Vol. i: The Robert Garrett Collection

endleaves; rebacked, preserving older spine title and decoration. Spine title: Evangelerium m.s. XV. cent.

PROVENANCE
Garrett Ms. 33 is of unknown early provenance. There is a shelf number “307” (17th or 18th century) in brown ink on fol. v verso. The earliest known owner was the English civil engineer and collector William Bragge (1823–1884), of Shirle Hall, Sheffield. Born in Birmingham, Bragge was best known for his collections on tobacco. He was undoubtedly responsible for the manuscript being rebound (see Binding). The manuscript was sold at his sale at Sotheby’s, London, on 8 June 1876. See Catalogue of A Magnificent Collection of Manuscripts, Formed by a Gentleman of Consummate Taste and Judgment (London: Sotheby, Wilkinson, and Hodge, 1876), p. 30, no. 160. The London antiquarian bookseller Bernard Quaritch acquired the manuscript at this sale. The manuscript was later offered in an unidentified American catalogue; the cut-out description is on file in the Department of Rare Books and Special Collections. Thomas Harrison Garrett (1849–1888), Class of 1868, of Baltimore, Maryland, acquired the manuscript. His bookplate is on the front pastedown. The manuscript passed by descent to his son Robert Garrett, also of Baltimore, Class of 1897. His gift to the Princeton University Library, 1942.

SECOND FOLIO: “populo: quia natus est.”

BIBLIOGRAPHY
De Ricci, vol. 1, p. 870.

GARRETT MS. 34
Tewkesbury Psalter
s. xiii ¾ (ca. 1260s?), england
(oxford?)

CONTENTS
1. 1v–6v: Graded Calendar, Use of Sarum (with additions), one month to a page; one duplex festum (Epiphany), feasts of 9 lessons, 3 lessons, and memoria; each entry in gold, red, or blue. Includes Dominical Letters, Golden Numbers, and Roman date reckoning, astrological signs, grade of feast, and the first of the “antiphons” marked on 15 December (“O sapiencia”); each month is headed by the appropriate portion of calendrical verses on Egyptian Days (dies Aegyptiaci), which begins with January, “Prima dies mensis Et septima truncat ut ensis” (Walther, Initia, no. 14563). For an edited version of these verses, see Robert Steele, “Dies Aegyptiaci,” Proceedings of the Royal Society of Medicine 12 (1918–1919), p. 117; John Hennig, “Versus de mensibus,” Traditio 11 (1955), p. 84. Included in the calendar are Botulph of Lincolnshire (17 June), Cuthburgha of Wimborne (31 Aug.), Wilfrid of York (12 Oct.), and Frideswide of Oxford (19 Oct.); unusual additions or errors include Edward the Confessor (31 Jan.), Ordination of Pope Gregory I (30 March), and Translation of Wilfrid of York (19 April). Several entries have been erased, including both the Feast and Translation of Thomas Becket; the feasts of the Welsh saints David and Chad were added on 1 and 2 March. Several obits were added in the 15th and 16th centuries (see Provenance below).

2. 7v–123v: Psalms 1–150; one leaf excised with loss of Psalms 51:1–52:7a (fol. 46r). Before the loss of Psalms 51–52, the manuscript followed the 11-part division (Pss. 1, 26, 38, 51, 52, 68, 80, 97, 101, 109, 118). Psalms are un-numbered, without tituli of any kind, and Hebrew letter names are not recorded in the Alphabetic Psalms (Pss. 44, 118, etc.). The 22 sections of Psalm 118 are treated as new psalms every second Hebrew letter (i.e., every 16 verses), and the end of the psalm is indicated by a larger inhabited initial at the opening to Psalm 119 on fol. 109v.
Garrett Ms. 34: Tewkesbury Psalter

3. 123°–135°: Ferial Canticles (Confiteor, Ego dixi, Exultetam, Cantemus Domino, Domine audivi, Audite caeli, Te Deum), Benedictic (Hymn of the Three Children), New Testament canticles (Benedictus, Magnificat, Nunc Dimittis), Athanasian Creed.

4. 135°–139°: Litany, Augustinian Use, with petitions, beginning with Kyrie. English saints include King Edmund the Martyr of East Anglia (r. 855–869/70), St. Alban, Cuthbert of Lindisfarne, Swithin of Winchester, Botulph, Mildred of Minster-in-Thanet, and Frideswide of Swinbrook. The ornament is pre-14th century. The prayer in another hand, "Deus in nomine tuo saluum ... et paradiso reddere amen," may have been added by a Protestant reader or under Protestant influence. Litany ends with three short Collects.

5. 139°–145°: Office of the Dead, Use of Sarum. Antiphons are written out in square notation on 4-line red staves. 3 Collects follow at the end: "Deus indulgentiarum domine ..." (Sarum, p. 437); "Deus cui proprium est misereri semper ..." (Sarum, p. 438); "Animabus quesumus domine ..." (Sarum, p. 442).


Anglo-Norman Trental (10 feasts, each with 3 Masses, fols. 146°–147°); and Latin prayers (fols. 147°–148°). Added to the Psalter in the second half of the 14th century. Trental (Dean 642). "L’apostolye exemplum" with instructions for the Trental. Only 10 feasts are listed, a feature of the English form, but this manuscript lists the Annunciation to the Virgin Mary first; the feast of the Epiphany is listed as "le apariciun," as in rubrics of Anglo-Norman prayer books. On the English Trental, see Richard Paff, "The English Devotion of St. Gregory’s Trental," Speculum 49 (1974), pp. 75, 86. The Trental is preceded at the top of the leaf by an incomplete Latin prayer in another hand, "Deus in nomine tuo saluum me fac et in uirtute tua iudica me ... et de sacrosancta et immaculata uirgin[ne]." The Trental is followed by seven prayers (fols. 147°–148°), none of which are included in the 1916 edition of the Sarum Missal: (1) "Aue sacratissimum corpus domini nostri ihesu christi pro salute mundi deo oblatum ... in odorem suauitatis. Amen." (2) "Agnus dei uiui qui tollis pec-cata mundi qui pro nostra salute fuisti immolatus ... continua salus hic et in eternum. Amen." (3) "Agnus dei uiui qui tollis pec-cata mundi qui pro nostra salute fuisti immolatus meritis ... secundum magnam mise-ricordiam tuam. Amen." (4) "O maria piissima stella maris clarissima mater misericordie et aula pubidice ora pro me ... et paraicdo reddere amen," Chevalier, RH 13213. (5) "Deus esto miichi peccatrici N[omen] et omnibus amicis meis gubernator ... gloriosus in secula seculorum. Amen." (6) "Sancta maria mater gratie mater misericordie tuus ab hoste protege ... suscipe spiritum." (7) "Omnipotens sempiterne deus qui gloriose uirginis et matris marie corpus ... subi-tanea liberemur per [][christum dominum nostrum. Amen]." Fol. 148° is blank.

PHYSICAL DESCRIPTION

MATERIAL & LAYOUT:
Parchment; fols. i (modern parchment) + 148 + i (modern); 266 × 176 mm (ca. 170 × 120 mm); written in 23 long lines except in calendar where it varies by month; prickmarks visible in calendar; ruled in brown-hewed leadpoint where visible, with double vertical bounding lines, and single or double horizontal bounding lines; written below top line; red and blue penwork line-fillers on fols. 7°–145°; many tabs made by notching and knotting tongues of parchment from leaf edges; added material on fols. 146°–148° ruled for 24, 28, and 30 long lines in leadpoint, with double or single bounding lines; written below top line; unrubricated; guide letters for unexecuted initials.

COLLABORATION:
16, 2–412, 512–1 (lacks leaf 5, between fol. 46|47), 6–1212, 138, 14 4–1 (lacks leaf 1). Catchwords generally trimmed, but partially visible in lower inside margin of fols. 42°, 65°, and 101°; untrimmed on fol. 113°. One signature “vi” fol. 95°, all others trimmed.

SCRIPT: Textus semi-quadrata.

DECORATION:
English Gothic decoration, possibly from Oxford. Includes nine historiated initials for Psalms 1, 26, 38, 68, 80, 97, 101, and 109 of the ten-part division and the first canticle of Isaiah 12; pen-flourished in-itials and line-fillers. The historiated initials are not part of a standard cycle, but are tied to the text of
the psalm they open. According to Adelaide Bennett, the iconography and style of illumination are very close to that in the Psalter section of an Oxford Bible, Ripon Cathedral Library, ms. 1, dating from the 1260s (Leeds University Library). Individual psalms open with 2-line gold initials with blue pen flourishes, and each subsequent verse opens along the left margin with alternating 1-line gold initials with blue pen flourishes or blue with red pen flourishes. These illuminated captions, accompanying the historiated initials, are similar in style to those in the Salvin Hours (London, British Library, Add. Ms. 48985), which was possibly executed in Oxford, ca. 1275–80. Blue and red fleuronné line-fillers extend into the outside, upper, and lower margins. The following list of illustrations derived from descriptions prepared by the Index of Christian Art, Princeton University.

Vol. 1: The Robert Garrett Collection

fol. 7v, Psalm 1, initial B: Judgment of Solomon. King Solomon sits enthroned holding sword, judging two women, one holding live infant, dead infant lying on ground; King David tuning (?) his harp, seated on bench above top left terminal on initial; two hybrid men perch to the top and left of the initial.

fol. 24v, Psalm 26, initial D: King David proclaimed to his mouth, kneels before Christ-Logos; initial decorated with diapered spandrels and fantastic animal forming ascender and bar extension with foliate terminals in upper margin.

fol. 57v, Psalm 68, initial S: two men in a boat throw Jonah head-first into water in which are fishes; fantastic animal perches on left side of initial.

fol. 71v, Psalm 80, initial E: nimbed angel wrestles with Jacob.

fol. 84v, Psalm 97, initial C: three tonsured clerics chant from an open book on a draped lectern; one cleric holds a closed book.

fol. 85v, Psalm 101, initial D: King David kneels with joined hands raised toward head of Christ-Logos emerging from cloud; no display letters for first verse.

fol. 97v, Psalm 109, initial D: Dove of Holy Ghost between Christ and God, both seated on bench and holding books; initial formed by fantastic animal as ascender with hybrid man, in left margin.

fol. 109v, Psalm 119, initial A: decorated with hybrid animal; no display letters.

fol. 123v, Canticle of Isaiah (Confitebor; Is. 12:1), initial C: veiled woman, as donor, kneels with joined hands raised before cross on draped altar.

Binding:

England, late 15th/early 16th century. Brown calf over cushioned, quarter-sawn oak boards (8 mm thick). Blind-embossed rectangular frame, intersected by diagonal lines to form lozenges. Textblock sewn on 5 alum-tawed raised bands, which are laced into the upper and lower boards in a staggered pattern. The remnants of the brass anchor-plate for end-clasps are visible in both boards. The binding was conserved and partially resewn in the 1990s by Deborah Evett at the Pierpont Morgan Library.

Provenance

Garrett Ms. 34 was produced in England, possibly Oxford, in the second half of the 13th century for an unidentified woman, who is depicted at prayer in the first canticle (fol. 123v). Since the prayers added in the 14th century have feminine forms (fols. 147v–148v), the Psalter probably remained in female possession for many years, possibly being handed down through the female line of one unidentified family. By the 15th century, the manuscript was certainly in the possession of the Beauchamp family, chief patrons of the Benedictine Abbey of the Blessed Virgin Mary, in Tewkesbury, Gloucestershire. Construction of Tewkesbury Abbey began in 1121, and the abbey was dissolved in 1540. Several obits relating to the family were added to the calendar: (1) “obit Rog.,” possibly Roger Beauchamp, 1st Lord Beauchamp of Bletsoe (d. 3 January 1379, commemoration 6 December) or alternatively a 15th-century family member of that name. (2) Johanna FitzAlan, wife of William Beauchamp, Lord Abergavenny (d. 14 November 1435, commemoration on 13 February). (3) The addition “obit Johannes,” entered for 19 October, may refer to Johanna’s son John Beauchamp, Baron Powik (d. 1475). (4) Isabel Despenser (d. 27 December 1439, commemoration on 24 August); she was a primary patroness of Tewkesbury Abbey; she first married Richard Beauchamp, son of Johanna Beauchamp, and 4th Earl of Worcester, in 1411, then married Richard Beauchamp, 13th Earl of Warwick, in 1423; she was buried in Tewkesbury Abbey. (5) Cecily Neville (d. 29 September 1450)
Garrett Ms. 34: Tewkesbury Psalter

who in 1434 married Henry Beauchamp, 14th Earl of Warwick, and in 1446 John Tiptoft (1427–1470), 1st earl of Worcester. The addition of an obit (7 October) for Richard Cheltenham, abbot of Tewkesbury Abbey (r. 1481–1509), may suggest that the manuscript was in the possession of Tewkesbury Abbey itself by the 16th century, but more likely it remained in private ownership within a family with ties to the abbey. Intermediate provenance is unknown. The end leaves and pastedowns were removed from the 16th-century binding. Robert Garrett (1875–1961), of Baltimore, Maryland, Class of 1897, purchased the manuscript from the British antiquarian bookseller Bernard Quaritch on 27 September 1900 and placed it on deposit (Garrett Deposit, no. 964) in the Princeton University Library. His gift to the Library, 1942. A commemorative bookplate is on fol. i recto.

Second Folió:

[fol. 2r] “Primus mandantem”; [fol. 8r] “tribulant me.”

Bibliography


Hughes, p. 136.

Ker, MLCB, p. 188.


Faye and Bond, p. 312.


GARRETT MS. 35

Psalter

s. xiii/xiv, england

Contents

1. 1r–13r: Prefatory cycle of 13 full-page miniatures, from the Annunciation to the Virgin Mary to the Coronation of the Virgin (see Decoration). One miniature, presumably of the Crucifixion, is missing between fols. 8v–9. Fols. 1r, 2r–3r, 4r–5r, 6r–7r, 8r, 9r–10r, 11r–12r and 13r are blank.

2. 14r–137r: Psalms 1–150 in the 10-fold division. No tituli or contemporary numbers; no Hebrew letter names in alphabetic psalms. An early modern reader numbered according to the Hebrew psalm numbers, but there are several mistakes, and some were trimmed away by the binder. Fol. 106 is a 15th-century replacement leaf.

3. 137r–149r: Ferial Canticles (Confiteor, Ego dixi, Exultavi, Cantemus domino, Domine audi vel, Audite caeli), Benedicite, Benedictus, Te Deum, Magnificat, Nunc dimittis, and Athanasian Creed, followed by prayers. Fols. 138 and 139 are 15th-century replacement leaves.

4. 149r–155r: Litany with petitions and prayers. The original litany extends only as far as the Apostle Andrew, copied by the same hand as that of the replacement leaves above. Prayers begin on fol. 154r: (1) “Deus cui proprium est misericeri semper ... pi.etatis absolut. per.” Begins as Sarum, p. 431. (2) “Omnipotens
Plate 8

g.34, fol. 7r, Psalm 1, initial B: Judgment of Solomon.
g34, fol. 24v, Psalm 26, initial D: David proclaimed as king.

g34, fol. 36v, Psalm 38, initial D: King David kneels before Christ-Logos.

g34, fol. 71v, Psalm 80, initial E: nimbed angel wrestles with Jacob.
g34, fol. 84r,
Psalm 97, initial C: three tonsured clerics chant from an open book.

g34, fol. 97v,
Psalm 109, initial D: Dove of Holy Ghost between Christ and God.

g34, fol. 123v,
Canticle of Isaiah (Confitebor; Is. 12:1), initial C: veiled woman as donor.