached to the rear cover. Red, blue or green parchment tabs.

On the basis of the Calendar and the litany, the manuscript may be attributed to a convent of the Dominican order in or close to Liège, probably the convent of St. Catherine in that city, of which no manuscripts are said to survive, as the library was destroyed by a fire at the beginning of the eighteenth century. See *Corpus Catalogorum Belgii*, v. 2 (1994), p. 47. It is, however, noteworthy that the Calendar and the Sanctoriale give little attention to the feast of St Dominic. In the seventeenth century the numerous changes and additions that were made seem to prove that the manuscript was moved to another convent, which could explain its survival. Purchased from “Les Enlumineurs”, Chicago, Paris, for the Albert H. Childs Memorial Collection.