Psalter - Latin - XIV cent.

The Psalter in Latin, preceded by Kalendar, and followed by Cantica and the Litany.

Manuscript on vellum, written and illuminated at St. Omer in French-Flanders, early in the XIVth century.

Decoration: There are 8 large historiated initials and many small ones, executed on a gold ground, typical of the Flemish work of this locality. The marginal illustrations of the Kalendar are surrounded by Gothic architectural frames. From the initials in the text proceed bands of blue and rose forming partial borders to the pages. There are a large number of amusing and cleverly executed grotesques in the borders.

Text: The saints in the Kalendar and Litany point to St. Omer. The text is written in a regular gothic script in brown ink. The gold in the miniatures is somewhat rubbed and the marginal decorations have suffered from trimming.

190 leaves (5 1/2 x 3 5/8 inches); 20 lines. 24°.

Binding: Modern dark green mor. tooled by David lettered "Heures", in mottl. boards. slip case by M. Lheux.

History: From the Musee Napoleon (stamp); Jean Paradis coll. (ex-libris); William Morris (inscription on fly-leaf and ex-libris) and R. Bennett collection.

(See Morgan Cat. Mss. 1906, no.24.)

ADD.: Cards
Mss. Ill. Flemish - XIV cent.

Illum. St. Omer

Grotesques

Provenance - Musee Napoleon

- Paradis, Jean (not in 1879 sale)

- Morris, William. 1896

St. Omer Psalter

see

Mss. Ill. Flemish - XIV cent.

Use - St. Omer

MPH: 1932

Add. Card

M 83. Illum. French
24. PSALTER. Vellum, $5\frac{1}{4} \times 3\frac{3}{4}$, ff. 190; 20 lines to a page; cent. xiii (late). Modern binding: dark green morocco with gold tooling. Bookplates of M. Jean Paradis, Mr. William Morris (1896), and Mr. Bennett; also the stamp (cut) 79 of the Musée Napoléon.

**Collation:** 18 (gap), 28, 38, 48, 48, 68, 78, 108, 118, 128-178, 188, 198-238 (wants 7, 8).

**CONTENTS**

Prayers. Tuam crucem adoramus. Saluator mundi. 1

D.I.C. fili dei uiui qui hodierna die. 2

Kalender in red and black. 3

D.I.C. fili dei uiui deprecor. 3

Psalter (first leaf gone; two leaves misbound.) 9

Cantica. 1688

Litany. 185

In the Kalender:


**June** 25. Transl. S. Audomarii in red.

**July** 25. Silee Apostoli.

**Aug.** 4. Wolburgis.

**Sept.** 5. Deposito S. Bertini abbatis in red.

9. S. Audomarii Ep. in red with Octave.

25. Firmi.

**Oct.** 1. Remigius, Vedastus, Bavvo.

2. Leodegar.

9. Denis in red.

11. Venantius Abb.


**Nov.** 6. Winnoc.

7. Willebrod.

12. Livingus.

In the Litany: Martial among Apostles.

**Martys:** Quintin, Leger, Quatuor coronati, septem fratres, Polycarp, Thomas, Valentine.

**Confessors:** Servatius, Audomar, Folquin, Silvinius, Maximus, Amandus, Winnoc, Judoc, Clarus, Bertinus.

**Virgins:** Austroberta, Radegund, Wolburgis, Aldegundis, Benedicta, Justina, Columba.

Evidently from the neighbourhood of S. Omer.

The Kalender is illustrated with pictures of the occupations of the months. These are usually on the r. of the text; all except June and July have an architectural setting, viz., a trefoil arch supporting roofs and a spire, with pinnacles and flying buttresses. The ground of the picture is gold.

1. **Jan.** A man with two faces at table, eating with one mouth, drinking with the other.

2. **Feb.** A woman holding a candle. (Candlemas is Feb. 2.)

3. **Mar.** Man on ladder pruning tree.


5. **May.** Youth with wreath of roses on white horse; hawk on hand.

6. **June.** Circular. Man with bundle of green rods or grass on his back.

7. **July.** Mowing.

8. **Aug.** Reaping.

9. **Sept.** Threshing.

10. **Oct.** Sowing.

11. **Nov.** Kills pig with axe.

12. **Dec.** Tends a flaming oven; bread on a tray in front.

The first leaf of the Psalter is gone.

13. **Dominus illuminatio.** Gold ground. David, a youth, kneels on l. Samuel, nimbed, on r., pours oil from a vessel on to his head.

The initial of **Dixi custodiam** is misplaced; see No. 20.

14. **Quid gloriaris.** David seated on l.; a devil on r.

15. **Dixit insipiens.** David seated on l.; on r. the fool, bald, with a short cloak, holding club and eating cake.

16. **Salutum me fac.** Above, Christ, half length, with orb.

Below, David, crowned, nude, lies on his back on water.

17. **Exultate.** David seated full face (not, as usual, turning to r.) plays with two hammers on five bells hung on a bar above his head.

18. **Cantate.** Three cope clerks singing; book on lectern on r.

19. **Dixit dominus.** The Father throned, full face, holding up before Him the crucified Son.

20. **Dixit custodiam** (misplaced). David, crowned, kneels on l. pointing to his mouth. A nimbed figure (Nathan?) with book stands on r.

The initial of each Psalm spreads out into a partial border of curved bands of blue or pink (or both) with sharp cusps on the outside of the convolution. When foliage is used it is an ivy leaf with two red balls in the angles. The initials often contain human heads, beasts, or birds; these are often skillfully done, e.g. one of the Virgin on f. 9.

There are also a large number of grotesques perched on the borders. These are a very amusing and clever series but do not admit (grotesques seldom do) of detailed description.

The work is on the whole rather rough, but is very effective.
New York, Research Center for Musical Iconography.

*Inventory of Musical Iconography 3: The Pierpont Morgan Library, New York, Medieval and Renaissance Manuscripts*, comps. Terence Ford and Andrew Green, New York, 1988,

no. 315, 1 ill. [fols. 9, 35, 48, 70v, 73, 80].

no. 316. [fol. 94].

no. 317, [fol. 111v].

Kiel, 1938