Missal. Sarum. XIVth century.

M 107 Missal for Sarum Use, preceded by a Kalendar and followed by sequences added in the XVth century.

Manuscript on vellum, written and illuminated between 1311 (in north and 1319, for John de Clavering and Hawysse Tiptoft his wife, whose arms Midland, occur throughout in the decoration, as a gift to the cathedral of Ely, a place where there was 19 historiated initials, 615 elaborately illuminated borders, musical scores throughout.

308 + 52 leaves (16-3/8 x 12 inches) 2 cols. 33 lines.

Collation: 16, 212, 38-128, 1310, 1412, 1510, 166, 1712, (wants 6,9), 188-258, 2612-2912, 308, 3112-3312, 358-408, 41?

f°. Brown calf, English, XVIIIth century, having on back ducal crown and Beaufort arms.

From the library of William Morris.

Contents:

f.1-6v Kalendar, with Festivitas reliquarum (Sarum) on Sept. 15. This is evidence that the book was written before 1319 when the day of this feast was changed to July. Both feasts of St. Etheldreda, Foundress of Ely, appear in red on June 23 and Oct. 17.

7 Benedictio salis et aque.

8 Proprium de Tempore (Masses from 1st Sunday in Advent) with SS. Etheldreda and Hilda (her aunt) in Litany f.132v.

218 Proprium de Sanctis.

271 Commune sanctorum.

305 Mass for the Dead

308v blank.

309-357 This portion can be dated after 1457 from the inclusion of St. Osmund who was canonized in that year. Sequences with music for the Temporal, Common of Saints, and Proper of Saints.

354v Sanctus, with music.

356 Agnus Dei, with music.

357 Sequences for the Visitation of the Virgin, St. Osmund, and the Name of Jesus.

Text: An analysis of the text made by J.W. Legg in 1904 (which see in folder) led him to say that while the book undoubtedly is a Sarum Missal, there are exceptions and variations from the standard Sarum
text, some of which are found in French missals, others are found in the Westminster Missal. In his later book, The Sarum Missal, Mr. Legg relates the text of M.107 to a Sarum Missal in the university Library at Bologna, No.2565, thought to have been written at Oxford, early XIVth century.

In the readings from the Gospels on the subject of the Passion, as on f.109, the litterae in superscriptions are  for Christ,  for Clerus,  for Subdiaconus. These designations were the form used in Paris and are found in many MSS. from the XI-XIVth centuries, some of which are English and from Exeter and Northampton, many of which are French. Cf. K. Young: Observations on the Mediaeval Passion Play, p.317, No.VI, and p.322.

The fact that IX (not XII) lessons are the highest number noted after a feast in the Kalendar, shows that it was destined for a church, not a monastery. Musical notation throughout.

Script: Careful, medium size, vertical Gothic book hand in brown ink. The Kalendar is in red, blue and black. d is used except for ligatures, when the form is . The tendency is toward separation rather than ligation. The script of this MS. is by a different hand from that of All Souls College, Oxford Psalter, also ascribed to Ely, whose miniatures are by one of the artists of M.107. Cf. E. Saunders: English illumination, II, pls. 115-116. There are contemporary textual corrections in the margins and a note, f.177v, that the Office of Corpus Christi is omitted. This feast was introduced into England from Belgium between 1320-1325, and is supplied in the later part on f.331.

Decoration: The chief feature of the decoration is the exceptional variety and richness of the border ornamentation. The Clavering and Tiptoft arms viz. quarterly or and gules, with a bend dexter sable, and argent, a saltire engrailed gules, form many of the borders. They occur first on the Kalendar, leaf 2.

Before the death of his father in 1310, John Clavering bore a label vert as well, the fact that the label is here omitted dates the MS. after 1311. (Cf. Thos. Wright ed. The Roll of Caerlaverock, 1864, p.4, Note 2.) Many of the borders have foliage scrolls with ivy oak and grape leaves. The large fish on ff.144v and 278 may be emblematic of John Salmon prior of Ely. He was elected c.1299, bequeathed vestments and books to Ely on his death in 1325. His arms were a field sable, 3 salmons haurient argent. Human heads and figures, many of which are grotesque, alternate with animals, birds and monsters. The English armorial lions and fleurs-de-lis occur frequently. Certain borders have an almost Oriental character from the profusion of highly complicated abstract ornamental forms. The colors are vivid and harmonious, gold wash and burnished gold are used throughout. Silver appears occasionally. There are no full page miniatures. The historiated initials are by three distinctive artists of the East Anglian school. The first of these probably a border artist, executed the initials on ff.7 and 8 and 226v. His work is stiff, the drawing of garments perfunctory, figure proportions are poor.

Hand 2 probably executed the miniatures on ff.28, 139, 141v, 142, 144, 216, 231v, 258. His faces are more expressive, the draperies graceful and harmoniously colored, gray flesh tones, high A shaped eyebrows.
Hand 3 probably executed the miniatures on ff.163v, 168v, 176, 218, 240v, 253v, 267, 271. He is recognizable by the rosy flesh tones of hands. He paints the drapery with particular care, highlighting the folds. The hair and beards usually a sandy-brown color.

The All Soul's College Psalter miniature illustrated in Saunders, II, pl.116, appears to be by Hand 2.

Besides the Tiptoft-Clavering arms, the MS. has in the margin of f.60 the arms of Castile and Leon but in the wrong tinctures, possibly they belong to the English Castle family and on f.173 are the Leyburn arms, azure 5 lions rampant argent, a canton ermine. (See Papworth, I, p.179.

f.7 Priest with bucket of holy water.

f.8 Christ with orb, blessing, appears over a church, flanked by two kneeling persons, possibly Hawyne and John de Clavering.

f.9 The Tree of Jesse.

f.11 Initial P[uer] The Nativity.

f.12 England - arms.

f.13v Initial P[er] Priest at altar, whose vestment is adjusted by a server. A second stands with folded arms at left.

f.14v Sacrifice of Isaac.

f.14v Initial T[re] A priest and two deacons celebrate Mass. Above them a Crucifixion. In left border, kneeling, are the youthful (actually they were 44 years old at this time) John Clavering and his wife Hawyne Tiptoft. In the opposite border are SS. John Evangelist and John Baptist.

f.14v Initial R[esurrex] The Resurrection, with praying angel at left.

f.163v Initial V[iri] The Ascension - Feet and blessing hand only.

f.168v Initial S[piritus] Pentecost.

f.176 The Trinity - Gnadenstuhl type.

f.179 Catherine of Alexandria, Mary Magdalene

f.180 Moses.

Two kings in opposite borders possibly Etheldreda's husbands. She herself may be nun depicted in left border.

f.181 James Major, Laurence of Rome, John Baptist, Bartholomew, Margaret of Antioch.

f.216 Initial T[erribilis] Bishop and three priests dedicating church.

f.218 Initial D[ominus] Martyrdom of St. Andrew.


f.231v Initial D[esus] The Annunciation.

f.240v Initial D[re] St. John Baptist holding globe with Agnus Dei.


f.267 Initial G[ominipotens] All Saints.

Christ, the Virgin, Peter, Paul, Laurence.

The Clavering and Tiptoft arms are used in the marginal decorations on ff.2, 2v, 5, 5v, 40v, 56, 57, 66, 66v, 102v, 113v, 180, 207v, 235v.

History: The MS. is ascribed to Ely because of the prominence of St. Etheldreda in Kalendar and text and because of its close artistic relation to the MS. Psalter No.vii at All Soul's College, Oxford, which has the same monstichon beginning the January Kalendar, i.e. "Prima dies mensis et septima truncat ut ensis".

Since it is a church, not a monastic, missal, it was probably executed as a gift to the cathedral at Ely. The donors, who are depicted on f.142, and whose arms occur in many of the borders, were Haywse daughter of Robert de Tiptoft, d.1345, and her husband, John Fitz-Roger Clavering (1266-1332) whom she married in 1278.

The date of execution falls between 1310, when, on the death of his father, John Clavering dropped the use of a label vert in his coat of arms, and 1319, when the feast of Corpus Christi (not in the original portion of M.107) was adopted in England.

The ducal crown and arms (quarterly France and England, a border) on the back of the binding show that the MS. was at one time in the library of Henry Somerset, 2nd Duke of Beaufort (1634-1714). From inscriptions inside cover was K:7:16 and G 4 = 14 in two 18th century libraries. The paper fly leaf bears the inscription of William Morris, and date May 13, 1895, when he purchased it through Sotheby. Purchased by Mr. Morgan with the Richard Bennett collection, whose bookplate is inside front cover.

Binding: English, XVIIth century dark brown calf lettered "Missale Romanum." In lower panels of the back the Beaufort crown and arms added over the original stamps. In dark green mor. case lettered the Tiptoft Sarum Missal. English MS. on vellum, c.1325 (should be changed to 1315).

Add cards:


Iconography cards:

Liturgical scene: Benediction of water. f.7.
Jesus Christ: Blessing church and worshippers. f.8.
England: Arms. f.98, 113v.
Liturgical scene: visiting of priest. f.139.
" " : Mass. f.142.
Jesus Christ: Crucifixion. f.142.
Clavering, John and Hawyse. f.142.
Tipoft Clavering, Hawyse. f.142.
Jesus Christ: Resurrection. f.144.
" " : Ascension - feet and hand. f.163v.
Pentecost. v.168v.
Trinity - Gadenstuhl type. f.176.
Catherine of Alexandria. f.179.
Mary Magdalene. f.179.
Moses. f.179.
Etheldreda (?) f.180.
James Major. f.181.
Lawrence of Rome. f.181.
John Baptist. f.181.
Apostle: Bartholomew. f.181.
Margaret of Antioch. f.181.
Liturgical scene: church dedication. 216 f.
Apostle: Andrew - martyrdom. f.218.
Jesus Christ: Presentation. f.226v.
Mary the Virgin: Annunciation. f.231v.
Jesus Christ: Nativity-midwife testing bath. f.258.
All Saints. f.267.
Apostles: Peter and Paul. f.271.
Tipoft and Clavering arms. ff.2,2v,5,5v,50v,56,57,66,66v, 102v, 113v, 180,207v,235.

Fish - salmon. f.144v,278.
MISSALS

8. MISSAL. Vellum, 16½ x 12, ff. 360; double columns of 33 lines; cent. xiv; in a fine hand. Written in England (East Anglia?) before 1352, and in cent. xv. It has the name of Mr. William Morris, who acquired it on May 13, 1895, at Sotheby's (not at a sale), and the bookplate of Mr. Bennett. A bookplate, conjectured to be that of Beaufort, has been removed. There are nineteenth-century pressmarks, k. 7. 19 erased and g. 4. 14. The binding is plain, of cent. xviii.

Collation: 1o, 212, 32-128, 1310, 1412, 1510, 168, 1712, (wants 6, 9), 18-258, 26-298, 308, 3112-3312, 348, || 358-408, 418 (4 left).

CONTENTS
I. Kalendar in black, red, and blue (first leaf mutilated). 1
Beneditio salis et aquae. 7
Proprium de tempore (Masses from 1st Sunday in Advent). 8
Proprium de sanctis. 218
Commune sanctorum. 271
Ending with Office for the Dead, f. 305. 308a. blank.
II. In a hand of cent. xv.
Sequences, with music, for the Temporal, Common of Saints, and Proper of Saints. 309
Sanctus, with music. 354b
Agnus dei, with music. 356
Sequences for the Visitation of the Virgin, St. Osmund, and the Name of Jesus; the last imperfect. 357

In the Kalendar, Jan. 19, Wulstan in red, and on Oct. 15, David and Chad not entered; Anne added (xvi) on July 26. Conforms to Sarum.

In the Second Litany of Easter Eve: Atheldreda and Hilda.

There seems to be nothing distinctive in the Sanctoral.

A pencil note on the cover (by Mr. S. C. Cocke) says that the book was "executed for Hawysse, daughter of R. Tipoft, and John FitzRoger or Clavering, who died in 1332."

Many of the borders (e.g. that of f. 12a) consist of two coats of arms alternating, viz., argent, a saltire engrailed gules (sometimes sable) for Tipoft, and quarterly or and gules, with a bend dexter sable for Clavering. The occurrence of the two Saints John in the border of the Canon (f. 142a) indicates that a John had something to do with the book (S. C. C.) John, son and heir of Robert FitzRoger (Clavering), seems to have married Hawysse, daughter of Robert de Tibetot (Tipoft) in 1277-8.

The book is wonderfully ornamented. Every page (in the first part up to f. 308) is surrounded by a solid border, edged with colour—green, pink, or yellow, and filled with ornament. This filling is extraordinarily diversified. In perhaps a majority of cases the ground is of gold; the principal types of ornamentation shall be noted as we proceed. The sides of the border are usually straight; but occasionally sprout into decorative forms.
On L. side, from bottom, David with harp, prophet, king, prophet, prophet.
On r. side, from bottom, prophet, king, prophet, king, king.
At top, in c., Christ on the rainbow, orb beneath His feet; the upper part of His body nude showing His wounds; the head mutilated.
On each side an angel. Blue vine, with coloured leaves, on punctured gold ground.
Initial. The Virgin reclining (head to L.) on a blue and white bed, caresses the Child, who is held by a nurse standing over her; Joseph, with staff and pointed cap, sits on r., head on hand. Below, the manger between the heads of ox and ass.
25a. Ten busts, male and female.
30b. Gold lions' heads, and knots 2= on gold ground, and gold lozenges, upon grounds of pink and blue; eight heads.
31a. Twenty-eight medallions containing grotesque monsters.
33b. Twenty-four heads, mostly of men in steel caps and chain mail gorgets.
39b. Heads of demons.
40b. Medallions of the arms blazoned above.
43b. Fine vine pattern; the ground on one side of the vine is gold, on the other blue.
48b. Tessellated work, with white lions and eagles, imitating a tile pavement.
53a. Shield (Claverin) in lower border. Also 56a,
57a.
59b. Grotesques in armour.
60b. Tiptoft shield at top.
61b. Medallions of lions and eagles; no gold used.
62b. No gold.
66a. Tiptoft arms.
69a. Heads, very remarkable, and owls.
73b. Full-length figures on gold grounds, several with books; at top, two women (horizontal); on L., two youths and a woman; at bottom, two aged men; on r., a woman and two men.
84, 85. A great wealth of heads.
91, 92a. Broader borders, and a very noble series of heads, some crowned, some in mail, two of demons.
94b. Gold leopards' heads and fleurs-de-lis.
96a. A series of heads in the border, not in medallions.
98a. A beautiful decorative border.
Four medallions, argent a lion rampant gules.
102a. Heads of demons.
113b. Arms of Claverin in medallion. Gold leopards' heads and fleurs-de-lis.
139a. Easter Mass. Per omnia secula seculorum. Initial. Gold ground punctured with rosettes of dots; priest in blue chasuble at altar on r., on which is the chalice; server in pink dalmatic adjusts the vestments; a second in blue stands on L. with folded arms.
141b. Initial. Abraham with raised sword looks round; angel on L. grasps the blade and points to ram below; Isaac, in blue, stands on L., clasping, further to r., the altar. Punctured gold ground.
Birds, monkey, bear, and fine heads in the border.
142a. Canon of the Mass. Broad border. On the r., under cusped arches, two full-length figures on gold grounds; above, St. John Evangelist with palm standing on eagle; below, John Baptist in a chasuble-like garment holding gold disc with lamb and flag on it. On L. two smaller kneeling figures under cusped arches; above, a beardless man in red gown with hood, below, a lady in yellow-brown with white head-dress, doubtless the donors of the book; below these are heads. In the upper side five heads, at bottom four, surrounded by foliage; the gold has flaked off in places and the leaf bears traces of use. The writing is slightly larger than elsewhere.
Initial. Punctured gold ground. Two cinq-foil arches, and shaft between; this central shaft is prolonged upward and bears a crucifix projecting into the upper border; the Virgin and John stand on the tops of the arches; beneath the r. arch a priest in yellow-brown chasuble elevates the Host; vested altar on r., with chalice and corporal; in L. deacon in grey dalmatic with red bands; another on L. holds up the paten (?) covered with veil.
144a. Easter. Initial. Christ with Resurrection cross and banner sits on the tomb; an angel with red wings kneels by him; below, in the arches of the tomb, three soldiers, partly in mail partly in plate armour, sit and recline.
In border rabbits, dogs, and owls in lozenges.
144b. Silver fish in border.
148a. Medallions of grotesque figures. (Also 150a.)
148b. Twenty-six medallions of gold leopards' heads. (Also 150b.)
149a. Ten octofoils of male and female figures seated and standing; one has a scroll.
163a, 163b. Fine heads.
163b. Ascension. Initial. Plain gold ground; the lower half of the ascending Christ above; below, the Virgin kneels, facing Peter on r.; six Apostles on L., five on r. kneel.
164a, 164b. Fine decorative designs, continued on the following leaves.
Fine heads on 167a, 167b.
168a. Also remarkably fine.
168b. Whitsunday. Initial. The Virgin seated full face in the midst of the Apostles; the Dove descends vertically in c.
A great deal of red is employed in the borders about here, with fine effect.
175a. Shields (as before) in border.
176a. Trinity Sunday. Initial. The Father seated full face supports the Crucified before Him, above whose head is the Dove.
On the lower margin of 177b in a hand of the fourteenth century is a note: "Hic deficit seruium de corpore Christi."
179a. Twelve figures on gold grounds. On L. Katherine with wheel, below, a bishop. On r. Magdalene with casket; the rest undistinguishable.
180a. Twelve figures, as before, separated by the two coats of arms, alternating, in lozenges. On L. a king, a nun; below, Moses horned, with tables; on r. king with red branch; several have scrolls.
181a. Eighteen figures, separated by grotesques in lozenges. On L. Laurence with gridiron; John Baptist with lamb on disc; below, Margaret on dragon. On r. Bartholomew with knife; a bishop.
182a. Medallions of grotesques. Two pink shields with blue fleurs-de-lis.
210a. Dedicatio ecclesie. Initial. A bishop in cope
with asperge, bucket by him, stands before a white church on r. with bell turret containing two bells; on l. and beyond him three clerks in white.

218a. Proprium Sanctorum. Initial. Andrew in yellow robe, on a saltire cross; two men bind his hands.

222a. Heads of demons, etc.

226b. Purification. Initial. The Virgin facing r. hands the Child to Symeon, who has cloth over his hands; altar between them. Joseph on l. with basket of doves.

229a. Bearded heads and gold leopards' heads.

230b. Twenty medallions of grotesques.

231b. Annunciation. Initial. Angel on l. with blank scroll, Virgin with book on r., both standing; lily pot (red plant) in c. Dove above.

232b. Busts of ecclesiastics, etc.

235b. Border of arms.

236b. Arms in lozenges.


241b. Goldfinches, etc., in border.

245b. Border of arms.

253b. Assumption. Initial. The Virgin in mandorla held by two angels; she faces l.; the Father, half length, on l., takes her hands.

Heads and gold fleurs-de-lis in border.

258b. Nativity of Virgin. Initial. Anne reclines (head to r.), red cradle in front; a maid in red on l. carries the child, nude, and a vessel; a bath lies behind.

In borders, huntsmen, dogs, deer. In medallions, lion, bear, porcupine, elephant, wolf (?), and monkey.

260b. Heads of beasts or demons.

267a. All Saints. Initial. Christ, in mantle only, stands full face blessing. On l. the Virgin, Peter, a king, and another; on r. Paul, a bishop, Laurence.

271a. Common of Saints. Initial. Peter in red and scarlet over blue, with key; Paul in yellow-brown and pink, with sword; blue nimbi; punctured gold ground.

Good grotesques in border.

274b. Fine gold leaves in border.

278a. Fish, goldfinches, and good heads in border.

305a. Heads of elephants in medallions.

308a. Heads of eagles in medallions.

The second part has only red and blue flourished initials by way of ornament.

In the first part it is probable to me that two artists have been employed; the one deals in more elaborate ornament and broader borders than the other. A typical specimen of his work is on f. 91a, and the contrast between the two workers is well seen on ff. 266b, 267a. They do not work in alternate quires as I was at first inclined to think; it may even be that the work of both appears in one and the same quire.

Perhaps the finest borders are to be found between ff. 160 and 170.

It would be difficult to find a more magnificent specimen of the English art of the period than this book affords. It is not exactly typical, for I at least have never seen a book ornamented throughout in the same fashion. The condition of the volume is exceedingly good; in a few places the gold has flaked off, and one leaf (the first) is mutilated.
m. m. gillies: religious life in
the high middle ages, 1946,
p. 41, 42, 60, 66

Joan Evans, English Art, 1307-1461, 1949, p. 41, 59

C. F. Bühler: Morgan Library Book of Common Prayer Exhibition, 1949-50, p. 1, Note A

Sean Jennett: The making of books, p. 272, pl.

J. Niles Saxton, The clausulae of the St. Victor Ms,

Morgan MS. No. 107

For printed text or notices of this MS. see:

E. H. Kantorowicz: Laudes Regiae, 1946,
p. 233.

Art Bulletin, XXIII, 182
For printed text or notices of this MS. see:
John Plummer, Liturgical Manuscripts (New York 1961),
pp. 25-26, no. 28, plate 11.

For printed text or notices of this MS. see:
Sarah Appleton Weber, Theology and poetry in the middle English lyric (Ohio State Univ. Press, 1969) pp. 6, 46.


Francesca Bignozzi Montefusco, Il Piviale di San Domenico (Bologna, 1970) fig. 20.
Lucy Freeman Sandler, The Peterborough Psalter and other Fenland Manuscripts. (London, 1974) pp.141, n.25

Bruce Watson, "The East Anglian Problem: Fresh Perspectives from an Unpublished Psalter", Gesta, XIII (1974). fig.15


Bruce Watson, 'The Artists of the Tiptoft Missal and the Court Style Scriptorium, XXXIII, 1979 no.1, 25-39, plates 5,6,8b.


no. 72, [fol. 216].
no. 73, [fol. 271].

Wilma Fitzgerald, "Ocelli Nominum: Names and Shelf Marks of Famous/Familiar Manuscripts (1)," Mediaeval Studies, XLV, 1983,

Tiptoft Missal, p. 270a