Introduction

Criteria for Selection

This catalogue describes the 288 medieval and Renaissance manuscripts (69 codices and 219 fragments from 86 parent manuscripts) held by repositories in Notre Dame, Indiana. Bound manuscripts, individual leaves, cuttings, and extracted binding fragments written in Western historical Latin scripts are included (and a single twelfth-century leaf in Greek). Charters and other documentary materials, letters, and fragments still in book bindings are excluded. The chronological limit begins with the late eleventh century, the date of the earliest fragment, and continues through the first half of the sixteenth century. With these limitations, the catalogue contains all codices, leaves, and fragments written in Pregothic, Gothic, and Humanistic scripts held by the University of Notre Dame and Saint Mary’s College.

Formation of the Collections and Fonds in Use

1. University of Notre Dame, Hesburgh Library

At the time of de Ricci’s and Wilson’s Census, three medieval manuscripts were recorded at the University of Notre Dame1 (codd. Lat. b. 1, Lat. b. 2, and Lat. d. 1), though a fourth manuscript (cod. Lat. b. 10) lay hidden in the Library’s “Treasure Room,” listed as a printed book. The first two manuscripts are Dominican psalters from the collection of General Rush C. Hawkins (1831–1920), which were sold by G. A. Leavitt and Co. in 1887 and presumably then to the university by D. G. Francis. The third codex (cod. Lat. d. 1), a large volume of sermons and theological texts, was acquired by Msgr. Andrew Arnold Lambing (1842–1918).

in 1874 and donated to the university prior to the Census. The unknown fourth manuscript (cod. Lat. b. 10), two humanist miscellanies bound together, was given to the university in 1922 by Henry Stoy Rigden, who acquired it in 1918.

The collection’s growth would remain dormant until Rev. Paul E. Beichner, C.S.C., began work on his critical edition of Peter Riga’s *Aurora* in the 1950s. In support of Beichner’s edition, the university acquired two thirteenth-century copies of the work, one French (cod. Lat. a. 5), the other Iberian (cod. Lat. c. 6). By the time of Faye and Bond’s supplement to the Census in 1962, the Treasure Room now housed a total of eight medieval manuscripts in addition to other rare materials. The collection was under the supervision of librarian and classicist Dr. Francis D. Lazenby, who had been appointed curator of the Treasure Room in 1955. In addition to the two copies of the *Aurora*, the collection now included a richly illuminated Flemish book of hours (cod. Lat. a. 1), a fourteenth-century courtly poem, *Facetus* (cod. Lat. b. 3), and the university’s first dated manuscript: a Bible written at Blatná in 1417 according to its colophon (cod. Lat. b. 7), which was donated by Rev. Urban de Hasque (1875–1954). Records are scant, but at least forty-eight manuscripts spanning the thirteenth through eighteenth century were ordered by Lazenby in consultation with other members of the faculty between 1959 and 1968. This period of robust acquisition occurred when Rt. Rev. Astrik L. Gabriel, O. Praem. (1907–2005), was director of the Medieval Institute (1952–1975). Canon Gabriel, himself a collector of rare imprints and manuscripts, advocated for the expansion of the collection and even purchased a few manuscripts independently. The manuscripts were generally theological, scholastic, or philosophical works but included the odd legal and liturgical book.

The first catalogue was written by Prof. James A. Corbett (1908–1989) and published by the University of Notre Dame Press in 1978. Corbett’s scope included codices up to 1750 and lists sixty-four manuscripts. Of these entries, only thirty-nine date before the mid-sixteenth century, and the other twenty-five manuscripts range from the seventeenth to nineteenth century. Corbett’s catalogue includes basic information, but mainly transcribes incipits and explicits, and aims to identify texts. No information regarding codicological

features is provided, with the exception of writing support, general measurements, bindings, and the occasional mention of a catchword. Treatment and classification of script types and hands are not included, nor are localizations or origins advanced for most manuscripts. Many entries suffer from transcription errors, misidentification, and lack of bibliography.

After Corbett’s catalogue, medieval manuscript acquisitions at Notre Dame all but ceased. Between 1978 and 2000 only three manuscripts—all of English origin—were acquired: an illuminated psalter (cod. Lat. e. 4), once owned by William Morris at Kelmscott House; a book of hours (cod. Lat. a. 3); and a Middle English Mirror to Devout People (Speculum deuotorum), owned by John Scrope and Elizabeth Chaworth (MS Eng. d. 1), from the collection of William Foyle.

Regular acquisitions resumed during the period of 2010–2015, in which twenty-two codices were purchased. Ten were neumed liturgical manuscripts spanning the thirteenth through the sixteenth century, acquired in support of the university’s Sacred Music Program: a diurnal (cod. Lat. b. 4), a gradual in two volumes (codd. Lat. c. 2 and Lat. c. 3), two missals (codd. Lat. b. 13 and Lat. c. 13), a pontifical (cod. Lat. c. 12), two graduals (codd. Lat. c. 14 and Lat. c. 15), an antiphonary (cod. Lat. b. 15), and an Office of the Dead (cod. Lat. a. 12).

At the behest of Prof. Olivia Remie Constable (1960–2014), the Robert M. Conway Director of the Medieval Institute from 2008 to 2014, and with encouragement from Dr. Louis E. Jordan, head of Rare Books and Special Collections from 1992 to 2012, advanced courses in Latin paleography and Western codicology were developed. In support of these courses, twelve other codices and a substantial number of fragments were acquired at the curator’s selection through collaboration with several librarians. These manuscripts were for pedagogical purposes, to enhance the collection’s breadth and provide specimens of script types and codicological features by region and period.

The shelfmarks used between 1978 and 2010 were assigned by Corbett and vaguely continue the numbers given in the Census and its supplement (nos. 1–8); Corbett claims that the numbers generally represented the order in which the manuscripts were acquired.7 Provenance research on the collection now shows that this is not accurate. There were also shelfmark inconsistencies beginning as early as 1951. For example, Corbett in 19518 identifies “MS 2” as de Ricci no. 1, but in Beichner’s edition,9 “MS 2” is the “MS 5” of Corbett in his 1978 catalogue.10 Thus, depending on the source, “MS 2” could be one of three manuscripts: two different psalters from Germany of the fifteenth century, or a thirteenth-century Aurora from France.

In August 2010, all manuscripts later than the first half of the sixteenth century were moved to the proper fonds within the early modern and modern manuscript collections.

The medieval and Renaissance manuscripts were left with nonsequential and duplicate numbers. A shelfmark system for perpetual use was developed that could be browsed and expanded easily and that maximized the limited vault storage space available at the time.

The medieval and Renaissance manuscript books residing in the Hesburgh Library’s Department of Rare Books and Special Collections are organized in the following way: format, language, height, shelf number. The bulk of the collection is formed by the fifty-six bound manuscripts written in Latin, which are organized into the larger fond codices Latini. Each manuscript carries the prefix “cod. Lat.” The remaining eight manuscripts written in various vernaculars are ordered according to language, carrying the prefix “MS” followed by Eng. (English), Fr. (French), Ger. (Germanic languages), or Ital. (Italian). All manuscripts are then arranged by height ascending (including enclosure), which is indicated by the following letters:

- **a** 0–7 inches
- **b** 7.5–9.75 inches
- **c** 9.75–12.5 inches
- **d** 12.5–15.5 inches
- **e** Flat storage

Thus, cod. Lat. a. 12 = codex Latinus, up to seven inches in height, twelfth on the “A” shelf, and cod. Lat. e. 2 = codex Latinus, stored flat, second on “E” shelf. MS Eng. d. 1 = English bound manuscript, up to 15.5 inches in height, first on the vernacular “D” shelf.

Fragments, leaves, and unbound quires are organized into the larger fond Fragments. Each manuscript carries the prefix “Frag.” followed by a Roman numeral corresponding to the enclosure’s location, and Arabic numerals corresponding to the folder’s number within the box (e.g., Frag. I. 19, Frag. V. 3). Each new shelfmark is assigned on the basis of a unique parent manuscript and does not correspond to the number of items. For example, Frag. III. 1 contains 92 leaves from one parent manuscript.

In August 2015, fifteen manuscripts from the personal collection of Prof. Giles Constable were donated to the university in memory of his daughter, Prof. Olivia Remie Constable. The small collection consists of five leaves, four binding fragments, and five documents spanning the twelfth through sixteenth century. All items from the donation occupy their own fond “Constable Manuscripts” and are numbered sequentially (e.g., Constable MS 1, Constable MS 2, etc.). Constable MSS 1–9 consist of ten fragments from nine parent manuscripts, which are described in this catalogue. The remaining items are documents and are thus excluded.

2. University of Notre Dame, Snite Museum of Art

The collection of the Snite Museum of Art comprises thirty-three manuscripts, of which most are single illuminated leaves and fragments. The first leaf, a fragment of a book of
hours in the translation of Geert Groote (Acc. 1967.19), was purchased for the museum (then called the “University Art Gallery”) in November 1966 (accessioned 1967) by Rev. Anthony J. Lauck, C.S.C., from London Grafica Arts, Inc. (Detroit, MI). The museum purchased fourteen leaves between 1967 and 1975 from dealers and select biblioclasts such as Ferdinand Roten Galleries, Matthias Komor, Walter Schatzki, and Philip Duschnes. The bulk of these leaves was acquired in 1974 using the Charles A. Wightman Purchase Fund, which was constituted from the monies gained through the auction of deaccessioned items from the Wightman family. The remaining eighteen manuscripts were donations between 1978 and 1989, since the purchasing of medieval manuscripts is usually done by the Hesburgh Library. In 1978, noted cellist and art collector Janós Scholz (1903–1993) donated a richly illuminated French calendar (ca. 1490–1500). Sixteen manuscripts were the property of Chicago-based artist, calligrapher, and collector Everett McNear (1904–1984). McNear donated several items prior to his death in 1984, and his wife, Ann Katherine McNear (1902?–1994), donated the remaining manuscripts in 1985 and 1989 in his memory. A leaf from an antiphonary (Acc. 1996.48) was donated in 1996 by Dr. Dean A. Porter, who was formerly the museum’s director. A psalter leaf (Acc. 2015.37), the most recent accession, was discovered in the museum’s “Teaching Collection” in the summer of 2015 and is hitherto unpublished.

The manuscripts are organized by the museum’s regular convention for acquisitions: Acc. (prefix), year of accession, and gift number. For example, the fourteenth-century illuminated *Meditationes uitae Christi* (Acc. 1985.25) was the twenty-fifth gift of 1985, but the fifteenth-century confessional (Acc. 1984.3.6) was the sixth item given by Everett McNear, the museum’s third donor in 1984.

3. Saint Mary’s College, Cushwa-Leighton Library

Ten medieval manuscripts held by Saint Mary’s College are housed in the Cushwa-Leighton Library. The dates and precise circumstances of the acquisitions by Saint Mary’s College remain unknown. A note on the flyleaf of a thirteenth-century manuscript containing book 4 of Peter Lombard’s *Sentences*, extracts of Burchard of Worms, and other texts (MS 1) records an accession date of October 1962. The college’s second manuscript (MS 2), containing some works of Aquinas, Aristoteles Latinus, and others, arrived with MS 1. Both were offered together for sale with a price in Reichsmarks by Emil Hirsch (1866–1954). Hirsch was forbidden to work as a rare book dealer under the Nazi regime and operated in exile. The modern provenance of the third manuscript, a book of hours from Amiens (MS 3), is even less clear than the previous two. Clear ownership can be ascribed to the Grisel family.

nobility in Fay-lès-Hornoy (now Thieulloy-l’Abbaye) from the late fifteenth through early seventeenth century, but nothing subsequent is known.\textsuperscript{12} Nine leaves (MSS 4–10) from six parent manuscripts are considered to be unrecorded gifts from alumnae over the years by the library staff (MSS 4, 5, 6, 9, and 10 are framed). All of the leaves were cut from music manuscripts written in Italy and the Iberian Peninsula from the fourteenth through the sixteenth century (three leaves from two antiphonaries, and six leaves from five graduals).

The three codices (MSS 1–3) were catalogued at one point with the Library of Congress scheme with the dates 1200, 1300, and 1561 (also thought to be an imprint). The manuscripts were known only to some of the staff in the college’s library, and had never been examined by specialists or published. The rediscovery of the “Saint Mary’s Three” occurred in the spring semester of 2011. A small handwritten note in the lower margin of the Medieval Institute’s copy of de Ricci’s \textit{Census} made mention of Msgr. A. A. Lambing of Pittsburgh (the donor of Hesburgh Library, cod. Lat. d. 1). The note read, “St. Mary’s has a ms. w. Lambing’s ex libr” As it turns out, the note actually refers to an early imprint once owned by Lambing, but it allowed the manuscripts to be rediscovered. The manuscripts were then loaned to the Hesburgh Library for conservation treatment, analytical description, and digitization.

In consultation with Bob Hohl and Jill Hobgood, librarians and curators of the Rare Book Collection at Saint Mary’s, it was determined that a general shelfmark system was best since the college does not actively acquire medieval manuscripts. The medieval manuscripts held by the Cushwa-Leighton Library are designated as MS 1 through MS 10.

\textbf{Overview of the Collection}

1. Books of Hours and Devotional Texts

The collection’s nine books of hours represent a diverse selection of uses, textual arrangements, illuminations, and centers of production. The assortment of calendars is especially diverse. All nine manuscripts were made in France or the Low Countries during the fifteenth century, with the exception of one English example. One manuscript is a representative specimen of Parisian production and content (cod. Lat. a. 8). It characteristically contains the Hours of the Virgin and the Office of the Dead in the use of Paris. The Litany, preceded by the French prayers \textit{Doulce Dame} and \textit{Doulz Dieu}, is general and features saints common to Parisian groups of horae like Denis, Ivo, Fiacre, and Geneviève. The calendar, written in French, is typical of the Parisian model, which was used widely in and outside of Paris. A codex of split use (cod. Lat. a. 15) shows the wide dissemination of the use of Paris in other locations. The Hours of the Virgin are for the use of Paris, but the calendar is dis-

\textsuperscript{12} David T. Gura, “A Hitherto Unknown Book of Hours from the Amiénois: Notre Dame, Saint Mary’s College, Cushwa-Leighton Library, MS 3 (or the Le Féron-Grisel Hours),” \textit{Manuscripta} 56 (2012): 227–268.
tinctly that of Bourges. Numerous saints and feasts particular to Bourges and its suffragan dioceses are featured prominently, including Ursin, William of Bourges, Sulpicius Severus, Austregisilius, and the translation of St. Stephen. Like the majority of books of hours in the collection, the two codices exemplify the effects of modern biblioclasty on illuminated manuscripts. All miniatures were excised from cod. Lat. a. 15, and only four remain in cod. Lat. a. 8. These miniatures are not of exceptional quality and are badly damaged—two features that allowed them to escape the biblioclast’s razorblade. Both manuscripts were then bound haphazardly in the modern era and are completely out of order.

Specimens of Flemish books of hours made for export are represented in four manuscripts. One small codex attests to the demand of the English market for books of hours (cod. Lat. a. 1). The manuscript contains the Hours of the Virgin and the Office of the Dead for the use of Sarum, as well as the artificialized Sarum calendar. The calendar features typical English saints, such as Dunstan, Aldhelm, Swithun, Cuthburga, Cuthbert, and Hugh of Lincoln. However, the names and dates are extremely corrupt, typical of an origin in Flanders. The manuscript contains twenty-eight miniatures painted in demi-grisaille technique, including the full Passion Cycle, miniatures for each suffrage, and iconography common to most introductory miniatures. A single leaf (Acc. 1973.55) also provides a textual snapshot of the antiphons, capitulum, and hymn for Lauds in the use of Sarum from a Flemish-made book of hours. All the miniatures as well as those in another specimen (cod. Lat. a. 2) are painted on the verso of singletons, which were then inserted into the manuscripts—a practice illustrative of Flemish production. A single cutting of St. Agatha with her attributes (Acc. 1989.20.1) exemplifies the same technique, though nothing of its parent manuscript is known.

Three codices (codd. Lat. a. 2, Lat. a. 6, and Lat. a. 16) were made at Bruges for the use of Rome and display other Flemish features. Each contains a minimalist calendar redacted from a Bruges model in order to appear as general as possible. Certain saints’ feasts, grades, and positions within the Litany betray their origins in the Low Countries: Basil, Donatian, Amalberga, Bavo, and the translation of St. Thomas, to name a few. Similar features are also seen in a single calendar (cod. Lat. a. 14), which was removed from a book of hours likely made somewhere between Tournai and Cambrai. Five full-color miniatures remain in cod. Lat. a. 2, but all have been excised from codd. Lat. a. 6 and Lat. a. 16. The borders in cod. Lat. a. 6, however, are identical to another book of hours connected to the so-called “Master of the Dresden Prayerbook,” and, along with the miniature of St. Jerome in cod. Lat. a. 1, provide examples of reverse-traced illuminations and the use of pattern books. The four

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Flemish books of hours also exhibit a selection of texts not commonly found in manuscripts produced in France: the Fifteen O’s of St. Bridget, Seven Last Words of Christ, Mass of the Virgin, the Gradual Psalms, Commendation of Souls, and the Psalter of Jerome in the normal and variant forms. Two leaves also from Bruges (Constable MSS 1 and 2) provide specimens of the use of Southern Textualis in Flemish books of hours, as exemplified in cod. Lat. a. 6.

The collection also contains books of hours produced in other notable centers in the Amiénois and the Rouenais. Saint Mary’s MS 3 contains the Hours of the Virgin and Office of the Dead for the use of Amiens. The composite calendar is written in French with Picardisms, and deviates little from the Amiens model compiled by Susie Nash. Like the calendar, the Litany features the major saints of the diocese, most notably Firmin the Martyr, Firmin the Confessor, and Fuscian. Though all miniatures have been removed, the remaining border decorations are characteristic of the types compiled by Nash from Amiens. The manuscript also provides the collection’s sole example of a livre de raison. The birth of one Jehenne Le Féron on July 6, 1478, is recorded, and further annotations reveal that book passed from one family to another with Jehenne’s marriage to Jean Grisel, the seigneur du Fay, ca. 1507. The livre de raison is written in the autograph of Jean’s descendant, François Grisel, who continues the entries through 1586. The manuscript remained in the possession of the Grisel family in Fay-lès-Hornoy (now Thieulloy-l’Abbaye) in Picardie at least until the early seventeenth century.

The use of Rouen is represented in one codex (cod. Lat. a. 9) and three fragments (Frag. I. 33, Acc. 1975.56, and Acc. 1978.28). Cod. Lat. a. 9 provides examples of the Hours of the Virgin and Office of the Dead, and the calendar and Litany evidence saints such as Austrebette, Mellon, Romain, and “Nigaise” (complete with the Rouenais spelling). Four miniatures with characteristic Rouen-style border arrangements also remain in the codex. Frag. I. 33, featuring a miniature of courting and hawking, is another example of the characteristic layout of a calendar from Rouen. The calendar is not composite and imitates the triple grading system to create a deluxe aesthetic with gold, blue, and red inks. The leaf also includes the translation of St. Ouen (May 5). Two other fragments attest to the widespread use of Parisian model calendars during the fifteenth century. Similar in layout, Acc. 1975.56 incorporates miniatures of a man warming himself by the fire and the Zodiac sign Pisces.

16. Many of these are discussed with respect to their English contexts in Nigel Morgan, “English Books of Hours,” in Books of Hours Reconsidered, ed. Sandra Hindman and James H. Marrow (Turnhout: Harvey Miller, 2013), 78–87.
18. Nash, Between France and Flanders, 253, identifies five border types.
for February. The fragment contains notable variants of the “P-Group” of Parisian calendars, datable to the 1460s. Acc. 1978.28 is a complete calendar and contains sixty-six of the principal variants of the “T-Group” of Parisian calendars based on du Pré and Verard, which were in use between 1490 and 1500.21 Its deluxe miniatures depict the monthly labors and Zodiac signs.

Cod. Lat. a. 3 is an example of a simple book of hours produced in England, and the contemporary binding consigns its contents to an early stage of their compilation. Though no calendar or Office of the Dead is contained in cod. Lat. a. 3, the Hours of the Virgin are for the use of Sarum, and the Litany includes some English saints in common with that of cod. Lat. a. 1: Swithun, Birinus, and Edith. Contemporary provenance can also be ascribed to the area of Sudbury and ownership to one John Mekylwode, who has written his name twice in the manuscript. Mekylwode was active in Stowmarket, Fornham, and likely Wyverstone from at least 1441 until his death in 1462. His will was proved at Stowmarket on October 13 of the same year.22

Perhaps the most diverse example is a fragmentary Breton book of hours (Frag. III. 1), of which 92 of the 129 leaves are in the Hesburgh Library. The manuscript was formerly part of the great Bergendal Collection (olim MS 8) of Toronto entrepreneur Joseph Pope before it was sold at auction and broken. The calendar is historiated with the monthly labors, and its entries are for the use of Vannes.23 Emphatic feasts celebrate the ordination of its founding saint and first bishop, St. Padarn, and the deposition of his relics. Numerous other Breton, Welsh, Cornish, and Irish saints also occur in the calendar and Litany, including Gildas, Winwaloe, Karanteg, Ivo of Kernmartin, Maude, Gudwal, Meriadeg, Bili, Turiaw, Samson, William of Saint-Brieuc, Gwenhael, Malo, Columbanus, Corentin, and Guigner among many others. The Hours of the Virgin are for the use of Rennes, but the Office of the Dead is the artificially produced “Short Office Five,” commonly found in books of hours.24 Twenty-two of the thirty full-color illuminations have been recovered. The miniatures are painted in a rustic style and introduce each canonical hour of the Hours of the Virgin, Hours of the Cross, and Hours of the Holy Spirit, as well as saints’ suffrages and other texts [PLATE 1].

Though all books of hours in the collection are primarily in Latin, the Dutch tradition of Geert Groote is represented in select fragments, which show not only the orthographical vagaries of the vernacular but also the range and styles of manuscript illumination in the Low Countries. The characteristic penwork of Delft (Frag. I. 2), well executed Dutch

23. For example, compare to the calendar in København, Kongelige Bibliothek, Thott 114 8o, of which a transcription made by Drigsdahl is accessible at http://manuscripts.org.uk/chd.dk/cals/th114kal.html.
dentelles (Acc. 1967.19), and illumination similar to manuscripts made near Arnhem (Acc. 1972.34) are represented. Two other modestly illuminated leaves from other devotional traditions in Dutch increase the collection’s breadth (Frag. I. 1 and Acc. 1974.31).

Other fragmentary leaves, mainly French or Flemish, in the collection provide didactic examples of various features: extravagant piece borders (Frag. I. 20), the use of Bastarda as opposed to Textualis (Frag. I. 8), gold acanthus borders (Frag. I. 9), trompe l’oeil initials (Acc. 1974.30 and 1974.32), earlier borders solely of black and gold rinceaux (Frag. I. 10), and artificial capitalis as a display script (Acc. 1974.33). A single leaf (Acc. 1967.20.4) acts as the collection’s sole specimen of an Italian book of hours. Rare examples of fourteenth-century illuminated books of hours are represented by two leaves (Acc. 1989.20.4 and 1989.20.6), of which the former (Acc. 1989.20.4), from the so-called “Ghistelles Hours,” is among the earliest known specimens of Flemish horae.

In addition to books of hours, there are manuscripts containing a wide variety of devotional works. An illuminated prayerbook (MS Ger. a. 1) from the Niederrhein provides a sample of northern devotional texts circulating near the end of the fifteenth century. Written in Middle Low German on mixed quires of parchment and paper, the manuscript contains three Gospel Harmonies,25 Jordan of Quedlinburg’s Sixty-five Articles of the Passion of Christ,26 Henry Suso’s Hundred Articles of the Passion of Christ,27 and several prayers and texts attributed to Bernard of Clairvaux. A fifteenth-century manuscript made for Elizabeth Chaworth/Scrope (MS Eng. d. 1) contains a copy of the Middle English devotional work A Mirror to Devout People, composed by a Carthusian at the Sheen Charterhouse.28 Similarly, a fourteenth-century manuscript of the “short version” of Meditationes uitaes Christi (Acc. 1985.25), written in Italian, contains a cycle of forty-eight illuminations from Bologna.29 Other examples show a demand for mystic and devotional texts in fifteenth-century Italy, such as the letters of Catherine of Siena, Ugo Panzieria’s Trattati spirituali (MS Ital. b. 2), and translations of Henry Suso’s Horologium sapientiae, Office of Eternal Wisdom, and meditations on the passion of Christ (MS Ital. d. 1).

27. On the text and its translations and reception, see José van Aelst, Passie voor het Lijden: De Hundert Betrachtungen und Begehrungen van Henricus Suso en de oudste drie bewerkingen uit de Nederlanden (Leuven: Peeters, 2005); and van Aelst, Vruchten van de passie: De laatmiddeleeuwse passielieteratuur verkend aan de hand van Suso’s Honderd artikelen, Middeleeuwse studies en bronnen 129 (Hilversum: Verloren, 2011).
Further tracts in Latin by Jean Gerson, Pierre d'Ailly, Gerard van Vlierdovenhoven, Anselm, Ekbert of Schöna, Pseudo-Augustine, Bernard of Clairvaux, Arnulfus de Boeriis, Bonaventure, and Ludolph of Saxony were compiled in a fifteenth-century manuscript probably intended for devotional education (cod. Lat. b. 6). The manuscript likely originates from northern France, but the Low Countries cannot be ruled out completely, and there are similarities to popular texts of the *Devotio Moderna.* In addition to the numerous tracts, the codex also contains two florilegia. The first provides brief extracts of Saints John Chrysostom, Jerome, Gregory, Isidore of Seville, Bernard, Cyprian, Ambrose, and Augustine, and the second contains over one hundred verse selections, beginning with Richard of Wetheringsett's *Summa “Qui bene presunt.”* The specialized practices of the Compagnia Ambrosiana of Milan are seen in an interesting manuscript copied ca. 1500 (cod. Lat. c. 8). The codex contains the Society’s Rule, various meditative texts, and a number of commemorations in Latin and Italian. Many excerpts dealing with the life of St. Ambrose, (pseudo) epistolary extracts, and selections of his *De officis* are mixed among the other devotional texts. The Office for St. Ambrose has also been added to the final leaves, along with an obituary for Giovanni Marco de Capponi, who died on March 17, 1550, which states that he was the founder of the Compagnia and the compiler of its Rule.

2. Bibles, Biblical Texts, and Patristics

The only complete Bible (cod. Lat. b. 7) in the collection was written at Blatná (present-day Czech Republic) and completed on October 30, 1417, according to its colophon (the feast of St. Victorinus of Pettau is usually celebrated on November 3, to which the nearest Saturday in 1417 was October 30). The manuscript contains the Old and New Testaments with fifty-six prologues, a Psalter, the *Interpretation of Hebrew Names* attributed to Langton, and other accessory texts. Script and decoration are representative of the Bohemian and Germanic traditions, of which the locus of production is a definitive confluence. A fragmentary pocket Bible (cod. Lat. a. 13) provides an example of the Parisian tradition of the thirteenth century. The manuscript is decorated but not historiated, and the remaining texts consist of Esther (incomplete), Job with two prologues, and Psalms. Cod. Lat. a. 13 also contains contemporary marginal glossing in Latin, and several instances of English translations written during the fourteenth century. Examples of twelfth-century formats include leaves and fragments from two Atlantic Bibles written in Italy ca. 1140 (Frag. II. 1, Constable MS 9) and from a glossed Bible of the Abbey of Saint-Oyan de Joux (Condat)/Saint-Claude written ca. 1175 (Frag. I. 21). Three illuminated leaves ca. 1250 supplement the Parisian tradition in cod. Lat. a. 13 with standard subject matter, such as the Head of God and Gideon in

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30. Many of the texts present are discussed in Nikolaus Staubach, “*Memores Pristinae Perfectionis: The Importance of the Church Fathers for the Devotio Moderna,*” in *The Reception of the Church Fathers in the West: From the Carolingians to the Maurists* 1, ed. Irena Dorota Backus (Leiden: Brill, 1997), 405-471.