

Canterbury manuscripts in Lambeth Palace Library

Introduction

This information was compiled by Teresa Lane (The Courtauld Institute of Art) during a placement as part of the CHASE programme in 2018-19 which reviewed methods for describing the Library's medieval manuscripts.

A group of books – the Canterbury manuscripts – was selected and a catalogue of these manuscripts created. This augments the existing catalogue by M. R. James, *A Descriptive Catalogue of the Manuscripts in the Library of Lambeth Palace: The Medieval Manuscripts* (1932), copies of which entries are available in the Library's online catalogue:

<https://archives.lambethpalacelibrary.org.uk/CalmView>

These new descriptions below comprise headings in the existing catalogue, supplemented with those used by the British Library catalogue. In particular, the James descriptions of decoration have been enriched and certain gaps filled. Where scholars post-James have questioned dating or attribution this has been highlighted – for example, MSS 3 and 200 – and bibliographic information has been updated.

The descriptions below also indicate where images from these manuscripts were produced by the Courtauld Institute, and which are available in the Library's online image system, LUNA:

<http://images.lambethpalacelibrary.org.uk>

However, please note that the image system is updated with new images, so images may become available which are additional to this inventory.

These digital images are additional to the microfilm copies of the manuscripts recorded in the main archives catalogue.

N. R. Ker in *Medieval Libraries of Great Britain. A List of Surviving Books* (London, 1964) and *Supplement to the Second Edition* (1987) identifies thirty Canterbury manuscripts in the collection which emanated from the libraries of the Benedictine Cathedral Priory of Christ Church and the Benedictine Priory of St Augustine's.

The Benedictine Cathedral Priory of Christ Church:

1. MS 20 (Martyrology, obit book of Christ Church) 16th cent.
2. MS 59 (Anselmi Epistolae) 12th cent.
3. MS 62 (Ricardus Pratellensis. In Genesim) 12th cent.
4. MS 78 (W. Chartham, Speculum Parvulorum) 15th cent.
5. MS 159 (Vitae SS. Cantuariensium) 16th cent.
6. MS 180 (Russel super cantica, Smaragdus) 14th cent.
7. MS 194 (De sedando schismate, Anselm, Bernard) 14th-15th cent.
8. MS 303 (Gervase of Canterbury) 15th cent.
9. MS 399 (Summa Raymundi) 13th cent.
10. MS 415 (Epistolae Cantuariensis) 13th cent.
11. MS 558 (Psalter) 13th/early 15th cent.
12. MS 1212 (Cartulary of the See of Canterbury) 13th-14th cent.
13. MS 1370 (Gospels of MacDurnan) 9th cent. with 13th cent. additions
14. MS L40.2/L2 (Psalter of Simon Meopham) 13th cent.
15. MS L40.2/L31 (Giovanni d'Andrea) 14th cent.

16. MS L40.2/L32 (John Lathbury) 15th cent.

The Benedictine Priory of St Augustine's:

1. MS 3 (Lambeth Bible) 12th cent.
2. MS 49 (Durandus) 13th/14th cent.
3. MS 116 (De Nominibus Hebraicis) 14th cent.
4. MS 142 (Glossae super unam ex quatuor) 12th-14th cent.
5. MS 144 (Collectiones Th. De Cirencestria) 12th cent.
6. MS 179 (Henry of Huntingdon) early 13th-17th cent.
7. MS 200 (Roger Bacon, Aldhelm) 10th-15th cent.
8. MS 180 (Hildeberty sermons) 12th-13th cent.
9. MS 414 (Excerpta Augustine, Jerome, Ambrose) 10th-12th cent.
10. MS 419 (John of Beverley, Thomas Sprot) 14th cent.
11. MS 430 (Gregory Decretals) 13th cent.
12. MS 498 (Paupertas) 15th cent.
13. MS 522 (Chateau d'Amour) 13th cent.
14. MS 1213 (Diversi tractatus monasterii S. Augustini) 13th/14th cent

These manuscripts can be divided into four categories:

1. Manuscripts produced in the Benedictine Cathedral priory of Christ Church (for example, **MS 59**).
2. Manuscripts produced in Benedictine Abbey of St Augustine (for example, **MS 200**).
3. Manuscripts acquired by or gifted/bequeathed to the Benedictine Cathedral priory of Christ Church (for example, **MS 1370**)
4. Manuscripts acquired by or gifted/bequeathed to the Benedictine Abbey of St Augustine (for example, **MS 522**)

Distinguishing between origin (where the manuscript was physically made) and provenance (where it was owned), as far as these can be established, is not always straightforward. James frequently overlooks origin in his catalogue. Palaeographical analysis to identify the books is also problematic because of the practice in both houses of distributing scribal products elsewhere. A further problem lies in the fact that there are manuscripts which have objective evidence for medieval ownership by St Augustine's or Christ Church but which are not identifiable in the main catalogues. In the case of St Augustine's, some ninety-six extant MSS have evidence linking them to the priory; **MS 1213** is one example. This manuscript is a complex collection of statutes, pleas and contemporary documents in Latin, French and English with special relevance to St Augustine's (such as an account of Abbot Bourne's election in 1310). It was compiled by various hands for practical use by William de Byholte as a senior office holder up to 1334 and subsequently passed on to the monk Peter of Wrotham. However, there is no record of it in the medieval catalogue.

Summary of findings

This summary, together with the accompanying descriptions, provides an overview of the history of book production and collecting in Canterbury. It is hoped that this overview of the Canterbury manuscripts will give a flavour of the depth of the collection as well as shedding light on some of the many examples of beautiful illumination and decoration. How Lambeth Palace Library might make its books and manuscripts more visible is the subject of the concluding section of the report (3 below).

Canterbury's monastic foundations, friaries, priories and nunneries between them held one of largest – if not the largest – collections of manuscripts anywhere in medieval England.¹ The Christ Church catalogue (London, British Library Cotton MS Galba E. iv) drawn up in the later years of the priorate of Henry of Eastry (1285-1331) lists almost 2,000 volumes and the incomplete late fifteenth-century catalogue from Saint Augustine's Abbey records 1,777 (Dublin, Trinity College MS 360).

Besides the books revered as foundation relics (which at St Augustine's included six books claimed as '*Libri missi a Gregorio ad Augustinum*' displayed in the Abbey Church), both Christ Church and St Augustine's retained Anglo-Saxon manuscripts made within their own scriptoria or gifted to them. **MS 1370**, the MacDurnan Gospels, is a fine pocket Gospel Book manufactured in Ireland during the second half of the ninth century and the oldest manuscript to survive from the libraries of Christ Church or St Augustine's. One of the treasures of the collection, a colophon (fol. 3v) records it being gifted to Christ Church by King Athelstan (r. 924-939).

Manuscript survivals indicate that the most prolific period of production at Christ Church was between 1070 and 1150. The heyday of St Augustine's was in the later tenth century, with **MS 200** a fine example.² Attributed to Waltham Abbey by M. R. James (the book was in the ownership of the abbey by the fourteenth century), the portion of this manuscript containing Aldhelm's *De Virginitate* has more recently been accepted as the product of St Augustine's.³ Aldhelm (639-709/10) wrote this tract for Abbess Hildelith of Barking Abbey and her community of nuns. On ff. 68v-69r Aldhelm is depicted giving his book to a group of nuns, one of whom is holding another book, possibly alluding to a separate version of Aldhelm's tract. The image is a fine example of Anglo-Saxon line drawing which is distinguished by its energy, agitated draperies and elongated figures. In part inspired by the Utrecht Psalter (Utrecht, Universiteitsbibliotheek MS 32), which was in Canterbury by the year 1000, artists created works of great humanity and charm, seen here in the earnest expressions on the nuns' faces and the details of Aldhelm's throne. The script of **MS 200** is a mixture of Anglo-Saxon square miniscule and Caroline miniscule, combining indigenous and continental tradition.

During the tenth century at St Augustine's texts were being collected and copied, with production peaking towards the second half of the century. The tenth-century portion of **MS 414**, an Augustinian florilegium and other patristic texts, produced at St Augustine's, is written in handsome Caroline miniscule with titles in red uncials and black capitals. During this period there is also evidence of the spread of scribal products. An Amalarius (*Liber Officialis*, now Cambridge, Trinity College MS B. 11. 2) contains an inscription of gift from Bishop Leofric (d. 1072) to Exeter Cathedral but has been attributed to the late tenth-century scriptorium of St Augustine's with eleventh-century Exeter additions.⁴ Christ Church, though poorly represented in the first two-thirds of the tenth century, seems to have become more active during the episcopacy of St Dunstan (960-988) although none of these early books are

¹ Richard Gameson, *The Earliest Books of Canterbury Cathedral. Manuscripts and Fragments to c. 1200* (London, 2008), 19. Gameson estimates a total of between 6,000-10,000 books in Canterbury on the eve of the Reformation.

² C. R. Dodwell, *The Canterbury School of Illumination, 1066-1200* (Cambridge, 1954), 30 and Richard Gameson, *The Manuscripts of Early Norman England (c. 1066-1130)* (Oxford, 1999), 14-15.

³ M. R. James, *A Descriptive Catalogue of the Manuscripts in the Library of Lambeth Palace* (Cambridge, 1930); Richard Palmer and Michelle Brown (eds), *Lambeth Palace Library. Treasures from the Collection of the Archbishops of Canterbury* (London, 2010), 32-33.

⁴ H. Gneuss, *Handlist of Anglo-Saxon Manuscripts: a list of manuscripts and manuscript fragments written or owned in England up to 1100* (Toronto, 2014), 150-151.

found in the Lambeth collection. The quality of in-house production was high, with many of the library books described as 'remarkably handsome'.⁵

The Latin manuscripts written at St Augustine's and Christ Church in the early eleventh century are characterised by high standards of presentation. Distinct 'house styles' of both script and decoration are identifiable, with scribes writing in both native square miniscule and international styles. From these manuscripts an impressive degree of scriptorium discipline not found in other English monastic centres can be observed. After recovery from the Viking sack of Canterbury in 1011 the focus of activity seems to have shifted with less emphasis on developing library collections and more on the production of liturgical material some of which was destined for export.⁶ In general, English collections of this date were rich in homilies and vernacular texts but weaker in theology and patristics, the Canterbury houses no exception.

The Norman Conquest brought a new stimulus to manuscript production. At St Augustine's, whose Anglo-Saxon library seems to have had less deficiencies than Christ Church, the principal activity post-1066 was copying patristic authors and other core texts. The emphasis was on clarity of script with little, if any, decoration save for coloured capitals. **MS 142** is a typical product of this period; it contains no decoration although space was reserved for a three-line-high opening initial which was never completed. The same pluralisms of texts seen in the tenth century were replicated with English and Norman styles. Some texts were still being written in Anglo-Caroline miniscule, although this style finally died out at St Augustine's at the beginning of the twelfth century.

Christ Church suffered a devastating fire in 1067 and in the years following, coinciding with the arrival of Archbishop Lanfranc (1070-89), the scriptorium worked hard to replace the losses and deal with the gaps. The manuscripts produced during this period tend not to be decorated (written 'in haste not taste', according to Gameson), although a recognisable house style of 'prickly' miniscule text and coloured display capitals emerged.⁷ This style of writing was not limited to Christ Church and can be seen in manuscripts from the St Augustine's scriptorium, possibly as a result of copies being made from Christ Church exemplars. **MSS 59** and **147** are examples of this period of production. **MS 59** has the distinctive Christ Church handwriting and is a collection of Archbishop Anselm's letters copied towards the end of the 1120s. **MS 147** is not included among the group of manuscripts considered within this survey as it came from the library of Lesnes Abbey. However, the distinctive initials with their vibrant palette and inventive decorative detail, together with the prominent use of yellow ink for the first lines of text and the clear Canterbury script, closely resemble **MS 144** from St Augustine's to the extent that both could be the work of the same scribe.

By the first quarter of the twelfth century, direct influences from Normandy were becoming apparent, as seen in **MS 62**, described by C. R. Dodwell as 'by far the most accomplished Norman illumination at Canterbury'.⁸ Written in clear miniscule, **MS 62** contains a commentary on Genesis by Richard, Abbot of Préaux and is now split between the Lambeth volume and Cambridge, Trinity College MS B. 3.14. The prologue and each of the fifteen books of the commentary are preceded by large decorated initials between thirty-seven- and nine-lines-high. The initials teem with foliage, clambering dragon and human forms which twist and turn, the dragons biting each other's tails and sprouting leafy forms from their tongues. Beast-heads commonly form the terminals of the letters. This decoration

⁵ Gameson (1999), 22.

⁶ Gameson (2008), 23.

⁷ Gameson, (2008) 24.

⁸ Dodwell, 19-20. Dodwell queries whether it was a Norman import, comparing it with manuscripts from St Ouen and Fécamp.

encompasses two key styles of Norman initial illumination as identified by Dodwell: the 'dragon' and the 'clambering'.⁹ The dragon type is often comprised of two dragons swallowing each other's tails (fol. 69v) and the dragon tails also frequently terminate in triple leaf forms (fol. 34r), a detail which can be seen in earlier English manuscripts, such as the Anglo-Saxon Caedmon (Oxford, Bodleian Library MS Junius 11). The clambering style, where human and animal forms clamber up and round the letter framework, is seen throughout the Lambeth and Trinity manuscripts. The fact that both the clambering and dragon styles appeared earlier in England than in Normandy suggests that they passed from England to the continent rather than vice versa.

By the mid-twelfth century the libraries had been restocked with decent amounts of patristic authors as well as the writings of medieval theologians, such as Anselm (**MS 59**) and Bernard of Clairvaux (**MS 414**). Prickly Canterbury script was being superseded by early Gothic book hands, seen in many books in the Lambeth collection, including **MSS 49** and **415**. These scripts are virtually impossible to localise without relying on further evidence. Grander projects were now being contemplated and during this period one of the great treasures of the Lambeth collection was created. **MS 3** (the Lambeth Bible) was identified as 'possibly Canterbury' by M. R. James and was made between 1150-70.¹⁰ More recently, Christopher de Hamel has suggested Faversham Abbey for origin and questioned whether the bible ever belonged to St Augustine's Abbey.¹¹ Certainly **MS 3** contains no clear evidence of St Augustine's ownership or annotations. The evidence suggesting St Augustine's provenance is mainly based upon Volume two of the bible (now in Maidstone Library); additions of the sixteenth century show it was in the hands of John Colyar of Lenham, Kent (a former St Augustine living soon after the Reformation). Ker thought it was perhaps written at St Augustine's or was 'very probably once there' (although he does not rule out Christ Church).¹² The Lambeth Bible contains six framed miniatures, twenty-four historiated initials and nineteen decorated initials. Along with the Winchester Bible in Winchester Cathedral, another giant bible slightly earlier in date and also left unfinished, the Lambeth Bible shares a similar palette of pigments comprising lapis lazuli, vermilion, red lead, verdigris, iron oxides, carbon and white lead combined with lavish use of gold. About twelve of these giant books survive from this period; despite being the product of an English workshop (almost certainly the work of itinerant secular artists), Dodwell noted the distinctive Byzantine influences in the iconography and figure forms.¹³

Echoing the pattern of general European book production where monastic scriptoria were being overtaken by lay producers, the books acquired in the late twelfth and thirteenth centuries by Christ Church and St Augustine's were more likely to have been made outside the monastery, such as **MS 430**, Pope Gregory IX's Decretals, which was probably acquired in Paris. A popular school text, the manuscript is made of very fine vellum with a wide margin for a gloss (which was not added). Each of the five books of decretals has a small picture prefacing the text, such as fol. 11r which depicts the Pope Gregory seated on a throne, wearing the papal tiara and addressing a group of clerics. The manuscript is full of carefully executed marginalia and initials decorated with snails, rabbits, monkeys, storks, dragons, as well as a fox dressed in episcopal garb (fol. 236r).

Individuals might give books during their lifetimes or, more commonly, books became communal property after death. Individual monks were encouraged to keep and accumulate their own personal

⁹ Dodwell, 11.

¹⁰ James, 3.

¹¹ Christopher de Hamel, "Who Commissioned the Lambeth Bible?" (the 2013 annual lecture to the Friends of Lambeth Palace Library), in *Lambeth Palace Library Annual Review 2013*, 79-96.

¹² Ker, 322-25.

¹³ Dodwell, 81-97.

collections. The thirteenth century also marks the change from the systematic stocking of the monastic library through the output of the scriptoria, with only a few monk-scribes now identifiable. One example can be found in **MS 49**, a collection of legal texts, given to St Augustine's by monk-donor Thomas of Willesborough and possibly also in his hand. **MS 49** shows that Thomas was a capable scholarly annotator, who could use a hierarchy of script styles.¹⁴ Willesborough is part of a class of later scribes whose hands are identifiable in their surviving manuscripts as either main scribe, contributor or annotator, and who were able to produce books of near-professional quality. Men such as Willesborough were writing out texts for themselves in the first instance with their ultimate destination being the communal library.

Both St Augustine's and Christ Church saw an increasing reliance on personal gifts; a notable example here is from Sion College, **MS L40.2/L2**, a finely illuminated psalter written for use in the diocese of York. The psalter was owned by Archbishop Simon of Mepham/Meopham (d. 1333) and probably gifted to Christ Church by him. Full-page pictures on pieces of pasted-in parchment on fols. 7v, 8r, 9v as well as the initials to psalms have all been removed without damage to the underlying parchment. The Calendar has twenty-four small miniatures, one series depicting the signs of the zodiac and the other the labours of the months, of great charm and vivacity. Other decoration includes initials in gold, against blue and red grounds, as well as coloured bodies with foliate and occasionally zoomorphic extensions on gold grounds. There are naked figures in the margins, including on f. 103r (man holding a blue fish), as well as a knife juggler (f. 18v), monkey (f. 87v), and various musical instrument-playing hybrids, such as the bagpipe player (f. 29v). A rather more modest psalter, **MS 558**, was also likely in the possession of one of the monks of Christ Church as there are several references to the abbey church within the body of the text; for example, on fol. 252 '*Inc. matutine de domina sec. usum ecclesie Christi Cantuarie hoc modo*'. The psalter contains ten full-page miniatures in gold and colours, including an emotive Massacre of the Innocents (fol. 12v), which are now rather worn.

Trends in thirteenth-century book acquisition are also seen in **MS 522**, a collection of devotional poems and texts in Anglo Norman, uniformly written in the second half of the century. The St Augustine's *Ex libris* is not much later in date but the donor is unrecorded. It includes thirty-seven miniatures in gold and colour with standardised iconography. The miniatures include monks depicted in the traditional donor position, mainly dressed in black habits, although some are in brown (fol. 211r). The monks prostrate themselves before the cross or the Virgin Mary in many of the miniatures. At fol. 85r is a ten-line-high initial extending across the width of the page with four standing figures looking towards a monk who is pointing them towards the Trinity. The Father and Son are depicted seated, beardless, cross-haloed, and the dove descending between them. The text was systematically corrected ('correctum' in crayon is still visible at first recto in some of the quires, such as fols. 73r, 193r and 309r). Presumably **MS 522** was a commission made for a St Augustine's monk (rather than for the community) by a professional but relatively low-grade workshop which may have specialised in producing 'cheap and cheerful' books for its monastic clientele, which were not exclusively Benedictine based upon the variety of monastic habits in evidence.¹⁵ Most of the miniatures have been painted directly onto the page, but a few were completed on pieces of parchment stuck and painted into place (fol. 192v). The book combines the Gospel of Nicodemus, Bishop Grosseteste's *Chateau d'Amour* and various devotional and moralising vernacular texts. It is unknown whether it

¹⁴ B. C. Barker-Benfield (ed), *St Augustine's Abbey, Canterbury* (Corpus of British Medieval Library Catalogues 13) Vol 1 (London, 2008), lxii.

¹⁵ Barker-Benfield, Vol 2, 1426.

was the St Augustine's monk who selected the texts or indeed who provided the exemplar but it was likely to have been used for his personal devotions and possibly also as a teaching aid.

The recording of donors' names only became standard practice from the thirteenth century onwards.¹⁶ It was also during this period that books were acquired from Oxford, where the cleverest members of the community were sent to study as monk-scholars, or Paris, where monks travelled (not necessarily in their time as monks) for study. One example is 'Master Gervase the Englishman, of St Augustine's Canterbury' who died in Paris but left his books to St Victor's.¹⁷ Many of the books acquired were intended for study and these form a core part of the Lambeth collection, including **MSS 399, 419, and 430**. **MS 399** contains the *Summa de Matrimonio* by Raymond of Pennafort together with Book Four of the Gregory IX's Decretals. The Dominican Raymond (d. 1275) was appointed by Pope Gregory IX to produce a comprehensive compilation of papal legal decisions which Raymond drew on when writing his own treatise on marriage. **MS 399** contains an *Arbor Consanguinitatis* (a table of affinity showing the genealogy of a family) drawn in red ink (fol. 237r). Under canon law couples were forbidden to marry if they were within four degrees of consanguinity (a decision affirmed by Canon 50 of the Fourth Lateran Council, 1215).

Both the Christ Church and St Augustine's scriptoria had access to a wealth of exemplars and so became centres for distribution of texts through external commissions. There is also evidence that scribes and artists in Canterbury worked for both St Augustine's and Christ Church. We can see this in **MS 430**; the fly leaves are formed by two leaves from an eleventh-century Christ Church Martyrology, each leaf folded sideways to form a pastedown and fly leaf at each end for the (lost) medieval binding. Since the reuse was of a Christ Church book, the leaves were apparently used as scraps by a Canterbury book binder working in the thirteenth century for both houses (and in this case on a book recently imported from France), whether within or outside the monastery walls.

The books at Christ Church were stored in the slype building (a blocked off passageway). During the first half of the fifteenth century, Archbishop Chichele (1414-43) was the force behind a new library room erected as an extra storey above the prior's chapel (itself above the infirmary and cloister).¹⁸ At St Augustine's both the library room and cloister were used for book storage. The books were divided into Biblical studies (including Bibles, Psalters, and glossed books/commentaries), Theology (patristic, medieval and scholastic), Homilies, Devotions and Historical texts (including sermons, sacramental and mystical theology and *Chronica, Historiae* and letters), Latin literature and grammar, Aristotelian studies and Science, Medicine and Law, and Miscellaneous.

By the sixteenth century both Christ Church and St Augustine's had accumulated a magnificent and broad-based collection ranging over many subjects, as well as multiple duplicates of standard works. For example, at St Augustine's there were thirty-five one-volume bibles, twenty copies of *Historia Scholastica*, thirty-four of Peter Lombard's *Sentences* and twenty-four (plus three abbreviated) of Raymond of Pennafort's *Summa*, as well as thirty-six copies of Priscian for learning Latin grammar – a 'luxurious infrastructure for the monastic life of study'.¹⁹

The number of identifiable manuscripts which survived the Dissolution of the Monasteries and the Reformation is put at three hundred and fifty for Christ Church and some two hundred and eighty

¹⁶ Barker-Benfield Vol 1, lix.

¹⁷ Barker-Benfield, Vol 1, lxix.

¹⁸ Nigel Ramsay, 'The Cathedral Archives and Library', *A History of Canterbury Cathedral*, ed. P. Collinson, N. Ramsay and M. Sparks (Oxford, 1995), 341-407.

¹⁹ Barker-Benfield, Vol 1, lxix.

from Saint Augustine's (with more if commissions for outside clients are included).²⁰ Despite these vast losses, Christ Church and St Augustine's fared better than other local foundations; only twenty manuscripts survive from Dover Priory which recorded a collection of over four hundred volumes in 1389. Fewer than ten survive from the royal abbey of Faversham. Overnight, the books of Christ Church became the library of the New Foundation of Canterbury Cathedral and were then picked off by a series of senior churchmen, notably John Whitgift (Archbishop 1583-1604) and Thomas Neville (Dean 1597-1615). The situation at St Augustine's was rather different with many of the books remaining *in situ* following surrender to the crown of the foundation in 1538. However, significant numbers of books found their way into the royal collection and others to Matthew Parker (Archbishop 1559-75). Manuscripts which did not appeal to collectors or which were in poor condition often ended up as bindings and wrappers. Following the establishment of the Lambeth Palace Library in 1610 by the will of Archbishop Richard Bancroft (1544-1610) and then with the later arrival of the early collections of Sion College, LPL now has thirty manuscripts originally in the medieval libraries of Christ Church or Saint Augustine's.

These manuscripts form a fraction of the original collections at Christ Church and St Augustine's and yet are representative of the main medieval library categories seen in the original collections (the main omissions being Latin literature, Aristotelian studies, Science and Medicine):

- a. Biblical studies (including Bibles, Psalters, and glossed books/commentaries) (**MSS 3, 62, 142, 558, 1370, L.40.2/L2**)
- b. Theology (patristic, medieval and scholastic) (**MSS 180, 200, 194, 414, 1213, L.40.2/L32**)
- c. Homilies, Devotions and Historical texts (including sermons, sacramental and mystical theology and *Chronica, Historiae* and letters) (**MSS 20, 59, 78, 116, 159, 185, 303, 415, 419, 498**)
- d. Law (**MSS 59, 144, 399, 430, L.40.2/L31**)
- e. Miscellaneous (**MSS 522, 1212**)

Reflecting book culture in medieval Canterbury, the survivals encompass the period from the tenth century, when the manuscripts were produced in-house within the scriptoria, through the thirteenth and fourteenth centuries, when the heyday of Canterbury book production was over and the communities acquired most of their books via either bequests, purchase or gifts, continuing to the fifteenth century when printed books joined the collection. They include world-famous books, such as the Lambeth Bible with its lavish programme of illumination, as well as little-known volumes with scant decoration. In this latter class is Sion College **MS L.40.2/L.32** which contains the commentary of John Lathbury on Chapters 1-3 of the Book of Lamentations. The book was in the collection of Christ Church and was bought by Sion College in 1633. It is modestly decorated with blue and red pen-flourished initials. This book emerged from the Dissolution and Reformation only to be nearly lost at sea, the visible water damage apparently the result of a maritime mishap when rescued from the waters by a fisherman's net ('*Iste liber e fundo Maris in Piscatoris rete ad terram productus*' is inscribed on fol. 1). Some years later it also survived the Great Fire of London; thus what it lacks in illumination it makes up for in its colourful history.

²⁰ N. R. Ker, *Medieval Libraries of Great Britain. A List of Surviving Books* (London, 1964), 29-48.

List of manuscripts

Pars Bibliorum (Lambeth Bible)

MS 3

12th cent. C. 1150-70

Latin

Contents

The manuscript contains the books of Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, Ruth, Isaiah, Jeremiah, Lamentations, Baruch, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi and Job.

Decoration

Six framed miniatures; twenty-four historiated initials; nineteen decorated initials. Six miniatures: 1. (Genesis) f. 6r full-page (double-sheet of vellum), upper register Abraham greets the Three Angels and serves them at table watched by Sarah in the frame; lower register left Jacob pours oil on the stone of Bethel, centre Joseph's ladder with angels climbing stairs towards Christ depicted holding a scroll and within a roundel, right Abraham holds Isaac by the hair over an altar with angel seizing his sword and below a ram with horns entangled in a bush; 2. (Numbers) f. 66v. two-thirds page, upper register, right Moses kneels on mount with hand of God above, centre Moses addresses group of four men and left Moses points to a crowd, middle register procession of Levites moves left to right with Ark of the Covenant at the front, lowest register centre Ark on altar with group of Gershonites and Merarites carrying a beam, key and curtain with worshippers bringing sacrifices of sheep and goats as Moses draws back the curtain; 3. (Ruth) f. 130 one-third page, left Ruth gleaning and Boaz speaking to four gleaners, centre Ruth brings grain to Naomi and right Ruth at the feet of Boaz 4. (Prophets) f. 198r full-page, Tree of Jesse with Virgin Mary centrally and above Christ in a roundel surrounded by seven gifts of the Holy Spirit (seven white doves); in medallions, lower register, four prophets, middle register personifications of Mercy, Truth, Justice embracing Peace and upper register Ecclesia between two Apostles and Synagoga between Abraham and Moses, half-length busts of two bearded prophets and two crowned kings in roundels at the four corners 5. (Ezekiel) f. 258 two-thirds page, upper register left Ezekiel seated holding scroll with group of men to his right, the hand of God holding his head, right Ezekiel stands by walled city holding scroll with hand of God lifting him by his hair, lower register left man in linen holding scroll facing hand of God with three men drawing swords behind him, man in linen marks black 'T' on foreheads of the heads of three righteous men, to right men with swords kill unrighteous men; 6. (Daniel) f. 285v full-page three registers: upper register left Nebuchadnezzar lying in bed, curtains drawn back, arms raised looking towards (tarnished) male figure representing his dream, at right Nebuchadnezzar crowned, holding sword and seated on throne consulting with a group of wise men, middle register left Nebuchadnezzar seated on throne and addressed by Daniel (wearing Jewish hat), centre three Hebrew youths praying with hands raised towards heaven, Daniel sleeps and hand of God passes him a scroll, right Daniel approaches Nebuchadnezzar seated on throne, lowest register left Nebuchadnezzar kneels before Daniel while men swing censer, centre golden idol on a pedestal worshipped by kneeling crowd with Nebuchadnezzar seated on throne, left three youths stand

within fiery furnace. Twenty-four historiated initials: 1. f. 1 (Jerome's letter) full-page 'F' with seated prophet holding scroll, hand of God touching his ear. Vine scroll below with clambering beasts and human figures; 2. f. 6v (Genesis) full-page 'I' Creation cycle depicted within eight roundels; 3. f. 52 (Leviticus) 'U' horned Moses communicating with God and below aspersion of altar with lambs' blood; 4. f. 130 (Ruth) full-page 'I' three medallions, in upper is Ruth given corn by Boaz, in middle Boaz with city behind him holding scroll and addressing crowd, in lower Boaz seated extending his foot and holding scroll; 5 f. 141 (Samuel) 'F' battle on Mount Gilboa, bloodied soldiers and death of Saul; 6. f. 164v (Kings) King enthroned within 'M' looking upwards; 7. f. 198v (Isaiah) 'V' Isaiah sawn in half by two men watched by a king; 8. f. 254 (Baruch) 'H' seated prophet writing; 9. f. 256 v (Jeremiah's letter) 'P' King of Babylon seated and holding sword; 10. f. 258v (Ezekiel) 'E' Ezekiel eating scroll from hand of God and then shaving; 11. f. 284v (Daniel) 'D' standing prophet holding scroll; 12. f. 285r (Daniel) 'D' bust of prophet; 13. f. 286r (Daniel) 'A' Daniel sitting in lions' den looking up towards Habbakuk lowering food and water; 14. f. 289r (Daniel) 'I' seated crowned king ?Nebuchadnezzar holding sword; 15. f. 296 (Hosea) 'V' standing prophet; 16. f. 296v (Prologue to Hosea) 'V' standing prophet holding scroll; 17. f. 300r (Joel) prophet seated on mountain holding scroll and addressing men below as locusts descend on the city; 18. f. 301v (Amos) 'A' man and lion wrestling and 'V' prophet minding sheep and prophesying destruction of city (in flames with hand of God above); 19. 304r (Micah) 'V' standing prophet with hand of God and crowd; 20. f. 306r (Nahum) 'O' prophet holding a scroll and seated outside a city from which two red streams emerge; 21. f. 307r (Habbakuk) 'A' prophet leaning on staff; 22. 'O' Christ crucified with Synagogue and Ecclesia on either side, below bust of Habbakuk holding a scroll; 23. f. 310r (Zechariah) 'I' three medallions: upper, vision of man on a red horse; middle, vision of candelabra between olive trees; lowest, crowned king on a donkey holding a scroll; 24. f. 314v (Malachi) 'O' outline initial prophet seated and holding scroll, God in roundel above. Nineteen decorated initials: 1. f. 4v 'D' eleven-line-high two winged creatures entwined in foliage; 2. f. 67r 'L' hybrid creatures, some playing musical instruments, and man climbing with uplifted axe; 3. f. 88 'H' foliage; 4. f. 130 'R' man wrestling with lion and man entangled in foliage; 5. f. 132v 'V' foliage; 6. f. 165 'E' two lions within foliage, biting beast terminals; 7. f. 182r 'C' lion climbing within foliage, human heads in profile on terminals; 8. f. 251 'E' two biting beasts; 9. f. 294v 'E' foliage; 10. f. 296v v 'N' foliage; 11. f. 306 'N' naked man within foliage holding a knife and looking up towards two animals; 12. f. 307v 'D' two biting lions within foliage; 13. f. 308r two peacocks, one displaying tail feathers; 14. f. 308v 'V' foliage; 15-16. f. 309 'A' and 'I' combined, 'A' dragon and lion fighting, 'I' naked man playing lute; 17. f. 310 'Z' bust of prophet turning left and pointing (unfinished); 18. f. 314 'M' outline only; 19. f. 315 'C' foliage.

Materials

Vellum

Dimensions

Double columns of 46 lines 518 x 353 mm (text space 370 x 230 mm)

Foliation

ff. 1 + 329

Collation

a(2) (1 lines cover) 1(8)-11(8) (wants 8) 12(8)-14(8) (wants 3) 15(8) (wants 8) 16(8)-18(8) (wants 1) 19(8) 20(8) (wants 3) 21(8) 22(8) (wants 2) 23(8) 24(8) (wants 4) 25(8)-29(8) (wants 6) 30(8)-39(8) (wants 8) 40(8) (wants 1) 41(8) (wants 7) 42(8) 43(8) (wants 4: 6 lines cover).

Script

Protogothic book script

Binding

White skin over wooden boards: central panel with hatched double lines forming lozenges, and small rings and four-petalled flowers: two clasps gone.

Origin

South-east England/ Canterbury/ Faversham?

Custodial History

Canterbury (Benedictine Abbey of St Augustine). Part of the initial Bancroft bequest of 1610

Copies

Courtauld slides: ff. 1, 4v, 6, 6v, 65v, 66v, 130, 130v, 132, 151, 164v, 165, 182, 198, 198v, 251, 254, 256, 258, 258v, 284v, 285, 285v, 286, 294v, 296v, 300, 301v, 304, 306, 307, 307v, 308, 309, 310, 314v, 315v

LUNA ff: 1r, 6r, 6v, 67r, 130v, 132r, 151, 182, 198r, 258r, 258v, 285r, 286r, 296v, 310r

Related Subjects

Bible, Liturgy

Publications

De Hamel, Christopher. *The Book. A History of the Bible* (London, 2001)

Kauffmann, C. M. *A Survey of Manuscripts illuminated in the British Isles. Romanesque Manuscripts 1066-1190* (London, 1975), MS 70 (pp. 99-100)

Munns, John. *Cross and Culture in Anglo-Norman England. Theology, Imagery, Devotion* (Woodbridge, 2016), p. 67

Poleg, Eyol and Light, Laura (eds). *Form and Function in the Late Medieval Bible* (Leiden, 2013), pp. 67-85

Martyrology etc of Christ Church Canterbury

MS 20

16th cent. (post 1516)

Latin

Contents

Obit book, martyrology, orders and constitutions and other texts from the cathedral priory of Christ Church, Canterbury. Written after 1516, seemingly to replace an earlier manuscript (now BL Arundel MS. 68), with additions to at least 1538.

Decoration

Martyrology (ff. 11r-80v): twelve square pictures (40 x 40 mm) at the beginning of each month; three-line-high initials to the days are alternately red and blue filled with penwork. f. 11r. January: a man in red robe, hood and green cap sits at table with a window behind, holding a bowl. On the table is a knife and joint of meat. f. 16r. February: a man in green with blue/gray mantle stands in a similar room to f. 11r, warming his hands in front of a fire. f. 20v. March: on a green hillside a man in a blue/gray tunic and brown cap holds a tree/vine with his left hand and a sickle in his right hand, a bottle behind him. f. 25v. April: on a green hillside next to a tree a man in pink with blue mantle holds a gray hawk in his left hand, a brown bird flies above him. f. 30v. May: a king in blue mantle over a purple robe, wearing a fleur-de-lis crown and holding a sceptre in his right hand, holds large white five-petalled rose/flower on stalk. f. 36v. June: a woman with loose brown hair in a red dress shears sheep with a castle on the hillside behind her. f. 42r. July: a man in a hat and white shirt, sleeves rolled up, and blue waistcoat, holds ears of corn in his left hand and reaps with a sickle held in his right hand; church and other buildings behind him. f. 48r. August: a man in green with red waistcoat raises a flail to thresh the corn in front him; two barns behind. f. 56r. September: a man in red hat wearing a red and green tunic stands in a vat and treads grapes; to his right a woman looks in through a window; castellated buildings visible behind her. f. 62r. October: a man in gray cap and red tunic sows seeds in a ploughed field enclosed by a wicket fence; behind is a green field and two buildings. f. 68r. November: a man in red cap and blue tunic sings a pig with flames; behind within a fenced area a table with a cleaver, a tree and the entrance to a stone building. f. 74r. December: a man in gray cap and blue tunic beats tree branches with a stick to shed acorns for the pigs which surround him. Full foliate border and five-line-high initial on f. 125r in gold, pink, red, white, blue and green. Four-line-high initials and partial foliate borders in gold, pink, white, blue and green on ff. 81r, 116r, 126r, 144r. In the obits illuminated initials in gold, pink, red, white, blue and green, some with partial borders, on ff. 165v. (Thomas Arundel), f. 166v. (Katherine Lovel), f. 171v. (John Bokyngham), f. 182r. (Simon Islip), f. 189v. (Lanfranc), f. 207v. (Thomas Goldston), f. 210r. (Thomas Chillenden), f. 218v. (John Morton), f. 219v. Thomas Goldston/Goldstone, (Prior Goldston II of Christ Church): five-line-high initial with a blue shield inscribed with gold initials 'P.T.G' and a gold cross/flower set within the floriate border, f. 222v. (Louis VII), f. 225v. (Wibert), f. 227v. (Joan de Mohun) with five-line-high 'O' initial containing floriate decoration, f. 242v. (William Sellyng): six-line-high 'O' initial containing foliate decoration.

Materials

Vellum

Dimensions

Double columns 400 x 280 (text space 270 x 180 mm)

Foliation

ff. 250

Collation

several leaves cut out | 1(8) 2 (two) | 3(8) (wants 1)-8 (+ slip) 9(8)-11(8) (8 canc.) | 12(8)-15(8) 16(4) (4 canc.) | 17(8) 18 (two) | 19(8) 20(8) (4 canc.: + slip) 21(8) (+ slip) 22(8) (wants 7, 8) | 23(8) (wants 1)-26(8) (1 canc.) 27(8)-34(8)

Script

Gothic book hand

Binding

Brown stamped leather over wooden boards. Metal corners.

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Recorded in the catalogue of Richard Bancroft, Archbishop of Canterbury, as 'Calendarium historicum'.

Copies

Courtauld slides: ff. 11, 16, 20v, 25v, 30v, 36v, 42, 48, 56, 62, 68, 74, 81, 116, 125, 165v, 166v, 171v, 182, 189v, 207v, 218v, 219v, 222v, 227v, 242v

LUNA: ff. 1r, 16, 20v, 25v, 30v, 36v. 42, 48, 56, 62, 68, 74, 76v, 116r, 125r, 144r, 161r, 165v, 166v, 171v, 182, 189v, 207v, 218v, 219v, 222v

Related Subjects

Hagiography, Liturgy

Publications

Clark, John Willis. *The Observances in Use at the Augustinian Priory of S. Giles and S. Andrew at Barnwell, Cambridgeshire* (1897), p. 241

Gibson, Margaret T; Heslop, T A ; Pfaff, Richard William (eds). *The Eadwine Psalter: Text, Image and Monastic Culture in Twelfth-Century England*, (Pennsylvania State University Press, 1992), p. 184

Keynes, Simon. *The Diplomas of King Athelred 'the Unready' 978-1016*, (Cambridge University Press, 1980), p. 251

Haines, Roy Martin. *Ecclesia Anglicana. Studies in the English Church of the Later Middle Ages* (University of Toronto Press, 1989), p. 353

M. B. Parkes (and ed. by P. R. Robinson). *Pages from the Past. Medieval Writing Skills and Manuscript Books* (Ashgate, 2012)

Wharton, H. *Anglia Sacra*, 2 vols (London, 1691), 1, 136

Durandus

Guillaume Durand / William Durand (c. 1239-1296), William of Mandegote, Lawrence of Sumercote

MS 49

13th - 14th cent.

Latin

Contents

Five sections: Durandus on Decretals, Summa of William of Mandegote, Summa of Lawrence of Sumercote, followed by various juridical texts.

Decoration

Three-line-high blue initials with red pen flourishes which extend around the borders. Bas-de-page pen sketch of a dog chasing a stag (f. 1r). Face doodles (fols. 14r, 63r, 64r, 75v, 85r, 87r, 99v). Ten-, six- and four-line-high blue initials with red leaf foliate decoration (fols. 77r, 119r, 139r).

Materials

Vellum

Dimensions

Double columns 360 x 240 mm (text space 300 x 190 mm)

Foliation

ff. 3 + 176 (pa.)

Collation

a(4) (1 blank to cover) 1(12)-6(12) 7(4) || 8(12) 9(12) 10(6) 11(12) || 12(12) 13(8) | 14(12) || 15(10) 16(4) 17(8) 18(6) (5 lines cover, 6 gone).

Script

Gothic; charter hand

Binding

Black velvet, metal corners and five round, almost flat bosses on each side - from the library of Henry VIII?

Origin

?Canterbury (Benedictine Abbey of St Augustine)

Custodial History

Canterbury (Benedictine Abbey of St Augustine). Given by ABP Abbot.

Copies

LUNA ff. 1, 65v

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 403: MS 1809 Reportorium Willi durandi cum aliis multis T. de Wyvelesberghe.

Related Subjects

Theology, Law

Anselmi Epistolae

Anselm of Canterbury (1033/34-1109), Augustine of Hippo (354-430)

MS 59

Volume one 1120s (post-1122). Volume two 1468.

Latin

Contents

Two volumes now bound as one. The first volume contains the letters of Anselm (ff. 1-190v). The 11 quires of Volume two were once part of MS 50, Augustini Quaedam; they contain Anselm's Liber de Voluntate, Monologion, Prosologion and Augustine's De Vera .

Decoration

The eight-line-high initial 'S' for epistola 1 on fol. 1r, Liber 1 was not supplied. Thereafter the initials heading the epistolae are two-line-high coloured capitals alternating in purple, red and green. One (fol. 16v: the 'D' to ep. 33) is in two colours: purple embellished with a red flourish. On fols. 20v - 21r, 28r, 39r, 40r, 42r, 45v, 63r, the initials are five-line-high (epistolae 39/40, 57, 86, 88, 90, 98, 134/135). Liber 2 commences with ep. 136 on fol. 64r with decorated initial 'S', accompanied by five lines of coloured capitals. The 'S' initial has been drawn in pen with light brown details but otherwise left uncoloured and is formed by a winged beast with pointed ears whose tongue and tail terminate with foliage curls and leafy details [cf. MS 62 f. 34]. Thereafter most of the initials heading the epistolae are three- or two-line coloured capitals alternating in purple, red and green. Some initials are five line (fol. 102v: ep. 226) and six line (fols. 106r: ep. 235. Two (fol. 88v: the V to ep. 182; fol. 116r: the B to ep. 259) are two colours: purple embellished with a red flourish and green with red flourishes. At fol. 176r the eight-line initial 'P' in green has red flourishes and decorative detail on the descender.

Materials

Vellum

Dimensions

Double columns 345 x 240mm (text space 245 x 175 mm)

Foliation

ff. 2 + 278

Collation

2 flyleaves 1(8)-7(8) (6 canc.) 8(8)-23(8) (8 canc.) 24(8) | 25(8)-35(8)

Script

Miniscule 'prickly' script - angular, post-Conquest Christ Church hand

Binding

Calf binding

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury. On 1a is Epistole Anselmi MAIOR(ES); with the pressmark added: D. ii(a) G. x(us). On ii b, with a thick line drawn through it, is (xv): liber ecclesie christi cantuar. de prima demonstratione (?).

Copies

LUNA ff. 63r, 64, 81v, 89r, 113v, 116, 176, 190r.

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 24, 157: MS 71 Epistole Anselmi maiores.

Related Subjects

Letters, Theology

Publications

Allen Brown, Reginald (ed). 'The Letters omitted from Anselm's Collection of Letters' by Walter Frohlich, *Anglo-Norman Studies VI: Proceedings of the Battle Conference 1983*, p. 61

Hughes-Edwards, Mari. *Reading Medieval Anchoritism: Ideology and Spiritual Practices (Religion and Culture in the Middle Ages)* (University of Wales Press, 2012), p. 19

Niskanen, Samu. *The Letter Collections of Anselm of Canterbury* (Brepols, 2011)

Pohl, Benjamin and Laura L. Gathagan. *A Companion to the Abbey of Le Bec in the Central Middle Ages (11th–13th century)* (Brill, 2016), p. 345

Southern, Richard W. *St. Anselm: A Portrait in a Landscape* (Appendix; To a History of Anselm's Letters, p. 459) (Cambridge University Press 1983)

Sweeney, Eileen C. *Anselm of Canterbury and the Desire for the Word*, (The Catholic University of America Press; Reprint edition 2016) p. 38

Thomson, Rodney M. *England and the 12th-century Renaissance* (Ashgate, 1998)

Ric. Pratellensis in Genesim

Ricardus de Dumellis, abbot of Préaux, known as Ricardus Pratellensis/Richard of Préaux (10.. - 1131?)

MS 62

12th cent.

Latin

Contents

The manuscript contains a commentary on Genesis (volume two is Cambridge, Trinity College, MS B. 3. 14)

Decoration

The prologue and each of the fifteen books are introduced by decorated penwork initials, as follows: f. 1r, decorated initial 'A' accompanied by five lines of alternate red and green coloured capitals. The initial, nineteen-lines-high, coloured in red and green, is formed by three curling winged dragons with foliate tongues emerging from open jaws. The dragon at the apex has a long tongue, the upper fork of which is shaped as a bishop's mitre with red pen decoration (?reference to Anselm named in the text). f. 1v, decorated initial 'I', thirty-seven-lines-high, coloured in red and green. The stem is formed of three climbing beasts, each biting the border of the initial, with three beast-heads forming the terminals. f. 12v, decorated initial 'P', twenty-five-lines-high, coloured in red and green. The bowl is formed by a winged dragon, foliage emerging from the jaws. A beast head forms the lower terminal, emerging from the foliate-sprouting stem. f. 23r, decorated initial 'Q', fifteen-lines-high. The bowl is filled with fleshy foliate forms and a winged dragon forms the tail. f. 34r, decorated initial 'S', ten-lines-high, formed by a single winged dragon whose tongue and tail ends in fleshy foliate forms. f. 46v, decorated initial 'M', nine-lines-high, formed by two winged dragons whose tails form the central stem and whose mouths bite the forked terminal of the stem. f. 57v, decorated foliate initial 'C', ten-lines-high. ?Later minor additions to the initial in darker ink. f. 69 v, decorated initial 'O', ten-lines-high, formed by two winged dragons biting upon each other's tails. The bowl filled with curling foliate forms. f. 81r, decorated initial 'G', ten-lines-high, formed of curling leafy stems inhabited by a small winged dragon. f. 92r, decorated initial 'P', 25 lines-high, similar (although simpler in composition and without colour) than f. 12v (see above). f. 105v, decorated initial 'A', sixteen-lines-high, formed of two beasts whose tails terminate in foliate tendrils. f. 118v, decorated initial 'Q', sixteen-lines-high, formed by two winged dragons biting upon each other's tails. The bowl filled with curling foliate forms (cf. f. 69v see above). f. 131r, decorated initial 'P', twenty-lines-high. The bowl is formed by a curled winged dragon. A smaller dragon sits at the base of the stem biting the border of the initial with a simple interlace design above. f. 143v, decorated initial 'Q', thirteen-lines-high, formed by two winged dragons biting upon each other's tails (cf. ff. 69v and 118v above). Some ?later black ink additions, including teeth for one of the dragons. Evidence of erasure. f. 155r, decorated initial 'Q', twelve-lines-high, coloured in red, brown and green. Formed of two beasts with protruding green tongues, perched among a double mandorla within the bowl. The tail is formed by winged dragon or large bird. f. 166v, decorated foliate initial 'E', ten-lines-high, with tulip-shaped terminal. Evidence of erasure within the bowl.

Materials

Vellum

Dimensions

Double columns 345 x 250mm (text space 255 x 172mm)

Foliation

ff. 4 + 178 +2

Collation

1(8)-22(8) 23(4) (3 lines cover 4 gone: between 2 and 3 intervenes b(2).

Script

Pointed miniscule

Binding

Brown leather over wooden boards

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury

Copies

LUNA: ff. 1r, 1v, 2v, 12v, 21v, 23, 30, 34, 46v, 69v, 155v

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 42, 508:
MS 225 Prima pars Pratellensis super Genesim, libri XV

Related Subjects

Theology, Bible

Publications

James, M. R and Roger Gale. *The Western Manuscripts in the Library of Trinity College, Cambridge* (Cambridge University Press, 1900-1904), p. 114

W. Chartham Speculum Parvulorum

William Chartham (d. 1448)

MS 78

15th cent. (pre-1478)

Latin

Contents

The manuscript was compiled by William Chartham and contains a selection of sermons, prayers, stories and exempla chosen from the Vitae Patrum, Gregory, Bede and the Gesta Romanorum.

Decoration

Partial spray borders of gold, red, purple, pink and green on fols. 1r and 15r (compare with the borders in MS 15, The Gutenberg Bible, c. 1455). Chapters are headed by two- to three-line-high blue capitals with red ink flourishes, some with yellow added to the bowls of letters (ff. 179v, 180r).

Materials

Vellum

Dimensions

Double columns 330 x 210 mm (text space 250 x 155 mm)

Foliation

ff. 2 + 310

Collation

2 flyleaves 1(8) 2(2) 3(6)? (gap after 2: four leaves remain) | 4(8)-15(8) 16(12)-20(12) 21(8) 22(12)-24(12) 25(10) 26(12) 27(8) (+ 1) 28(12) (10 canc.) 29(12)-32(12) 33(10) (wants 7-10).

Script

Gothic book hand

Binding

Calf

Origin

Canterbury (Benedictine Cathedral priory of Christ Church); on the flyleaf:

Liber compositus et perquisitus dompni Willelmi chartham monachi huius ecclesie. Anno domini M^o
cccc^o xlviiij

Custodial History

Christ Church, Canterbury. W. Chartham entered the monastery in 1403 and died in 1448.

Copies

LUNA: ff. 251r, 256r

Related Subjects

Theology, Patristics, History

Publications

Correal, Robert M. and Mary Hamel. *Sources and Analogues of the Canterbury Tales*, Volume 1,
(Woodbridge, 2003) p. 91

De Nominibus Hebraicis

Jerome (347-420), Gulielmi Britonis/Guillaume le Breton/William the Breton (c. 1165-c. 1225), John of Bromyard/John de Bromgeard (d. c. 1352)

MS 116

14th cent.

Latin

Contents

Two volumes. Volume one (ff. 1-130) contains the Liber de Nominibus Hebraicis (also known as Liber interpretationis hebraicorum nominum (Book of Interpretations of Hebrew Names) is a glossary that explains the etymologies of

Hebrew, Aramaic and Greek proper names in the Bible, followed by a bible commentary by Gulielmi Britonis. Volume two (ff. 132-206) contains Tractatus Juris by John of Bromyard.

Decoration

Space has been reserved for a three-line opening initial (f. 1r). Chapters are marked with three-line-high blue capitals, some with red flourishing.

Materials

Vellum

Dimensions

Double columns 131 x 215 mm (text space 240 x 145 mm)

Foliation

ff. 1 + 237

Collation

1 flyleaf 1(12)-2(12) 3(8) (wants 7, 8) | 4(12)-8(12) 9(8) (wants 8) | 10(12) 11(8)-13(8) (wants 8) || 14(12) (wants 1, 12) 15(12)-22(12) (wants 12).

Script

Early Gothic book hand, English 14th cent. Cursive

Binding

Calf binding

Origin

Volume one Canterbury (Benedictine Abbey of St Augustine) Volume two?

Custodial History

Volume one Canterbury (Benedictine Abbey of St Augustine)

Copies

None

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 217: MS 299 De nominibus hebraicis Bible qualiter debent scribi et pronuciari

Related Subjects

Bible, Theology, Law

Glossae Super Unum ex Quatuor

Zacharias Chrysopolitanus? Radbertus de London

MS 142

12th cent.

Latin

Contents

Three volumes. Volume one contains Summa Magistri Petri Picatavensis Volume three contains Glossae super unum ex quatuor.

Decoration

None survives (such a volume is unlikely to have had any decoration). Space has been reserved for a three-line opening initial Q.

Materials

Vellum

Dimensions

Double columns 290 x 210 mm (text only 210 x 165 mm)

Foliation

ff. 153r-204r

Collation

Collation: 1(8)-13(8) (one canc.) 14(8) | gap | 15(4) || 16(12) 17(12) 18(8) (wants 5-7) | 19(8)-24(8) (+ 4 at end)

Script

Early Gothic book hand

Binding

Calf binding

Origin

Volume one: Llanthony. Volume two? Volume three: Canterbury (Benedictine Cathedral priory of Christ Church)?

Custodial History

Canterbury (Benedictine Cathedral priory of Christ Church). The donor of volume three is given as Alexander de Hospreng/Osprenge. Volumes two and three belonged to ABP Parker.

Copies

None

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 105, 511: MS Glose super unum ex quatuor

Related Subjects

Theology

Collectiones Th. De Cirencestria, Gregorii Homiliae

Pope Gregory I (the Great) (pope 590-604), Augustine (354-430), Raymond of Peñafort / de Peniafort / of Penyafort (1175?-1275)

MS 144

Volume one 14th cent. Volume two 12th cent.

Latin

Contents

Volume one (ff. 1- 160) is a compilation which includes Gregory's Liber Pastoralis, (Pastoral Care) and Moralia in Job, the prophecies of Merlin Silvestris, sermons/letters of Augustine, and Summa Raymundi. Volume two (ff. 164-305) contains Ezekiel (extract) followed by ten of Gregory's Homiliae in Hiezechihelam prophetam (Homilies on Ezekiel).

Decoration

Volume one opens with a four-line-high blue initial 'P' with red flourishes; each chapter/book commences with similar initials. Volume two has twenty-three nine- to twelve-line-high decorated initials (fols. 164r, 166r, 170r, 175r, 179v, 183r, 186v, 202r, 208v, 216v, 223v, 233v, 240r, 248r, 256, 261r, 267r, 273r, 279v, 286v, 294r, 300v and 308r). Mainly employing foliate design, although the opening initial has beast-heads, the palette used is red, blue, green, brown, yellow and white. f. 300v employs a bold star-haped design for the 'Q' initial; f. 308r sets the initial 'S' against a chequerboard pattern of green and blue dots encircled in white (a similar device employed on f. 183r with a pattern of lozenges forming the background of the initial 'O'). It closely resembles MS 147 (Bede), volume one, which is from Lesnes (but written at Christ Church, Canterbury).

Materials

Vellum

Dimensions

Double columns 350 x 200 mm (text space 220 x 140 mm)

Foliation

ff. 2 + 305

Collation

a(2) 1(12) 2(12) 3(10) 4(12)-8(12) 9(8) 10(10) 11(8) | 12(6) 13(12) 14(10) 15(12) || 16(2) 17(8)-32(8)
(1 mut.) 33(8) 34(8) (wants 8). Foliation very incorrect.

Script

Volume one protogothic Volume two Kentish script - Canterbury hand.

Binding

Calf binding

Origin

Volume one Canterbury (Benedictine Abbey of St Augustine)? Volume two: Canterbury? M. R. James suggests volume two is from Lesnes in Kent; R. Gameson in *The Manuscripts of early Norman England* (c. 1066-1130), (Oxford, 1999) suggests Canterbury, Cathedral.

Custodial History

Canterbury (Benedictine Abbey of St Augustine)

Copies

LUNA: ff. 32v, 117r, 117v, 164r, 118r, 118v, 119r, 119v

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 376: MS 1551 Collectiones Thome de Cicestria in quibus pastorale greg

Related Subjects

Patristics, Theology, Bible

Publications

Gameson, R. *The Manuscripts of early Norman England* (c. 1066-1130), (Oxford, 1999), p. 123. Gameson suggests that MS 144 shares an artist (initials fols. 164r and 166r) with London, British Library, Cotton Claudius E. v (for example, fol. 16v). Of Claudius E. v, Gameson suggests that the volume was either the work of a continental scribe at Canterbury or was a continental import decorated at Christ Church.

Vitae SS. Cantuariensium

ff. 48-220 written by Richard Stone (d. 1508)

MS 159

1507 with later additions

Latin, English

Contents

Collection of materials concerning the history of Christ Church, Canterbury, including letters, sermons, papal bulls, lives and miracles of Canterbury saints (including Dunstan, Oda, Wilfrid, Bregwine, Alphege, Blaise, Salvius, Anselm, Augustine, Ethelbert and Ouen), poems, treatise and the dying words of John Hartgyll (d. 1556).

Decoration

None. The title to the prologue of the life of Saint Dunstan on fol. 1r in black capitals followed by a three-line-high red capital with black ink flourishes. Thereafter each saint's life is headed by two- to three-line-high red capital with black ink flourishes. Rubricated throughout.

Materials

Paper and vellum (ff. 276-283)

Dimensions

290 x 210 mm (text space 200 x 150 mm)

Foliation

ii, 285 ff.

Collation

1 flyleaf, 1(8)-6(8) | 7(32)-8(36) (1 canc. in 2nd half) 9(2) 10(32) 11(36) 12(36) 13(18) (two canc.) | 14(12) 15(12) | 16 (fifteen: some cancels) | 17(10) (vellum: 9, 10 cut out) | 18 (two)

Script

Secretary script

Binding

Calf binding

Origin

Canterbury (Benedictine Cathedral priory of Christ Church). A large section (ff. 48-220) was written by Richard Stone (d. 1508), a monk of Christ Church Canterbury, in 1507.

Custodial History

Christ Church, Canterbury

Copies

None

Related Subjects

Hagiography, Liturgy, Literature

Publications

Eadmer of Canterbury, *Lives and Miracles of Saints Oda, Dunstan, and Oswald*, edited and translated by Bernard J. Muir and Andrew J. Turner (Oxford, 2006), pp. xlvii-xlviii

Henrici Huntingdoniensis historia, Statuta Angliae, Life of More, Life of Wolsey

Henry of Huntingdon (Henricus Huntindoniensis) (c. 1088-c. 1157)

MS 179

13th - 17th cent.

Latin, Anglo Norman, English

Contents

Four separate manuscripts (numbered I-IV) were bound together in this volume for Archbishop William Sancroft (1617-1693). Volume I (ff. 1r - 97r) includes Henry of Huntingdon 'Historia Anglorum', William of Malmesbury 'de gestis Pontificum historia abbreviata', a Chronology and extract on biblical commentators. Volume two (ff. 99-196) contains Statutes of England. Volume 3 (ff.197-244) The Life of St Thomas More by Sir Robert Basset dated 1599. Volume 4 (ff. 245-319) The life and death of Cardinal Wolsey, by George Cavendish dated 1598.

Decoration

Volume one opens with a four-line-high blue initial 'C' with red flourishes and each chapter commences with alternating red/blue initials with blue/red flourishes either four-/ three-/two- lines-high. Numerous doodles of heads in black ink (fols. 2r, 7r, 12r, 16r, 17v, 18v, 24r, 29v, 30v, 32r, 35r), including the heads of kings wearing crowns (fols. 38v, 42v, 69v), a man (f. 37r), woman with head-dress (f. 47r), a monument (f. 8r), cardinal's hat (f. 66r), animal (f. 69v), hand holding a sword (f. 72v), crown (f. 76r). Volume two gives list of contents with alternating red/blue capitals. Six-line-high blue capital with red flourishes (f. 108v) with three-line-high blue capitals with red flourishes for each statute, including f. 177 r with top border red/blue flourishes running across the upper margin.

Materials

Vellum and paper

Dimensions

295 x 185 mm (text space volume 1 195 x 140 mm)

Foliation

ii, 319 ff.

Collation

Collation: a(2) 1(8)-11(8) 12(8) || 13(6) 14(8)-24(8) 25(4). rest paper, not collated

Script

Gothic, charter

Binding

Binding of light calf for Sancroft

Origin

Volume One ?Gloucester, Volume Two Canterbury (Benedictine Abbey of St Augustine)

Custodial History

St Augustine's, Canterbury. Subsequently in the Royal Library (see f. 104r) and then acquired by ABP Richard Bancroft.

Copies

None

Related Subjects

History, Law

Publications

Henry of Huntingdon. *Historia Anglorum: The History of the English People*, edited and translated by Diana Greenway (Oxford, 1996), p. xxii

Allen Brown, Reginald (ed). 'Henry of Huntingdon and the Manuscripts of his *Historia Anglorum*' by Diana Greenway in *Anglo-Norman Studies IX: Proceedings of the Battle Conference 1986* p. 103

Russel super Cantica. Smaragdus, etc

John/Johannes Russel (d. 1305), Isidore of Seville (c. 560-636), Smaragdus (760-840), Anselm of Canterbury (1033/34-1109)

MS 180

14th cent.

Latin

Contents

The manuscript contains Russel's Super Cantica, Smaragdus' Diadema monachorum, the sermons and Sententiae of Isidore, Anselm's Cur Deus Homo and De Similitudine

Decoration

Each of the books is introduced by four-line-high decorated penwork initials with foliate detail using a palette of blue and red, some with zoomorphic decoration (fols. 91r and 154v). Chapters are preceded by two-line-high initials in blue with red flourishes.

Materials

Vellum

Dimensions

Double column, 280 x 210 mm (text space 205 x 145mm)

Foliation

ff. 2 + 224 + 2

Collation

a(2) 1(12)-3(12) 4(6) | 5(12)-15(12) (11, 12 cut out?) 16(12)-18(12) (1, 2 gone, supplied in blank)
19(8) 20(8) | b(2).

Script

Gothic

Binding

Calf binding

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

On the flyleaf (erased) is (xv): liber ecclesie christi cantuar. A piece is cut out of the top of f. 1 which probably had the same information. The list of contents is headed fratris Thome Stoyl (entered the monastery in 1299 and died in 1333).

Copies

None

Related Subjects

Theology, Patristics

Publications

Little, Andrew G. *The Grey Friars in Oxford* (Oxford, 1892)

Rogierius Bacon, De Mathematica. Aldhelmus, De Virginitate

Aldhelm (639-709/10), Roger Bacon (1214-92)

MS 200

Volume one 15th cent. Volume two 10th cent. Volume three 13th-14th cents.

Latin

Contents

Three separate manuscripts were bound together in this volume: volume one contains De Mathematica and letters of Roger Bacon (ff. 1r -65r); volume two (ff. 66r-113v); volume three (114r-229v) contains glosses, prayers, expositions, extracts from Augustine, list of biblical books, litany and sermons.

Decoration

Volume two: between the Preface (f. 68v) and the text proper (f. 69r) is a line-drawing of the author (Aldhelm), tonsured and wearing vestments with cross-patterning on the sleeves and geometric-patterning on the hem, feet in decorated slippers which rest on a footstool and seated on an X-frame throne with beast-head arm terminals and paws for the feet, his right hand raised in blessing and holding a book in his left hand, offering it to the foremost of a group of nine veiled nuns, the last of whom in the group on the right holds another larger book in both hands. The title page (f. 69r) comprises a full-page initial 'I' which is surrounded by eight panels filled with black pen-work interlace, knotwork and foliate forms. The text appears in alternate lines of green and red capitals. Each chapter is headed by a black pen-work initial formed of multiple biting bird and beast heads woven into the letter form with interlace, knotwork and foliage decoration. On f. 89v a lion stands in the initial 'Q'. The first line of each chapter is in green capitals.

Materials

Vellum, paper

Dimensions

Volume two 275 x 200 mm (text space 190 x 140 mm)

Foliation

ff. 2 + 64, 1 + 46, 3 + 113

Collation

2 flyleaves, 1(12)-3(12) 4(10) 5(12) 6(10) (1-6 left) || 1 flyleaf, 1(8)-6(8) (6-7 cut out) || a(4) (wants 4) 1(8)-5(8) 6 (seven: 5-7 additions) | 7 (four: not regular) | 8(8) | 9(8)-12(8) 13(10) | 14(8) | 15(4).

Script

Volume one: gothic Volume two: Anglo-Saxon square miniscule, Anglo-Caroline miniscule

Binding

Calf binding

Origin

Volume one? Volume two: Canterbury (Benedictine Abbey of St Augustine); Richard Gameson in *Lambeth Palace Library: Treasures from the Collections of the Archbishops of Canterbury*, ed. Richard Palmer and Michelle P. Brown (2010) states that volume two was written at St Augustine's, Canterbury, with the paucity of glosses suggesting it was a 'library' rather than 'school' book (p. 33).

Custodial History

St Augustine's, Canterbury.

Copies

Courtauld slides: ff. 68v, 69. LUNA: ff. 68v, 69r, 80v, 94v-95r, 97v, 106v

Related Subjects

Theology, Patristics, Letters

Publications

Karkov, Catherine. *The Art of Anglo-Saxon England* (Woodbridge, 2016), p. 229-230

Owen-Crocker, Gale R. *Dress in Anglo-Saxon England* (Woodbridge, 2010), p. 223

Schulenburg, Jane Tibbetts. *Forgetful of their sex : female sanctity and society, ca. 500-1100* (University of Chicago Press, 1998), p. 218

Wood, Ian; Loud, Graham; and Taylor, John. *Church and Chronicle in the Middle Ages: Essays Presented to John Taylor* (London, 1991), p. 21

Sermones

Hildebert (c. 1055-1133)

MS 185

12th cent.

Latin

Contents

The manuscript contains 79 sermons

Decoration

Each of the seventy-nine sermons is introduced by decorated penwork initials with fleshy foliate detail using a palette of blue, red and green. Most of the sermons are preceded by eight-, seven-, six-, or five-line-high initials (except for two ten-line (fols. 47r, 69v), two eleven-line (fols. 51r, 111r) and one thirteen-line-high (f. 48v)) with the letters alternately outlined in blue or red. Silver decoration (eroded and tarnished) on fols. 2r, 5v, 7v, 20v 79v, 119r.

Materials

Vellum

Dimensions

Double column 290 x 205 mm (text space 200 x 150mm)

Foliation

ff. 2 + 120 + 1

Collation

2 flyleaves 1(8)-xv(8) 1 flyleaf

Script

Early Gothic book hand

Binding

Calf binding

Origin

Canterbury (Benedictine Abbey of St Augustine)

Custodial History

St Augustine's, Canterbury: on i (xiv): Liber S. Aug. Cant. Sermones Noui abbatis Rogerii. Di. VIII. Gra. II.

Copies

None

Related Resources

Entry in M. R, James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 270: MS 708: Liber S. Aug. Cant. Sermones novi Abbastis Rogerii. D. v.iii. G. ii

Related Subjects

Theology

De Sedando Schismate, Anselm, Bernard

Nicholas of Fakenham (d. 1407), Bernard of Clairvaux (1090-1153), Anselm of Canterbury (1033/34-1109)

MS 194

Late 14th or early 15th cent.

Latin

Contents

The manuscript contains Nicholas of Fakenham's *De Sedando Schismate* (1395), Anselm's *Meditationes*, and Bernard's *De Consideratione ad Eugenium Papam*

Decoration

Four full borders (fols. 1r, 14r, 29r and 103r). f. 1r in gold/silver/pink/blue/white incorporating a bird (brown/red) with its head turned in towards its breast above the eight-line-high 'U' initial and a winged dragon in right margin. f. 14r in gold/silver/pink/blue/white with seven-line-high 'C' initial. f. 29r in gold/silver/pink/blue/white with six-line-high 'R' initial. f. 103r in gold/silver/pink/blue/white with seven-line-high 'S' initial incorporating a blue-bodied lion with a silver/pink face. Partial borders of similar design and palette at fols. 7r, 9r, 11v, 25r, 57r, 112v, 125v. and 136v. Two-line-high blue initials with red and blue pen flourishing extending into the borders.

Materials

Vellum

Dimensions

Double column 285 x 185 mm (text space 180 x 115mm)

Foliation

ff. 1 + 160

Collation

1 flyleaf 1(8)-21(8)

Script

Gothic book hand

Binding

Calf binding

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury: on the flyleaf (xv) is: liber ecclesie Christi Cant.

Copies

Courtauld slides: ff. 1, 9, 11v, 14, 25, 29, 103, 112v, 125v, 136v. LUNA: ff. 1, 11v, 12v, 13r, 14, 25r, 25v, 29, 36v, 103v

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 158: MS 172 De sedacione scismatis.

Related Subjects

Theology, Patristics

Publications

London, British Library MS Harley 3768 also contains Fakenham's 'Determinatio de sedando schismate'

Gervase of Canterbury

Gervase of Canterbury (c. 1141-c. 1210), Stephen Birchington (fl. 1382)

MS 303

15th cent.

Latin

Contents

The manuscript contains Gervase's *Actus Archiepiscoporum* followed by Stephen Birchington's continuation and a list of donations and acquisitions by Christ Church.

Decoration

The prologue and each of the chapters are headed by two-line-high blue capitals with red ink flourishes. Rubricated throughout. The six pages at the end of the manuscripts (on paper) contain numerous black pen sketches of shields of arms (some are blank.)

Materials

Vellum and paper (ff. 122-127)

Dimensions

290 x 190 mm (text space 210 x 125 mm)

Foliation

ff. 1 + 121 + 6

Collation

1 flyleaf, 1(8) 2(10) (8 canc.) 3(4) 4(8)-14(8)15(2) 16(8) 17(2) 2 flyleaves

Script

Gothic; bastard Anglicana; cursive.

Binding

Old binding, brown leather over wooden boards with bevelled edges; one strap and pin fastening remains.

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury

Copies

None

Related Subjects

History

Publications

Brett, Martin and Joseph A. Gribbin. *English episcopal acts*, 28. "Canterbury : 1070-1136"
(Oxford University Press, 2004), p. 65

Summa Raymundi. Liber IV Decretalium Gregorii IX

Raymond of Peñafort/de Peniafort/of Penyafort (1175?-1275) Gregory IX (pope 1227-1241)

MS 399

13th cent.

Latin

Contents

Summa de Matrimonio / De Sponsalibus. Book Four of the Gregory's Decretals

Decoration

The prologue and each of the four books is headed by a four- to five-line-high blue capital with red ink flourishes. Subsections are introduced by alternating red and blue one- to two-line-high capitals with red ink flourishes. Rubricated throughout. On fol. 237r is an Arbor Consanguinitatis (a table of affinity showing the genealogy of a family in shape of arrow head) drawn in red ink. On 237v a small table of affinity in black ink with a pen sketch of a head within. Under canon law couples were forbidden to marry if they were within four degrees of consanguinity (affirmed by Canon 50 of the Fourth Lateran Council, 1215).

Materials

Vellum

Dimensions

Double column 220 x 250 mm (text space 150 x 115 mm)

Foliation

ff. 3 + 233 + 5

Collation

3 flyleaves, 1(14) 2(16) 3(16) 4(14) 5(16)-11(16) 12(10) | 13(16) 14(10) | 15(26) (1 canc.) 5 flyleaves.

Script

Early Gothic book hand

Binding

Calf binding

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury. On the flyleaf: Summa Raymundi Nicholai de Iuyngho and at the end (f. 238v): N. de Iuingho emit pro x s' de feretro b. T. martiris. Nicholas of Ivinghoe appears as a monk of Christ Church in the Canterbury obituaries (d 1334).

Copies

None

Related Subjects

Law, Theology

Theologica (Excerpta ex Aug. Hieron. Ambr. , Victorinus etc)

Augustine, Ambrose, Jerome, Hilary, Victorinus

MS 414

Volume one 10th cent. Volume two 12th cent.

Latin

Contents

The manuscript comprises two volumes: a compilation of excerpts from letters, sermons and commentaries by Augustine (De Genesi ad Litteram, Hexameron), Ambrose (Hexameron, Expositio in Lucam), Jerome (Commentariorum in Evangelium Matthaei) and Victorinus (De Fabrica Mundi)

Decoration

None survives (such a volume is unlikely to have had much, if any). Sections are headed by large initials (two-lines-high) in black, some letters filled with green (fols. 1r, 36v, 62r, 63v, 64r), and large plain initials in red. Titles in red uncials and black capitals (f. 16r) or red and black capitals (f. 21v). 'Sancte' initials in red. The pigment has eroded the parchment in places. Four-line-high initial in red outlined in black (fols. 41r, 55v, 78r) with silver decoration (eroded and tarnished), five-line-high red initial with heart suspended within bowl of the 'Q' (f. 64r) and with red-shaded bowl of the 'P' (73v).

Materials

Vellum

Dimensions

220 x 135mm (text space 170 x 90mm)

Foliation

ff. 80 (volume 1) f. 81 blank, ff. 82-159 (volume 2)

Collation

Collation: 1(8)-5(8) 6(6) 7(6) 8(8)-10(8) 11(6) (wants 5, 6) || 12(8)-21(8) (wants 8)

Script

Caroline miniscule

Binding

Calf

Origin

Volume one Canterbury (Benedictine Abbey of St Augustine) Volume two ?

Custodial History

Press-mark D I. IIII. gra. III liber S. Aug. Cant. Bancroft-Abbot catalogue (Lambeth Palace Library LR/F/5, LR/F/6, MS 1047) shelfmark: K. 5 (ff. 1-80 only)

Copies

LUNA: f. 82r

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 287, 518: MS 851 Liber de ineffabili excellencia dei et in eodem libro tract. de prima die a deo facta creacione angelorum.

Publications

Gneuss, H. *Anglo-Saxon manuscripts : a bibliographical handlist of manuscripts and manuscript fragments written or owned in England up to 1100* (University of Toronto Press Toronto, 2014), p. 412

Epistolae Cantuariensis

Archbishop Baldwin of Canterbury (c. 1125-1190)

MS 415

13th cent.

Latin

Contents

The manuscript contains the letters from Christ Church including those of Archbishop Baldwin

Decoration

The opening paragraph/prologue has an eight-line-high arabesque 'D' initial in red embellished with flourishes in green, red and blue. Epistles are headed by red or blue four- to five-line-high penwork initials flourished in alternating blue/red. Pencil sketches of crucified figure. Several marginal doodles of faces in profile (for example, fols. 80r, 83v, 110v, 132r).

Materials

Vellum

Dimensions

233 x 160 mm (text space 175 x 120mm)

Foliation

ff. 3 + 140

Collation

a(4) (wants 4) 1(8)-3(8) 4(6) 5(8)-7(8) 8(12) (wants 12) | 9(8) (7 canc.) 10(8)-14(8) 15(4) 16(8)-18(8)

Script

Early Gothic book hand

Binding

Old binding with Sancroft arms in gold. One clasp remains.

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury. On f. i at top in black 'Lombardic' capitals is:

EP'LE: REGINALDI: DE: TEPE': BALD(ewini)

Copies

None

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 31: MS 134/135 Epistole de tempore Baldewini maiores/minores

Related Subjects

Letters, Theology

Publications

Karn, Nicholas. *English episcopal acta. 31, Ely 1109-1197. 42, Ely 1198-1256* (Oxford University Press, 2005), p. 194

Chronica Joh. Bever et T. Sprot

John Bever/John of London (d. 1311?), Thomas Sprot/Sprott (fl. 1292)

MS 419

14th cent.

Latin

Contents

The manuscript contains a chronicle of the period from 1066 to 1306 (fols. 3r-98v), followed by a chronicle of the reign of Edward I (by John Bever or John of London) (fols. 99r-108r) and a history of St Augustine's by Thomas Sprot/Sprott (fl. 1292) (fols. 11r-163r)

Decoration

The chronicles are headed by two- to three-line-high blue capitals with red ink flourishes. Subsections are introduced by alternating red and blue one- to two-line-high capitals with red ink flourishes.

Materials

Vellum

Dimensions

228 x 160 mm (text space 185 x 120 mm)

Foliation

ff. 2 + 163

Collation

a(2) 1(12)-10(12) (+ slip after 10) 11(12) 12(12) 13(4) 14(12)

Script

English cursive documentary script

Binding

Brown calf

Origin

Canterbury (Benedictine Abbey of St Augustine)

Custodial History

f. i a at top:

Liber Willelmi (over erasure) de Librar' S. Aug. Cant.

Distincione Gra.

and: Cronica a tempore Will. bastard et deinceps de librar. S. Aug. Cant. Dist. X

Copies

LUNA ff. 123v, 124r

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 296: MS 929 Cronica a tempore Willi Bastard et deinceps et in eodem libro

Related Subjects

History

Publications

Cook, Barrie; Williams, Gareth and Marion Archibald. *Coinage and history in the North Sea world, c. 500-1250: essays in honour of Marion Archibald* (Brill, 2006), pp. 608-609

Kewes, Paulina; Archer, Ian W; Heal, Felicity. *The Oxford Handbook of Holinshed's Chronicles* (Oxford University Press, 2013), p. 149

Gregorii IX Decretales

Pope Gregory IX (pope 1227-1241)

MS 430

12th and 13th cent.

Latin

Contents

The manuscript contains the decretals of Pope Gregory IX (13th century in a French hand). The flyleaves are two folded leaves of a Kalendar or Obituary of Christ Church.

Decoration

None survives in the flyleaves. The days for September and October are entered in red, blue and green ink. Each of the five books of Decretals has a small picture, the breadth of the column: Book 1, fol. 11 on right ?Gregory seated on throne wearing a red cope with gold detail on the collar and red conical papal tiara with raised right hand. To his right stands a tonsured and bearded man in a blue cope holding a book. Behind him are three seated bishops in red/blue copes with gold detail on collar. Book 2 , fol. 97r on right, seated man in grey cloak and hat on gold throne with seated men on either side. On left a man in blue with grey hat holding an open book and pointing towards it with his right hand. Behind him in profile a hooded figure in grey. Book 3, 180r three tonsured priests stand before an altar on the right. Priest before the altar in red vestments with gold collar and holding a cross-impressed host in his left hand; behind him is a priest robed in grey vestments with gold collar. On the left stands a priest in grey with gold collar holding a cloth-covered object in both hands. Book 4, fol. 270r tonsured priest in blue chasuble joins hands of man and woman with blue-robed figures standing on either side. On left a woman in headdress tied under her chin raises her left hand and holds a horned cow with her right hand. Book 5, fol. 300r under three gold arches at left is seated pope (as fol. 1r) in red chasuble decorated with (or holding) gold cross and left hand raised towards three tonsured figures to his left; the two nearest hold documents, one with seal attached. A monkey sits above eating a red fruit. Chapters have decorative initials; some are historiated and decorated with gold and silver: fols. 15v/104v/109r/110r/120r hooded hybrids with gold/silver; fol. 16v gold-winged dragon; fol. 42r long-necked and gold-winged beast; fol. 48v snail and rabbit emerging from burrow; fols. 52r/57r/59r/136v biting beasts/dogs; fol. 62v climbing hybrid; fol. 65r stork and red-hooded male hybrid; fols. 75v/100r/195r/358v green-headed dog/animal; fol. 81r blue stork and hooded male hybrid; fols. 84r/86v/93v/94r/106r/199r/160r/164v/178v/204v/208r/213r/232r/246r/263v/264v/275r/278r/287v/291r/291v/295v/325r/325v/330v/335v/339r/341v/342r/354r/360r/362v hooded male hybrids; fols. 85v/89v/103r/122v/138r/142r/193v/236v/338v/347r hooded males with stork bodies; fols. 90v/155v/182v/264v/244r/246r/255r/298v/306v/337v/338r/339r/357v/362v/373r stork/bird; fol. 236r monkey/hairy animal wearing blue cope and gold mitre, right paw raised in blessing; fol.240r archer shooting at hooded hybrid; fol. 251r cowled and tonsured monk holding an open book; 294v squirrel; fol. 316r man in black with tall pointed cap holds a bowl and stick; fols. 332r/333r standing male hybrid with hoods. Initials in blue with red pen flourishes. Space left for miniature on fol. 379.

Materials

Vellum

Dimensions

225 x 150mm (text space 95 x 60 mm)

Foliation

ff. 2 + 388 + 2

Collation

Collation: a(2) 1(16)-11(16) 12(4) | 13(16)-15(16) 16(12) 17(16) 18(14) | 19(16) 20(14) | 21(16)-23(16) 24(12) 25(12) 26(12) b(2).

Script

Gothic

Binding

Morocco binding

Origin

Paris? Fly leaves Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

From St Augustine, Canterbury. On ii a:

Noue decretales cum C. D. XIII. Gra. IIII.

Liber S. Aug[us]. Cant. At one time in Abp Parker's possession. At top of f. 1 in his red chalk is the name of his son Johes' Parker and the letters T W.

Copies

Courtauld slides ff: 1, 16v, 42, 51v, 57, 84v, 86v, 89v, 90v, 94, 97, 204v, 236, 264v, 270, 275, 284, 300, 316, 332. LUNA ff: 1, 6, 16v, 42, 51, 57, 84v, 86v, 89v, 90v, 97, 204v, 236, 264, 270, 284, 300, 316, 332, fly leaves

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 390, 522 ('part of an old Kalendar of the Abbey is bound up as flyleaves').

Related Subjects

Law, Theology, Hagiography

Paupertas

MS 498

14th cent.

Latin

Contents

The manuscript contains a text on the virtue of Poverty.

Decoration

The prologue and main text are headed by three-line-high blue capitals. Subsections are introduced by blue two-line-high capitals.

Materials

Vellum

Dimensions

290 x 160 (text space 185 x 105 mm)

Foliation

ff. 2 + 128

Collation

a(2) 1(8)-10(8) 11(10)-14(10) 15(8)

Script

English cursive book script

Binding

Morocco binding

Origin

Canterbury (Benedictine Abbey of St Augustine)

Custodial History

St Augustine, Canterbury: at top of f. 1 is: De librario S. Augustini Cant. Dist. 9. g. 6.

Copies

None

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 286, 518:
MS 845 Liber qui dicitur paupertas

Related Subjects

Theology

Château d' Amour. Devotional poems, etc. in French

Robert Grosseteste (c. 1170 -1253), Bishop of Lincoln

MS 522

13th cent.

Latin and French

Contents

ff. 1 - 48, Château d' Amour, ff. 47v - 72v Meditation on the hours of the day, ff. 73r - 79v Poem on Death, ff. 79v - 82v Passion in verse, ff. 83r - 84r Two prayers, ff. 85 - 144r Gospel of Nicodemus, ff. 145r - 319v prayers and poems.

Decoration

Thirty-seven miniatures in gold and colour (ff. 1r, 9v, 49v, 62v, 65r, 73r, 83r, 83v, 85r, 145r, 150r, 159r, 166v, 168v, 179v, 192v, 196v, 202r, 203r, 206r, 210r x 2, 211r, 219v, 222r, 226v, 228v, 229r, 245r, 266r, 270v, 275v, 280r, 281v, 283r, 284v, 293r, 306v), initials to new sections in gold, minor two-line-high initials in blue and flourished in red. Miniatures: f. 1r: (nine-line-high) Bishop (Grosseteste?) (face rubbed) in mitre and red cope, holding crozier, seated on left addresses group of five people with raised hands. Tree on right with large gray bird with long beak at top. f. 49v: (seven-line-high) right, Christ on a green cross wearing a green loin cloth with gold edging between two stylised trees (red/gold and green/gold); black monk prostrate on left holding blank scroll. Ground behind monk is blue with white dots, and behind Christ pink with white dots. f. 62v: (six-line-high) ground half blue, half gold. On left a tonsured ?Dominican monk in white habit with grey cape (gold tree behind him) holds up a white cross and addresses five people on right: a cowled friar sits at his feet. On the right of the picture an angel dressed in blue robe and red cloak with blue/green wings sits playing a harp and looking towards left. f. 65r: (nine-line-high) seated Virgin, crowned wearing red cloak, with cruciform-haloed Christ child in blue robe seated on her knee with his right hand raised; gold tree on left, black monk prostrate at her feet, hands raised in prayer. Ground in three vertical panels of blue and red, with white dot pattern. f. 73r: (nine-line-high) similar composition to f. 62v except monk is wearing a brown habit and is set against gold ground with green trees. Running along the top of picture is a rabbit/hare being pursued by a white dog. At left corner of margin a man holds bagpipes. f. 83r: (six-line-high) Christ crucified with gold halo and red loin cloth; marks of nails and spear in red. Cowled black monk prostrate and praying at the foot of the cross. Blue ground with gold decoration and white dots. f. 83v: (six-line-high) Christ crucified on the cross with gold halo and red loin cloth. Black monk kneeling in prayer at the foot of the cross. Blue ground with gold decoration and white dots. f. 85r: (ten-line-high extending across the width of the page) ground in three vertical panels left to right of gold, blue with white dots and gold. Left, four standing figures gesture/look towards right. Centre, a monk holding a tall white cross looks towards them and points them to the Trinity on right - the Father and Son, seated, beardless, cross-haloed; the dove descending between them. 145r: (eight-line-high) Bishop in blue chasuble holding tall white cross stands on a pedestal. To his left, black monk, woman, and ?child kneel; two stylised trees behind on gold ground. f. 150r: (nine-line-high), bearded man in gray robe over blue, and scholars cap, seated, with hand raised and holding ?glove, addresses black monk and two women on

right. f. 159r: (eight-line-high) standing crowned Virgin holding haloed Christ child in left hand, with a green sceptre in right hand. Right, two black monks; one prostrate praying, one kneels in prayer in front of a green curtain above. At top left corner of frame, rabbit and at top right corner, a two-headed grotesque. f. 166v; (six-line-high) crowned Virgin stands holding book in her right hand. Left, black monk with blank scroll kneels. Hand of God in left corner. Heads attached to the initial, together with a half-bodied man playing a fiddle. f. 168v: (seven-line-high) crowned Virgin and Christ child standing. Right, black monk kneels in prayer. f. 179v: (seven-line-high) gold ground, Christ crucified. Mary on left of cross and John (with book) on right. Black monk kneels in prayer on left, next to Mary. f. 192v; (six-line-high) red and blue ground. Monk holding tall white cross, addresses seated group of four. Gold stylised trees. f. 196v: (seven-line-high) gold ground, Christ crucified on green cross; monk kneels in prayer on left. f. 202r: (eight-line-high) crowned Virgin holding flowering branch and Christ child. Mary dressed in blue robe with red cloak open to reveal vair lining. Monk kneels on right, hands raised in prayer. f. 203r: (five-line-high) similar to f. 196v: gold ground, Christ crucified on green cross; monk kneels in prayer. f. 206r: (seven-line-high) gold ground, priest in red chasuble stands before altar on which is chalice with corporal. Man in surplice behind him holds up a circular blue-patterned flabellum; monk prostrate on left. Outside picture on right a censuring angel, kneeling on a cloud and washed with green. f. 210r: (six-line-high) similar to f. 203r; gold ground, Christ crucified on green hill; prostrate monk with empty scroll. f. 210r: (seven-line-high) gold ground, crowned Virgin holding Christ Child stand and embrace: monk with empty scroll on left. In margin a man playing a stringed instrument. f. 211r: (seven-line-high) gold ground, crowned Virgin and green-haloed Christ child holding green orb, seated left; monk with empty scroll kneels. Above picture, in left margin, man playing a pipe, and opposite a golden stork-like bird. f. 219v: (eight-line-high) seated Virgin (white headdress) and blue-haloed Christ Child right hand raised in blessing; monk kneels in prayer. f. 222r: (nine-line-high) gold ground, crucified Christ in red-patterned loin cloth on green cross; monk seated on left, left hand raised to face looks at Christ. f. 226v: eight-line-high (similar to fols. 196v and 203r) gold ground, Christ crucified on green cross; monk kneels in prayer. f. 228v: (eight-line-high and similar to fols. 196v, 203r, 226v) gold ground, Christ crucified on green cross; monk kneels in prayer. f. 229r: (eight-line-high) blue ground decorated with gold circles, trefoil arch. Standing Dominican monk holding tall white cross; at left another friar kneels against a background of stylised green and red trees; a group of six on right with various hand gestures. f. 245r (seven-line-high) a church (striped blue roof; red door open; gold ground within; the side wall of the building of the church omitted), a Dominican addresses a seated group of five. f. 266r: (six-line-high and very similar to f. 49v) Christ on a green cross wearing a blue/green loin cloth between two stylised gold trees; black monk prostrate holding blank scroll. Ground behind monk is blue with white dots, and behind Christ red/pink with white dots. f. 270v: (nine-line-high and very similar to fols. 49v and f. 266r) R, Christ on a green cross wearing a yellow loin cloth between three stylised red/blue/gold trees; black monk prostrate. Ground behind monk is blue with white dots, and behind Christ red/pink with white dots. f. 275v: (eight-line-high) blue ground, white dots. Crowned Virgin and Christ Child (she holds a gold apple and Christ holds a book in his left hand) seated; to right monk prostrate with empty scroll and hands raised in prayer. f. 280r: (seven-line-high and similar composition to f. 275v) on left crowned Virgin and Christ Child; to right monk prostrate in prayer in front of a gold tree. f. 281v: (eight-line-high and similar to f. 49v) Christ on a green cross wearing a blue loin cloth between two stylised gold trees; black monk prostrate in prayer. Ground behind monk is blue with white dots, and behind Christ pink with white dots. f. 283r: (eight-line-high) half blue/red ground. St Margaret stands between trees holding a book and raising her right hand and dressed in green robe over yellow: monk prostrate at prayer. f. 284v; ten-line-high half red/blue ground. Crowned Virgin with gold apple in right hand in red robe over blue, and gold-haloed Christ Child with right hand raised in gesture of blessing, seated; on right

monk kneels with hands raised in prayer, behind him a stylised gold tree. f. 293r: (nine-line-high and similar to f. 49v) half blue/red ground. Bishop (Grosseteste?) in yellow chasuble seated left addresses group of five (four women, one man). f. 306v: (nine-line-high and very similar to f. 284v) half red/blue ground. Crowned Virgin with gold apple in right hand in red robe over green, and gold-haloed Christ Child with right hand raised in gesture of blessing, seated; on right monk kneels with hands raised in prayer, behind him a stylised gold tree.

Materials

Vellum

Dimensions

200 x 135mm (text space 135 x 90 mm)

Foliation

ff. 3 + 320 + 4

Collation

1(12)-15(12) (12 a blank leaf supplied) | 16(12)-23(12) 24(12) (wants 5-8) 25(12)-27(12) | b(4).

Script

Gothic

Binding

Calf

Origin

England - Canterbury?

Custodial History

St Augustine, Canterbury: on ii a is: Di xvi. Gra. IIII. Tractatus dni' Lincoln' et multa alia in gallico

Copies

Full digital copy is available via the online image management system:

<http://images.lambethpalacelibrary.org.uk/luna>. Courtauld slides: ff. 1, 49v, 62v, 65, 73, 83r, 83v, 85, 145, 150, 159, 166v, 179v, 192v, 196v, 202, 208, 210, 211, 219v, 222, 226v, 228v, 229, 245, 275v, 280, 281v, 283, 284v, 293, 306v.

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 372, 521: MS 1510 Tractatus dominio incoln et mult alia in gallico

Related Subjects

Literature, Theology

Publications

Goering, Joseph; Mackie, Evelyn. *Editing Robert Grosseteste* (University of Toronto Press, 2014), p. 61

Little, A. G. *Franciscan History and Legend in English Mediaeval Art* (Manchester University Press, 1937), p. 60

Morgan, Nigel. *Survey of manuscripts illuminated in the British Isles, Early Gothic Manuscripts* (London, 1982), p. 194

Psalter

MS 558

Late 13th cent / early 15th cent.

Latin

Contents

ff. 1r - 6v Kalendar, ff. 8v - 12v Prefatory cycle, ff. 13v - 154v Book of Psalms, ff. 155r - 169r Canticles, ff. 169r - 172r Litany, ff. 172r - 187v Suffrages and Prayers, ff. 187v - 229r Hymns, ff. 229r - 244v Hymns with musical notes, ff. 245r - 282v List of Masses for Benefactors

Decoration

Ten full-page miniatures in gold and colours (fols. 8v, 9v, 10v, 11v, 12v, 13v, 34v, 73v, 105v, 123r), nine historiated initials in gold and colours (fols. 35r, 48r, 60r, 60v, 74r, 90r, 106r, 100r, 122v), minor three-line-high initials decorated in gold, blue, red and green. Miniatures: f. 8v: Annunciation. Mary and Gabriel stand within a building set against a gold background under two canopies. Gabriel holds an unfurled scroll in his left hand and raises his right hand in blessing. Mary holds a book in her left hand and raises her right hand; f. 9v Nativity. Within similar architectural setting as the Annunciation, Mary lies in the foreground with Joseph at her feet. Infant Christ is swaddled and in a manger which rises up on foliate stand behind Mary. White ass and red ox are positioned behind the manger; f. 10v Annunciation to the Shepherds, against canopied gold background an angel emerges from a cloud holding a scroll above one seated shepherd playing a bagpipe. The other shepherd with three sheep stands in the foreground and raises his right hand and holds a red curling crook in his left hand; f. 11v Adoration of the Magi, same architectural setting as f. 10v, Mary is wearing a red crown and is seated with Christ Child on her lap in the foreground on the right. Christ with cruciform red halor raises his right hand in blessing towards a kneeling king who opens his gift. Behind him stand two other Magi, one with a red crown, pointing with their left hands above them (no star visible); f. 12v, Massacre of the Innocents, same architectural settings as fols. 10v and 11v, Herod is seated in the right foreground his right hand raised and pointing towards a group of four soldiers in chainmail holding swords. The soldier nearest Herod holds a blood-stained dead infant by the feet. To Herod's right a mother raises her hands in a pleading gesture and another mother lies before Herod holding her baby's head; f. 13v, 'B' of Beatus Vir formed into Jesse Tree with six heads of kings/prophets on the branches surmounted by Christ (face erased); two further heads in the tendrils of the border (before Psalm 1); f. 34v, Betrayal, same architectural setting as f. 12v, Christ at the centre flanked by Judas on his right and four soldiers, one holding a lantern (before Psalm 26 (Dominus illumination mea)) ; f. 73v, Road to Calvary, same architectural setting as f. 34v, Christ at the centre carries the cross flanked by two soldiers in chainmail; the soldier to Christ's right holds three nails in his hand (before Psalm 68 (Salvum me fac)); f. 105v, Deposition, same architectural setting as f. 73v, Mary on the left holds Christ's right arm, John on the right removes the nail from Christ's left hand, male figure in the centre (?Nicodemus/Joseph of Arimathea) supports Christ's body, his face adjacent to the side wound before (Psalm 97 (Cantate Domino)); f. 123r, Burial, same architectural setting as f.105v, Christ laid in tomb with three male figures wearing Jewish caps in attendance, one of whom holds a bottle and pours ointment on Christ's chest (before Psalm 109

(Dixit Dominus)). Historiated eight-line-high initials: f. 35r (Psalm 26, Dominus illumination mea) , 48r (Psalm 38, Dixi custodiam), 60r (Psalm 51, Quid gloriaris), 74r (Psalm 68, Salvum me fac), 90r (Psalm 80, Exsultate Deo), 106r (Psalm 97 Cantate Domino), 122v (Psalm 109 Dixit Dominus); these depict a red-nimbed male figure in a russet robe, his right hand raised and figure pointing, and left hand holding a large open scroll. Beast/grotesque decoration appear in some of the ascenders/descenders. Smaller, historiated five-line-high initials: 60r (Psalm 51, Quid gloriaris) red-nimbed male figure in a russet robe, turning towards his right; 100r (Psalm 101, Domine exaudi) red-crowned figure in blue robe at prayer. Each psalm/prayer/hymn prefaced by a three-line-high decorated initial in gold, red, blue and green. Line fillings in blue, red and gold. Gold flaked off in many initials. Inverted pencil sketch of a crowned king holding orb and sceptre (f. 7r). Ink doodles (fols. 147v, 155v, 163v, 195v, 211v, 219v, 227v, 235v).

Materials

Vellum

Dimensions

132 x 100 mm (text space 95 x 65 mm)

Foliation

ff. 286

Collation

1(8) | 2(6) | 3(8)-5(8) (+ 1) 6(8)-10(8) (+ 1) 11(8) 12(4) 13(8) 14(8) (+ 1) 15(8)-17(8) (+ 1) 18(8) | 19(8)-26(8)

Script

Gothic

Binding

Calf

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury: Psalterium dompni Iohannis Holyngborne

[monachi eccl. christi cant.] 151 .. (partly cut off).

John Holyngborne entered the monastery in 1510.

Copies

Courtauld slides ff: 1, 1v-2, 2v-3, 3v-4, 4v-5, 5v-6, 6v-7, 8v, 9v, 10v, 11v, 12v, 13v, 16v, 17v, 20v, 31v, 34v, 35, 48, 60v, 73v, 74, 90, 105v, 106, 108, 122v, 123. LUNA ff: 7, 8v, 9v, 10v, 11v, 12v, 13v, 16v, 17v, 31v, 34v, 35, 48, 60v, 73v, 90, 229r, 229v.

Related Subjects

Bible, Liturgy

Publications

Gibson, Margaret T; Heslop, T. A. and Richard William Pfaff. *The Eadwine Psalter: Text, Image and Monastic Culture in Twelfth-Century England* (Pennsylvania State University Press, 1992), p. 82

Cartulary of the See of Canterbury (Christ Church Canterbury documents)

MS 1212

13th - 14th cent.

Latin

Contents

Composite cartulary, arranged mainly by grantors and types of grant, and including sections of royal (including Anglo-Saxon) and papal charters. Also contains a contemporary table.

Decoration

Red and blue decorated initials with elaborate pen flourishes, ff. 92r-116v. Marginal pen sketch of a king with the body of an eagle (f. 101r).

Materials

Vellum

Dimensions

315 x 225 mm (text space 230 x 165 mm, but varies)

Foliation

ff. 201 and slips: 215 ff. (431 pp.)

Collation

1(4) (4 canc.) 2(2) 3(6) (6 canc.: + 3 slips) 4(8) (+ 5 slips) 5(10) (+ 1slip) 6(8) (+1 slip) 7(8) 8(12) (12
canc.?) 9(12) 10(10) (+2 slips) 11(6) (4canc.) | 12(20) | 13(6) (5, 6 canc.) | 14(12) 15(12) (10-12 canc.)
16(12) 17(14) (14 canc.) 18(12) 19(12) 20(14) (+ 2 ff. at beginning) 21(12) (4 canc.).

Script

Charter

Binding

Calf

Origin

Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Christ Church, Canterbury. Acquired by Bancroft for the Lambeth Library.

Copies

LUNA ff: 187v, 188r, 356r, 357v, 358r, 359v, 360r, 361v

Related Subjects

Law, Charters

Publications

Brooks, N.P. and S. E. Kelly (eds). *Charters of Christ Church Canterbury* (Oxford University Press, 2013)

Davies, G. R; C; Breay, C; Harrison, J. and David Smith. *Medieval Cartularies of Great Britain: A Short Catalogue* (London, 2010), p. 35

Hollister, C. Warren. *Anglo-Norman political culture and the Twelfth-Century Renaissance: proceedings of the Borchard Conference on Anglo-Norman History, 1995* (Woodbridge, 1997), p. 87

Jobson, Adrian (ed). *English Government in the Thirteenth Century* (Boydell Press: Woodbridge 2004), pp. 41-42

Tollerton, Linda. *Wills and Will-making in Anglo-Saxon England* (Boydell Press: Woodbridge 2011) p. 11

Diversi Tractatus Monasterii S. Augustini Cantuar.

MS 1213

Late 13th/early 14th cent

Latin, French

Contents

Miscellaneous register of statutes, tractates, placita, ordinances, charters, writs and other material relating to the abbey's possessions. Includes letters of five of the twenty-five barons, appointing four knights to oversee the swearing of oaths and the appointment of an inquest by twelve knights in the county of Kent (f. 194) and letters of the King commanding the twelve knights chosen in Kent to enquire into evil customs to seize the lands of those who have refused to swear oaths to the twenty-five barons (f. 195)

Decoration

None survives (such a volume is unlikely to have had any decoration). Ink-sketched shields in the margin (f. 17v) and on one of the fly-leaves at the end (f. 357v).

Materials

Vellum, paper

Dimensions

280 x 180 mm (text space 220 x 135 mm, but varies)

Foliation

ff. 2 + 176 + 3

Collation

a(2) 1(2) 2(10) 3(4) 4(4) (+ 2 paper leaves after 3) 5(8) 6(4) 7(6) (one canc.) 8(6) 9(12) (+ a leaf tacked on to 1) 10(6) 11(4) 12(4) (4 canc.: + 2 slips) 13(4) 14(4) 15(6) 16(6) 17(6) (+ 3 slips) 18(4) 19(4) (4 canc.) 20(6) (1 canc.) 21(6) (6 canc.) 22(4) 23(4) 24(4) 25(8) (one canc.: + a slip) 26(12) 27(12) 28(10) 29 (one, added) 30(8) 31(4): three loose flyleaves follow

Script

Various including English cursive documentary script, Gothic book-hand

Binding

Old binding, skin, formerly red, over bevelled wooden boards. Clasp gone

Origin

Canterbury (Benedictine Abbey of St Augustine)

Custodial History

St Augustine, Canterbury. It was once Abp. Parker's and is included in the list of his gifts to Corpus Christi College.

Copies

LUNA pp: 194, 309, 310-311, 316-317, 351, 352-353

Related Subjects

Law, Letters, Charters

Publications

van Caenegem, R. C. (ed) *English Lawsuits from William I to Richard I*, Volume 2; Volume 107 (London, 1991), pp. 351-352

Eales, Richard and Richard Sharpe (eds). *Canterbury and the Norman Conquest: Churches, Saints and Scholars, 1066-1109* (London, 1995), p. 168

William of Byholte. *The Chronicle of William of Byholte (1310-1320): an account of the legal system known as Frankpledge* (Ramsgate, 1967), pp. 177-187

Gospels of Macdurnan

MS 1370

9th cent, 13th cent

Latin, Old Irish

Contents

The Gospels of Matthew (ff. 1-68) including colophon added for King Athelstan recording his gift of this volume to Christ Church (f. 3v), charters (f. 69v), Mark (ff. 72-113), charters (ff. 114v, 115v), Luke (ff. 117-171), John (ff. 172-216)

Decoration

The manuscript opens with a full-page four-symbols page (f. 1v), where each Evangelist is represented by his symbol (Matthew: man, Mark: lion, Luke: calf, John: Eagle) arranged around a cross and surrounded by four border panels with interlace decoration. Each Gospel is prefaced by a full-page miniature depicting the Evangelist followed by a decorated Incipit page with the Gospel opening words. The artist/s used a palette of green, white, yellow, red, purple and black.

f. 2r Initial to Liber generationis.

f. 4v Frontispiece to Christi autem generatio: full-page picture of St Matthew with crozier and book enclosed by square border decorated with interlace and beast-heads.

f. 5r Christi autem generatio sic erat: border and opening words in capitals.

f. 70v Full-page picture of Mark with book: his symbol, looking more like an ox than a lion, projects from the interlace-decorated border.

f. 72r Beginning of the Gospel: border and initial with large biting beast-head.

f. 115v Full-page picture of Luke with small crozier and book.

f. 117r Beginning of the Gospel, interlace-border and initial.

f. 170v Full-page picture of St John with pen and book.

f. 172r Beginning of the Gospel, interlace-border and initial.

On four leaves added (by Parker?) at the beginning of each Gospel are four 13th cent. psalter miniatures:

f. 4 Crucifixion.

f. 71 Scourging.

f. 116 Betrayal.

f. 171 Entombment.

Materials

Vellum

Dimensions

160 x 110 mm

Foliation

ff. 216

Collation

Condition of binding prevents

Script

Insular miniscule

Binding

16th cent. English with elaborate gold tooling

Origin

Ireland, Armagh?

Custodial History

First owned by Maelbright MacDurnan, Abbot of Armagh and Raphoe (d. 927). Acquired, perhaps after his death, by King Aethelstan (925-40) and given by him to Christ Church, Canterbury. It does not appear in their Catalogues. The next owner was Abp Parker

Copies

LUNA ff: 1v, 2r, 3v-4r, 4v-5r, 5v, 69v, 70v, 114r, 114v, 115r, 117r, 170v, 172r, bindings. British Library slides ff. 216. Courtauld slides ff: 1v, 2, 4v, 5, 70v, 72, 115v, 117, 170v, 172, bindings.

Related Subjects

Bible, Liturgy, Charters

Publications

Breay, Claire and Joanna Story. *Anglo-Saxon Kingdoms: Art, Word, War* (London: British Library 2018)

Brooks, Nicholas. *An Early Boundary of the dioceses of Canterbury and Rochester* (Shaun Tyers, 2008)

Hull, Derek. *Celtic and Anglo-Saxon art: Geometric Aspects* (Liverpool University Press 2004), p. 104

McNamara, Martin. 'The Echternach and MacDurnan Gospels: some common readings and their significance' (*Peritia: Journal of the Medieval Academy of Ireland* Vol. 6-7 (1987-88), p. 217-222

Owen-Crocker, Gale R. and Timothy Graham (eds) *Medieval Art: Recent Perspectives: a Memorial Tribute to C.R. Dodwell* (Manchester: Manchester University Press 1998) p. 190

Psalter of Simon of Meopham

MS L.40.2/L.2

c. 1270

Latin

Contents

ff. 1r - 6v Calendar, ff. 8v - 123v Book of Psalms, ff. 123v - 135r Canticles, ff. 135r - 139v Litany.

Decoration

Full-page pictures on special pieces of pasted-in parchment on fols. 7v, 8r, 9v and initials to Psalms 26, 38, 52, 68, 80, 97 (c. 90 mm. each way) have all been removed without damage to the underlying parchment. The Calendar has twenty-four small miniatures, one series depicting the signs of the zodiac, and the other the labours of the months. The labours depict a single male figure performing the Labours of the Months in star-shaped frames on burnished gold grounds, as follows: f. 1r. January, two-faced man feasting, holding drinking horn and bowl.

f. 1v. February, naked man in green hood and red cloak by a fire holding his penis in right hand and his boot in his left hand.

f. 2r. March, man in green hood, blue tunic and red cloak pruning with a sickle.

f. 2v. April, man in green tunic and billowing white cape holding two sprigs of foliage or flowers.

f. 3r. May, man in red tunic and blue cloak, on horseback.

f. 3v. June, man in blue hat, pink tunic and red cape weeding/hoeing.

f. 4r. July, man in red tunic holding a large scythe.

f. 4v. August, bare-chested man in blue hat cutting corn with a scythe.

f. 5r. September, man in white cap and pink tunic threshing corn.

f. 5v. October, man in green hood and pink tunic sowing.

f. 6r. November, man in red hood, pink tunic and red cape beats tree branches with a stick to shed acorns for three pigs.

f. 6v. December, man in red tunic and green mantle raises axe to slaughter a bullock half by a boy.
Other decoration include initials:

(i) Psalms and other major textual divisions are marked by decorated initials in gold, against blue and red grounds. Some are more elaborate, with coloured bodies with foliate and occasionally zoomorphic extensions on gold grounds. Several naked figures in the margins, including on f. 16v (also the hand of God), f. 98v, f. 103r (naked man holding blue fish), f. 132v (a naked man forms the central limb of 'M') and f. 133r, a gold-crowned hybrid (f. 92r), a knife juggler (f. 18v), monkey (f. 87v), various musical instrument-playing hybrids such as bagpipe player (f. 29v), harp player (f. 42r),

viol player (f. 33v), and horn players (fols. 63r, 94v). Some letters, especially 'D' and 'I', terminate in a grotesque in the margin.

Verses of Psalms one-line-high gold with blue or gold with red flourishing. Line fillers, alternately red and blue, some of which are beak-heads (f. 133r).

Materials

Vellum

Dimensions

360 x 235 mm (text space 215 x 125 mm)

Foliation

ff. v + 143

Collation

ff. viii, 1-139: 1(6) + 1 leaf after 6 (f. 6); 2 three (ff. 7-9); 3-9(12); 10(12) wants 1 before f. 94; 11-12(12); 13(12) wants 12, blank: a quire missing after 9.

Script

Gothic book hand

Binding

Brown leather

Origin

?York. Written for use in the diocese of York. Textual affiliations of the manuscript with the diocese of York has led to the assumption that the workshop was based in York.

Custodial History

Canterbury (Benedictine Cathedral priory of Christ Church). Owned by Simon Meopham (c.1275-1333), Archbishop of Canterbury. Gift to Christ Church from Meopham? The Psalter seems to have been acquired by Sion College between 1666 and 1697.

Copies

None

Related Subjects

Bible, Liturgy

Publications

Morgan, Nigel. *Survey of manuscripts illuminated in the British Isles, Early Gothic Manuscripts* (London 1982), p. 117

Johannes Andreae, Additiones in V libros decretalium

Giovanni d' Andrea/ Johannes Andreae (1270-1348)

MS L.40.2/L.31

14th cent.

Latin

Contents

The manuscript contains the 'additiones' to the Decretals of Gregory IX (D. 1241).ff. 1r-72v. Book 1 of the Decretals.

ff. 73r-146r. Book 2 of the Decretals.

ff. 147r-204r. Book 3 of the Decretals.

ff. 204r-221v. Book 4 of the Decretals.

ff. 221v-261r. Book 5 of the Decretals.

Decoration

Each book opens with a nine-line-high red and blue initial with foliate decoration and red/blue flourishes. Chapters introduced by three- to two-line-high alternating blue and red initials with red or blue flourishes. Capital letters in the text are filled with a pale brown wash.

Materials

Vellum

Dimensions

385 x 240 mm (text space 300 x 185 mm)

Foliation

ff. 261

Collation

1-11(12); 12(14) (ff. 133-46); 13(12); 14(12) wants 1 before f. 159; 15-21(12); 22(10) wants 9, 10, probably blank

Script

English cursive book script (Cursiva Anglicana)

Binding

Black leather over wooden boards

Origin

Written in England

Custodial History

Canterbury (Benedictine Cathedral priory of Christ Church). Given to Christ Church in 1411 by Prior Thomas Chillenden (fl. 1365-1411). Transferred from Sion College to Lambeth Palace Library, 1996.

Copies

None

Related Resources

Entry in M. R. James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), pp. 150, 159

Related Subjects

Law, Theology

Exposition ac moralisatio threnorun Jeremiae prophetae

John Lathbury (d. 1362) (John Lathbery/

Johannes Lattebury/

Johannes Latteburius/

Johannes de Lathbury)

MS L.40.2/L.32

15th cent

Latin

Contents

The manuscript contains the commentary of John Lathbury on chapter 1-3 of the Book of Lamentations. ff. 1r-44r Index. ff. 46r-56v Prologue. ff. 57r Commentary (101 numbered chapters).

Decoration

The Prologue (f. 46r) opens with an eight-line-high initial in blue and red with foliate decoration and pen flourishes in both colours. Each of the chapters is introduced by four-line-high initials in blue with red ink flourishes.

Materials

Parchment

Dimensions

385 x 260 mm (text space 265 x 170 mm)

Foliation

ff. 275

Collation

1-5(8); 6(8) wants 5-7, probably blank, after f. 44: f. 45 is stuck to f. 44; 7-34(8); 35(6)

Script

English cursive book script (Cursiva Anglicana)

Binding

Quarter leather binding, with boards covered in marbled paper

Origin

?Canterbury (Benedictine Cathedral priory of Christ Church)

Custodial History

Canterbury (Benedictine Cathedral priory of Christ Church). Bought by Sion College with part of £10 given by Sir Henry Marten (c.1561-1641) in 1633. Inscriptions at f. 1r. 'Omnia probate, quod bonum est, tenete. Stephanus Hussam 1610'.

Copies

None

Related Resources

Entry in M. R, James, *The Ancient Libraries of Canterbury and Dover* (Cambridge, 1903), p. 159

Related Subjects

Theology, Bible