Gradual (Temporal), Roman Franciscan Use. Italy, Umbria, [ca. 1254-1260].
236 leaves (1 column, 7 4-line staves and 7 lines of text), bound : vellum, ill. ; 560 x 381 mm.

AN EARLY WITNESS OF THE FRANCISCAN LITURGY: NEW YORK, PIERPONT MORGAN LIBRARY, MS M.933
Dominique Stutzmann

MS M.933 is an undated gradual with no provenance, but whose iconographical program, according to the long description by John Plummer, deserves further study.

For the 34 historiated and 66 illuminated initials, there are numerous instructions for the illuminator in the margins, not only for the historiated initials, but also for many of the decorative initials. The indications for the painter enable a study of the provenance and iconographic program, even if the realization was less extensive than the original program.

This study will show that this manuscript is an outstanding early witness of the Franciscan liturgy, one of its kind because of its rich decoration. Its style, under Tuscan influence, can be linked to Umbria, which is also the core of the Franciscan order.

Physical description: complements

The manuscript now consists of 24 gatherings of 10 leaves, missing: the first leaf, 1 leaf after fol. 218 and 2 leaves at the end of the last existent gathering; originally there were probably 25 gatherings, as the manuscript is incomplete at the end. On several leaves, the margins have been excised (probably already in the Middle Age and reused for writing charts), e.g. fols. 28. 32, 82, 108, 167, 190, 210, 214, 223, 229 (some have been restored).

On each page, there are seven staves of four red lines (justification 390 x 240 mm, ruled 40, 7, 233, 7, 93 x 95, 10, 48, 9, 47, 9, 48, 9, 47, 9, 47, 9, 47, 9, 120 mm; ruled with pencil and metallic point, in the latter case on the hair side). The secondary decoration consists of pen-flourished, alternatively red and blue, initials (including 2 puzzle-initials on fols. 12v and 178v).

Franciscan use
First of all, the instructions for the illuminator give a clue to the use and origin of the manuscript. According to the indication for the painter on Ember Saturday, it seems indeed that the gradual was intended to be used in a Franciscan convent. The instruction is on fol. 76v (left margin): “Hic fiat frater minor qui roget Deum” (Let there be a minor friar who prays God). A scene depicting a Franciscan brother should illustrate the introit “Intret oratio mea in conspectu tuo...” and, as it is not for the feast of a Franciscan saint, this instruction points clearly at a Franciscan public. Because the initial I is not historiated, this evidence remained so far unnoticed.
Is this manuscript really a gradual for the Franciscan use? How shall we prove it? As early as 1221 (first rule of Saint Francis), definitely in 1223 with the third rule of Saint Francis, the Brothers had to adopt the Roman use\(^1\), so that the Temporal is identical to the Roman use\(^2\).


The feasts of Hyginus, Paulus, Felix and Maurus which are mentioned between the Epiphany and its octave, on fol. 39\(^v\), agree also with the Roman use (see H. Grotefend, *Zeitrechnung des Deutschen Mittelalters und der Neuzeit*, online, http://www.manuscripta-mediaevalia.de/gaeste/grotefend/grotefend.htm). Nevertheless, the formulation of the rubric points toward a Franciscan use: on the one hand, only saints of the primitive Roman calendar are referred to\(^4\); on the other hand they are strictly limited to what the Franciscans celebrate and the formulation of the rubric is directly drawn from the *Ordo missalis*\(^5\) compiled by Haymo of Faversham, minister general of the Friars Minor from 1240 to his death (ca. 1243).

There are few long rubrics in M.933, but their texts are all corresponding to Haymo’s *Ordo missalis* and make sure that this manuscript is for Franciscan use\(^6\).


\(^{4}\) A Roman gradual would probably have added other saints celebrated in the second half of the 13\(^{th}\) century, see S. J. P. Van Dijk and J. Hazelden Walker, *The origins..., op. cit.*, p. 424-425.

\(^{5}\) 5 *Ordines of Haymo of Faversham*, Maidstone, 1953 [1961], p. 185. On fol. 39\(^v\): “Infra octavam epyphanie fit officium quam in die. De festivitatibus vero que infra octavam veniunt, nichil tunc agitur, declinata octava fit festum santi Ygini pape et martyris cum commemoratione sancti Pauli primi heremite. Sequenti vero die festum sancti Felicis presbiteri et martyris cum commemoratione sancti Mauri abbatis, nisi festum commemorationis veniat in dominica. Et deinceps reliqua festa celebrantur.”

\(^{6}\) Cf. *Ordines of Haymo of Faversham*, Maidstone, 1953 [1961], p. 200-206. The most relevant rubrics in M.933 are the following (in the transcription, rubrics are italicized): On Palm Sunday: (fol. 127\(^r\)) “In die palmarum, completa tertia et aspersione aque more solito facta, sacerdos procedit indutus sine casula cum ministris. Et ramis in meio ante altare positis, a choro cantatur antiphone Osanna”; (fol. 129\(^r\)) “Postea a duo fratres ramos fratribus in locis suis manentibus distribuunt. Et interim a choro cantantur antiphone”; (fol. 134\(^r\)) “In reversione processionis ad ecclesiam, aliqui fratres intrant, duo ad minus vel IIIIor. Ad plus. Et clauso hostio stantes versa facia ad processionem. Incipiunt versus Gloria laus. Et totum decantant usque ad Israel. Sacerdos vero cum reliquis stantibus extra repetit illud idem. Deinde stantes intus cantant versus sequentes vel omnes vel partem pro disposizione cantoris. Et stantes extra respondent post quoslibet duos versus Gloria laus sicut a principio”; on Maundy Thursday: (fol. 149\(^r\)) “Feria .Va. in Cena Domini”; (fol. 149\(^r\)) “Hodie reservat sacerdos in loco honesto et convenienti unam hostiam consecratam pro die sequenti in quo non conficitur vel etiam plures si necese fuerit pro infrinis. Sanguinem vero totum sumit. Deinde fratres immediate communicant et postea copletur missa”; (fol. 150\(^v\), Maundy or washing of the feet) “Et post nulacionem altarum hora competenti facto signo cum tabula, conveniunt fratres ad faciendum mandatum. Maiores ablunt pedes, tergunt et osculantur. Et interim hec subscripta cantantur vel omnia vel in parte pro dispensazione cantoris(...)”; on Good Friday: (fol. 158\(^v\)) “Feria .VT. in Parasevem. Hora .VT. fratres convenientes ad ecclesiam dicunt nonam”; (fol. 162 \(^v\) sqq.) “Postea procedit sacerdos (...)"
Besides the rubrics, one last evidence supports the use and gives a preliminary date for the text: Saint Francis appears in the litany of the Holy Saturday (fol. 174v), along with only three other non martyr saints: Gregory, Martin and Anthony (Gregori..., Martine..., Francisc... Anoni...). This very short list, with both of the major Franciscan saints (Antonius is Anthony of Padua, canonized in 1232, and not the hermit) is exactly the one which appears after the revision in the litanies codified with the gradual in 1251 and still in force until 1269 with the introduction of Saint Dominic.7

There are in the layout additional indications that this manuscript is an early gradual for Franciscan use. The foliotation appears indeed at the center of the outer margin of the folio’s verso, in red (color of the temporale, yellow or blue being the color of the sanctorale) and the staves consist of four lines of the same color (here red, black is also permitted)8. Even if the ruling differs from both the first and the second method described by Van Dijk9, it seems to be a intermediate development (the ruling concentrates on the text, each line of text is framed by two through-lines whereas no pickring seems to have been made for the staves, which can either have been drawn with a four-pointed nib) and does not change the layout.

**Date: 1254-1260 (?)**
The litany of the Holy Saturday dates the manuscript between 1251 and 1269, which is perfectly consistent with the style (“about 1260” according to John Plummer). We can be more precise here.

The terminus post quem date is 1254. Beside the litany (after 1251 and before 1269), we note the words “Sic Christus Deus et homo” in fifth strophe of the hymn “Lustris sex” sung on Good Friday during the Adoration of the Cross; these words replace the expression “Sic Deus trinus et unus.” This new text has been adopted by the Franciscan at the general chapter of Metz in 1254 and is here by the same hand as the rest of the manuscript10.

The terminus ante quem date is 1260. The Franciscans order is said to have introduced the feast of the Trinity as soon as 1260 and this feast does not appear in this manuscript (all the more so the feast of Corpus Christi on the next following Thursday)11, although this feast is documented in some early Franciscan manuscripts (e. g. MS Città di Castello, Biblioteca Comunale, cod. E, fol. 83r). The codex would have been conceived and at least partly realized before 126012. The book can be dated to 1254-1260/1269.

**Iconographical program, missing miniatures and modified initials**
Beside innumerable guide letters (some in red ink, e. g. fol. 101v, 169v), vertical catchwords at each quire ends and one quire signature (fol. 19v, rubric: “2”), the MS M.933 contains many marks revealing the process of its production, in particular the above mentioned instructions for the painter.

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8 Ibid., p. 328-329.
9 Ibid., p. 330-331.
10 Ibid., p. 326.
12 V. Leroquais mentions that he did not find breviaries or missals with the feast before the 14th c. (ibid., p. LXXXIX); as some early examples exist, this date remains possible, even if unsure.
THE MISSING A
Because the original first leaf of the manuscript is lacking, the first initial of the manuscript is missing. It was surely a large historiated A, introducing the introit for the First Sunday of Advent: “Ad te levavi animam meam (...).” The placement at the beginning and the relative completeness of the manuscript indicate that the first miniature was larger than those that follow. The missing text confirms this. As there are few abbreviations in this gradual and the text begins now on the former second leaf with “Universi qui...,” which is still a part of the introit13, the missing text concerns about 83 letters (or 77 if we assume that “etenim” was omitted, as the manuscript begins with a pen-flourished “U”). Given the average size of the script, this is only about seven or eight lines of text. On each leaf, there are seven staves and lines of text: the first initial A was thus certainly about six staves high (330 mm).
In addition to its size, the subject of the historiated A can also be reconstructed. The depicted scene was probably a Christ in Glory, or more precisely the vision of Christ as Judge in the Second Coming.
The predilection for this scene at the beginning of graduals and antiphonaries in 13th century Italy is well documented and also true for Franciscan choirbooks: Arezzo, Archivio Capitolare del Dumo, MS C; Box Hill (Victoria, Australia), St. Paschal’s College, Codex St. Paschalis (fol. 7r); Cortona, Biblioteca Comunale, MS 1 (fol. 2v, Ad te levavi), MS 2A (fol. 2r, Aspiciens) and MS 4C (fol. 2r, Aspiciens); London, Victoria and Albert Museum, MS 886; Perugia, Biblioteca Capitulare, MS 9 (fol. 2v, Aspiciens); Perugia, Biblioteca Comunale Augusta, MSS 2781 (fol. 1r) and 2789 (fol. 3r); Roma, Museo Francescano, Istituto Storico dei Cappucini, MS inv. n. 1024 (fol. 3r, Ad te levavi); Stroncone, Archivio Comunale, MSS Corale n.2 (fol. 2v) and Corale n.3 (fol. 2v)
The London leaf represents an accurate example of how the missing leaf has been perhaps preserved; unfortunately, it is more recent and can not belong to M.933.

THE VIRGIN MARY AND CHRIST CHILD ON FOL. 20R
The historiated D on fol. 20r, opening the introit for the first mass of Christmas, is very odd and has been partly repainted. In the present state, it shows on the right a seated, nimbed Virgin Mary looking to the left; she is holding the nimbed Child Christ on her lap. Christ looks to the left too and points his right hand in this direction also. On the left, a figure has been overpainted in the background’s color blue. The lower part of the historiated initial is in brown, where Joseph is lying. The paint, partly removed, both on Joseph and on the Child, suggests these figures have been added and subsequently flaked, but the style is consistent with the miniatures. Why has the scene been changed? The instruction for the painter is fortunately in the margin, “Hystoria de Dixit Dominus domino meo” (Image of ‘Dixit Dominus domino meo’, psalm 109).

13 The complete text of the introit is “Ad te levavi animam meam Deus meus in te confido non erubescam neque irrideant me inimici mei etenim universi qui te exspectant non confundentur.”
One possible sense of this instruction for a professional painter is: paint a ‘Coronation of the Virgin’, since the traditional decoration for the psalm 109 in the psalter is the coronation of the Virgin. In this particular interpretation, we can imagine that the second figure on the left was an adult Christ holding a crown toward his mother, and that the Christ child and Joseph have been added after the figure on the left has been made invisible. Some psalters have two scenes before the psalm 109, the Coronation of the Virgin and a Trinity, especially a Trinity in which God the Father and Christ seat together and the Holy Spirit appears as a dove and not as a third person (e.g. London: Library, British Library, MSS Add.38116 and Add.54179) and this could explain that the Virgin is placed very high in the initial: a little second scene could have take place below. Nevertheless, this theory does not explain why the Christ child is looking to the left.

Another explanation is an essay toward a literally depicture of the Midnight mass’ introductive songs. The text of the introit at the midnight mass is “Dominus dixit ad me: Filius meus es tu, ego hodie genui te” (Psalm 2, The Lord said to me: Thou art my Son, this day have I begotten thee) which is repeated as a second versicle after the gradual song; this gradual song and the first versicle are excerpted from the Psalm 109, and the first versicle, giving sense to the introit, is “Dixit Dominus domino meo: Sede a dextris meis...” (The Lord said to my Lord: Sit thou at my right hand...); both psalm verses are typological announcement of Christ’s birth and glory, in a situation where God the Father is speaking to His son, who is our Lord. This context seems to explain the hand in Christ’s halo: it is God’s hand, and the erased and overpainted figure could have been God, speaking to his new-born child on the mother’s lap, on the right side of the miniature. If so, it is a very bold attempt for interpreting the “story of The Lord said to my Lord”, combined with the introit that precedes. It shall have seemed very peculiar to the Friars too and possibly explained why the historiated initial has been converted to a mere Virgin Mary with Christ child, or even to a simple Nativity through the accompanying Joseph.

**The Majesty on fol. 34r**

The initial D on fol. 34r has also been modified; this time a part of the painting has clearly been removed. The image now shows an enthroned and blessing Christ in Majesty, and the lacuna at upper part was probably God the Father blessing his son. Unfortunately the instruction for the painter has been trimmed off exactly at the words which could explain the original scheme. We may suggest that the painter did follow precisely the instruction, as he did for the other historiated initials depicting a “maiestas” (n° 19 and 28), but the instruction ordering something above Christ is one of a kind and the result must have been very peculiar. This is surely the reason why this initial has been reduced to a more normal Christ in majesty.

**Sources and method of the iconographical program**

MS M.933 contains no less than 34 historiated initials (originally 35) and 66 illuminated initials, including one inhabited by a man [90-17]. It represents the richest iconographical program to be seen in an early Franciscan gradual. Yet, the program was originally even more ambitious. At least 31 of the decorative initials were meant to be historiated as evident from the instructions in the margins; additionally, some 9 initials, for which the loss of an instruction is very likely (n° 4 to n° 62 in the list below), were also originally destined to be historiated. That is altogether a program of 66 historiated initials, or even 75!

<table>
<thead>
<tr>
<th>Historiated initials</th>
<th>6. 7. 8. 9. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 68. 69/70. 71. 72. 73</th>
</tr>
</thead>
<tbody>
<tr>
<td>- with surviving instruction</td>
<td></td>
</tr>
<tr>
<td>- without surviving instruction</td>
<td>[1], 2. 3. 10. 11. 69/70. 80. 81. 82. 84. 85. 86</td>
</tr>
</tbody>
</table>
No instruction is to be found after Friday in the Easter week, even for the existing miniatures. The very grand program has probably been reduced during the copy of the manuscript.

Sources and formulation of the instructions, realization of the painter

The miniatures and the instructions follow generally the theme of the feast and the images depict the celebrated event or saint, if there is one. In general, the scene is chosen after a passage of the mass: at the beginning, the inspiration comes from the introit present in the manuscript, then, most of the following images stem from gospel and epistle excerpts. Even for the narrative elements, a few words might have inspired a scene, without attempt to express the general content of the introit, the gospel or the feast.

There are very few historiated initials that are not based on a literal depiction of a textual element of the mass: 1) the saint’s feasts included in the temporal (John, Stephen Thomas, Sylvester); 2) Christmas, a feast for which an important and consistent tradition exists; 3) the baptism of Christ at the Epiphany [17] and the Harrowing of Hell at Easter [68]. The latter are the most notable exceptions, as they refer to non-historical events; nevertheless the second one is not mentioned in the very simple instruction (fast disappointing in regard to the size of the miniature) and can be a development made by the painter.

The instruction’s formulation is enlightening about the methods and responsibilities of each participant in the production of a painted manuscript. The friar writing the instructions had a missal and knew the liturgical year well, but he was not a painter. His instructions mention neither colors nor arrangement of figures (unless it is expressed in the mass’ text). The cleric quoted the text he wanted illustrated in the historiated initial and let the painter do his best with the theme. Several instructions are very challenging: the one for Ember Wednesday in the first week of Lent for example, “Let [there] be how the scribes and Phariseans came to Christ, wishing to see a sign from him,” is a direct quotation of Matthew 12:38 and is a demand for such a scene, but does not prejudge how the painter should paint people asking for seeing an unknown something.
The only exception is the aforementioned instruction ““Hic fiat frater minor qui roget Deum” [33]: the theme comes from the introit, but instead of simply mentioning a praying man, the instruction is more precise and introduces an identification that from the Franciscan context.

The instructor trusts the painter’s skills and professional knowledge. That is the only explanation for some short instructions, as for the midnight mass or the Monday in Passion week (“Hystoria de Dixit Dominus domino meo”; “Hic fiat ystoria Jone”). At one point, this trust is proven to be right: the instructor forgot did not see the mass for Monday in Easter week and he wrote the instruction for Monday on the margin for the Tuesday mass; but the artist did paint the right scenes at the right place! Unless we suppose an ongoing dialog between the writer of the instructions and the painter, we can see in this example a proof of the painter’s professionalism.

LIST OF HISTORIATED INITIALS AND INSTRUCTIONS
Rubrics are enclosed in angle brackets (>text of the rubric<); as a consequence of their size and of the musical notations, the text is easily readable and there are very few abbreviations, the latter are not emphasized below.
Instructions however are written in a tiny script with many abbreviations. These are emphasized with italic and underlined. The Greek abbreviation for Christus is developed as with roman letters (x = ch, p = r, c = s). The letter “z” in “baptizatus” and “Lazarus” is written as the letter “c” with cedilla End of the text and lacunae because of trimming are shown by |. “No instruction” does not mean there was no instruction for the painter, but describes the present state of the manuscript.
Translation of the instructions is provided.

[1] First Sunday of Advent
Text: missing [Ad te levavi...]. Begins on fol. 1r: || Universi qui te expectant
Historiated initial A missing, perhaps Second Advent of Christ, based on the Gospel lesson (Luke 21)

Text: (fol. 2v) >Dominica .IIa. de adventu. Introitus<. Populus Syon
Historiated initial P (180 x 40 mm; Angel speaks to people of Sion)
No instruction.
Source: Introit.

Text: (fol. 4v) >Dominica IIIa de adventu. Introitus<. Gaudete in Domino semper iterum dico
Historiated initial G (65 x 45 mm; cross-nimbed Christ appearing in the sky, blessing people)
No instruction.
Source: Feast (?).

[4] Ember Wednesday
Text: (fol. 6v) >Feria .IIIa. .IIIor. temporum. Introitus.< Rorate
Non-historiated R (65 x 50 mm)
No instruction.

[5] Ember Friday
Text: (fol. 9r) >Feria .VIa. Introitus.< Prope esto
[6] Ember Saturday
Text: (fol. 10r) >Sabbato. Introitus<. (fol. 10v) Veni et ostende nobis faciem tuam.
Historiated initial V (60 x 40 mm; Christ seated between two cherubim)
Instruction: (fol. 10v margin) [Hic] fiat Christus sedens super duos cerubin
Translation: Let [there] be a Christ seating on two cherubim
Source: Introit “Domine qui sedes super Cherubim” (Psalm 79, O Lord, thou that sittest upon the Cherubim)

[7] Christmas Eve
Text: (fol. 17v) >In vigilia Nativitatis Domini. Introitus< (fol. 18r) Hodie scietis quia veniet
Historiated initial H (75 x 60 mm; Moses preaching)
Instruction: (fol. 18r, margin) [Hic fiat] prophetam predicem populo hocide scietis
Translation: [Let there be the] prophet preaching the people [saying] Hodie scietis
Source: Introit (Exodus 16), which excludes the expected interpretation of “John the Baptist” for “propheta”; the liturgical text is far from the biblical Exodus 16:6-7.

[8] Christmas – First Mass
Text: (fol. 20r) >In Natale Domini in prima missa. Introitus< Dominus dixit ad me filius meus es tu ego hodie genui te.
Historiated initial D (140/110 x 80 mm; Virgin Mary and Christ Child, Joseph seated below; the miniature has been modified and the left part repainted)
Instruction: (fol. 20r, margin) Hystoria de Dixit Dominus domino meo
Translation: Story of “Dixit Dominus domino meo”, The Lord said to my Lord [Psalm 109]
Source: Gradual and feast, cf. supra.

Text: (fol. 21v-22r) >In IIa missa. Introitus<. Lux fulgebbit hodie super nos quia natus est nobis Dominus
Historiated initial L (160/60 x 50 mm; Shepherds: Annunciation)
Instruction: (fol. 21v, margin) Fiat angelus annuntiatus pastoribus Lux fulgebbit
Translation: [Let be] an angel annihilating to the shepherds “Lux fulgebbit”, A light shall shine [Isaias 9]
Source: Introit.

[10] Christmas – Third Mass
Text: (fol. 23v) >Ad missam maiorem. Introitus<. Puer natus est nobis et filius datus est nobis
Historiated initial P (390 x 120 mm; Christ: Nativity; Christ: Bathing; Jesse: Tree), partly cut off in the lower margin
No instruction.
Source: Introit and feast.

Text: (fol. 26v) >In sancti Stephani prothomartiris. Introitus<. Et enim sederunt principes
Historiated initial E (120 x 100 mm; Stephen Protomartyr: Stoning)
No instruction.
Source: Epistle (Acts of the Apostles, 6-7)
[12] St. John, apostle and evangelist
Text: (fol. 28v) >In sancti Johannis evangeliste. Introitus<. In medio ecclesie aperuit os ejus et implevit eum Dominus spiritu sapientie…
Historiated initial I (240 x 30 mm; Evangelist, John: Vision of Christ)
Instruction: (fol. 28v, margin) Hic fiat unum tabernaculum et in medio beatus Iohannes | et super tabernaculum Christus qui mittat spiritum sanctum super beatum Iohannem.
Source: Introit adapted to the feast (Ecclesiasticus 15:5, In the midst of the church the Lord opened his mouth and filled him with the spirit of wisdom).

[13] Holy Innocents
Text: (fol. 30r) >In sanctorum innocentium. Introitus<. (fol. 30v) Ex ore infantium deus et lactentium perfecisti laudem propter inimicos tuos.
Historiated initial E (115 x 80 mm; 1/ Innocents: Massacre commanded -- Herod the Great, crowned, seating, addresses soldier holding sword. 2/ Innocents: Massacre -- Two soldiers armed with swords kill children. Mothers standing and mourning. Bodies of dead children).
Instruction: (fol. 30v, margin) [Hic] fiat qua|lit er Herod|e stans pro|tubali faciat necari|pueros et magres puerorum astaytes decapillentur.
Translation: Let [there] be how Herod, standing before the court, let the children be killed and how the children’s mothers stand by and pull out their hair.
Source: Gospel (Matthew 2).

[14] St. Thomas, bishop and martyr
Text: (fol. 32v) >In sancti Thome archiepiscopi. Introitus<. (fol. 33r) Gaudeamus omnes in Domino diem festum celebrantes sub honore beati Thome
Historiated initial G (60 x 50 mm; Thomas à Becket: murdered before High Altar).
Instruction: (fol. 33r, margin) Qualiter beatus Thomas a[...-tudine armator]|m p[...]]| fuit occisus in ecclesia | a multi-[...]| in capite
Translation: How saint Thomas [archbishop] was killed in the church by the [crowd] of the soldiers, being hit on the head
Source: Feast.

[15] Sunday within the octave of Christmas
Text: (fol. 34r-v) >Dominica infra octava Nativitatis Domini. Introitus<. Dum medium silentium tenerent omnia
Historiated initial D (70 x 55 mm; Christ 1. Portrait -- Christ seating on a throne and blessing, God above him, scraped off)
Instruction: (fol. 34r, margin) Hic fiat una maiestas et nit Christum
Translation: Let there be a Majesty and [...] Christ.
Source: interpretation of the feast, in relation with the introit.

[16] St. Silvester, pope and confessor
Text: (fol. 36r) >In sancti Silvestri pape et confessoris. Introitus<. Sacerdotes tui Domine induant justitiam et sancti tui exultent
Historiated initial S (60 x 45 mm; Sylvester of Rome: Scene, baptizing Constantine the Great)
Instruction: (fol. 36r, margin) Hic fiat qualiter Constantinus imperator fuit baptizatus a beato Silvestro papa
Translation: Let there be how Constantine the emperor was baptized by saint Sylvester pope.
Source: Feast (life of the saint).
[17] Epiphany
Text: (fol. 38r) >In Epiphania. Introitus<. Ecce advenit dominator Dominus et regnum
Historiated initial E (120 x 110 mm; 1/ Magi: Adoration; 2/ Christ: baptism)
Instruction: (fol. 38r, margin) Hic fiat beata virgo cum puero Ihesu et stell(a] super domum et
tres magi vengientes cum m[uneribus?] adorare eum et desubter fiat qualiter fuit
[bap]ticatus a iohane in Iordane.
Translation: Let there be the Blessed Virgin with her child Jesus and a star above the house
and three magi coming with [gifts] to adore him and below let there be how he was
baptized by John in the Jordan.
Source: Gospel (Matthew 2) and interpretation of the feast (commemoration of the Baptism of
Christ, according to Marc 1:9-11, which is still the main subject in the Orthodox
liturgy)

[18] Sunday within the octave of Epiphany
Text: (fol. 40r) >Dominica infra octava epyphanie. Intr oitus.< In excelso throno vidi sedere
virum quam adorant multitudo angelorum…
Historiated initial I (Christ 1. Portrait -- Christ enthroned and adored by the angels)
Instruction: (fol. 40r, margin) Hic fiat Christus [in thro]-no et de-su[bert] | multitudo
[angelorum] | qui adore[nt].
Translation: Let there be Christ enthroned and below a crowd [of angels] who adore him.
Source: Introit.

[19] Second Sunday after the Epiphany
Text: (fol. 42r) >Dominica II a post Epyphaniam. Introitus.< Omnis terra adoret te Deus et
psallat tibi psalmum
Historiated initial O (Christ 1. Portrait -- Christ blessing and holding a book, emerging of a
blue halo, adored by men standing below)
Instruction: (fol. 42r, margin) Hic fiat Christus in maiestate et multitudo hominum
adorantium et psallantium.
Translation: Let there be Christ in Majesty and the crowd of adoring and singing men.
Source: Introit.

[20] Third Sunday after the Epiphany
Text: (fol. 44v) >Dominica .III a. post epyphaniam. Introitus<. Adorate deum omnes angeli
ejus…
Historiated initial A (Christ 1. Portrait -- Christ blessing, angels below)
Instruction: (fol. 44v, margin) Hic fiat multitudo angelorum adorantium Deum
Translation: Let there be a crowd of angels adoring God.
Source: Introit.

[21] Septuagesima Sunday
Text: (fol. 46v) >Dominica in .LXX a. Introitus.< Circumdederunt me gemitus mortis, dolores
inferni…
Historiated initial C (Prophet 1. Portrait)
Instruction: (fol. 46v, margin) Hic fiat propheta qualiter ploret
Translation: Let there be a prophet and how he is weeping.
Source: Introit.

[22] Sexagesima Sunday
Text: (fol. 49') >Dominica in LXa. Introitus.< (fol. 49') Exurge quare obdormis Domine…
Historiated initial E (Creation Scene)
Instruction: (fol. 49') [Hic] fiat qualiter Deus [cre]avit mundum
Translation: Let [there] be how God created the world.
Source: unidentified, perhaps tract “commovisti, Domine, terram” (Psalm 59, Thou hast moved the earth).

[23] Quinquagesima Sunday
Text: (fol. 52') >Dominica in .L. Introitus<. Esto michi in Deum protectorem et in locum refugii...
Historiated initial E (Christ 2. Scene -- Christ standing in the middle, before a saint on the left, in front of soldiers standing on the right)
Instruction: (fol. 52', margin) Hic fiat Dominus Deus [qualiter de]-fegdat unum sanctum | a multitudine.
Translation: Let there be the Lord and how he is protecting a saint from the crowd.
Source: Introit.

[24] Ash Wednesday
Text: (fol. 54') >Feria .IIIa. cinerum. < (fol. 56') >Ad missam. Introitus<. (fol. 57r) Misereris omnium Domine et nichil odisti eorum
Historiated initial M (Scene, Liturgical: Distribution of Ashes -- Tonsured priest, as half-figure, the legs hidden behind a curtain, places with right hand ashes on head of male worshipper, crowd behind).
Instruction: (fol. 57r, margin) Hic fiat qualiter da[tur ?] | cinis.
Translation: Let there be how ashes [are given].
Source: Liturgy of the feast.

[25] Thursday after Ash Wednesday
Text: (fol. 59') >Feria .V. Introitus.< Cum clamarem ad Dominum, exaudivit vocem meam…
Historiated initial C (Christ: Miracle of healing Servant of Centurion -- Servant lying in a bed and standing centurion beside him, in architectural setting. Christ appears above, emerging of a blue halo).
Instruction: (fol. 59', margin) Hic fiat qualiter centurio clamet ad Christum ut sanet filium eius.
Translation: Let there be how the centurion cried to Christ that he should cure his son.
Source: Gospel (Matthew 8); the instruction misinterprets “puer” as “son” instead of “servant”.

[26] Friday after Ash Wednesday
Text: (fol. 61') >Feria .VIa. Introitus<. Audivit Dominus et misertus est michi
Non-historiated A
Instruction: (fol. 61', margin) Hic fiat quamodo adjuv[etur] | homo a Christo qui em] in periculo maris
Translation: Let there be how a man is being help by Christ who […] in sea’s danger.
Source: unidentified, likely an interpretation of the introit (?)

[27] First Sunday in Lent
Text: (fol. 62') >Dominica in .XLa. Introitus.< Invocabit me et ego exaudiam eum…
Non-historiated I
[28] Monday, first week in Lent
Text: (fol. 67v) >Feria .IIa. Introitus.< Sicut oculi servorum in manibus dominorum suorum…
Non-historiated S
Instruction: (fol. 67v, margin) Hic fiat Dominius in maioaste [et] desubter multitudo hominum qui aspirant ad eum.
Translation: Let there be the Lord in Majesty [and] below the crowd of men desiring Him.
Source: Gospel (Matthew 25).

[29] Tuesday, first week in Lent
Text: (fol. 69r) >Feria .IIIa. Introitus.< Domine refugium factus es nobis…
Non-historiated D
Instruction: (fol. 69r, margin) Hic fiat qualiter Christus intravit in Ierusalem et multitudo annuntiatum
Translation: Let there be how Christ came in Jerusalem and the greeting crowd.
Source: Gospel (Matthew 21).

[30] Ember Wednesday, first week in Lent
Text: (fol. 70 v) >Feria .IIII a. .IIIIor. temporum. Introitus.< Reminiscere miserationum tuarum Domine
Non-historiated R
Instruction: (fol. 70 v, margin) [Hic] fiat qualiter scribas | [et] Pharisiæ accesserunt | [a]d Christum volentes ab eo | [vi]dere signum
Translation: Let [there] be how the scribes and Pharisees came to Christ, wishing to see a sign from him.
Source: Gospel (Matthew 12:38).

[31] Thursday, first week in Lent
Text: (fol. 73v) >Feria .Va. Introitus.< Confessio et pulchritudo in conspectu ejus…
Non-historiated C
Instruction: (fol. 73v, margin) [Hic fia]t Christus cum apostolis | [et] Samaritana | [rogan]s eum pro filia sua
Translation: [Let there be] Christ and the apostles [and] the Samaritan woman imploring him for her daughter.
Source: Gospel (Matthew 15); the word “Samaritana” is an error for “Chananea” in the gospel reading.

[32] Ember Friday, First week in Lent
Text: (fol. 75r) >Feria .VI. Introitus.< De necessitatibus meis eripe me Domine
Non-historiated D
Instruction: (fol. 75r, margin) Hic fiat porticus saluis | et multitudo languentium
Translation: Let there be the porch of health and the multitude of sick.
Source: Gospel (John 5).

[33] Ember Saturday, First week in Lent
Text: (fol. 76v-77r) >Sabbato. Introitus.< Intret oratio mea in conspectu tuo
[34] Second Sunday in Lent
Text: (fol. 79 v, small script, without initial) >Dominica .IIa. in XLa Introitus. .LXXI. R<eminiscere (the music begins with the tractus Confitemini, pen-flourished C).

[35] Monday, Second week in Lent
Text: (fol. 80v) >Feria .IIa. Introitus.< Redime me Domine et miserere me
Source: Introit or lesson (Daniel 9).

[36] Tuesday, Second week in Lent
Text: (fol. 82r) >Feria .IIIa. Introitus.< Tibi dixit cor meum quesivi vultum tumm
Source: Gospel (literally from Matthew 23, “super cathedram Moysi sederunt Scribae et Pharisaei”)

[37] Wednesday, Second week in Lent
Text: (fol. 83r) >Feria .IIIIa. Introitus.< Ne derelinquas me Domine Deus meus
Source: Gospel (Matthew 20).

[38] Thursday, Second week in Lent
Text: (fol. 84v) >Feria .Va. Introitus.< Deus in adiutorium meum

[39] Friday, Second week in Lent
Text: (fol. 86r) >Feria .VIa. Introitus.< Ego autem cum iustitia
Source: Gospel (Matthew 21).

[40] Saturday, Second week in Lent
Text: (fol. 87v) >Sabbato. Introitus.< Lex Domini inreprehensibilis
Non-historiated L
Instruction: (fol. 87v, margin) Hic fiat qualiter pater accipiat filium | suum inmodice (?) cum gaudio et faciat sibi | dare convivium et alius filius majore revertus | de agro tristis.
Translation: Let there be how the father receives his son with great joy and let a supper be given to him and how the older son, turning from the field, is sad.

[41] Third Sunday in Lent
Text: (fol. 89v) >Dominica .IIIa. in .XLa. Introitus.< Oculi mei semper
Non-historiated O
Instruction: (fol. 89v, margin) Hic fiat qualiter Christus liberet hominem a demonio.
Translation: Let there be how Christ freed a man from a demon.
Source: Gospel (Luke 11)

[42] Monday, Third week in Lent
Text: (fol. 92v) >Feria secunda. Introitus.< In Deo laudabo verbum
Non-historiated I
No instruction.

[43] Tuesday, Third week in Lent
Text: (fol. 94v) >Feria .IIIa. Introitus.< Ego clamavi quoniam
Non-historiated E
Instruction: (fol. 94v, margin, erased) Hic fiat beatus Petrus apostolus | qui loquitor in secreto credagitium. [uncertain reading for the end]
Translation: Let there be Peter the apostle who is speaking apart from the believers.
Source: Gospel (Matthew 18).

[44] Wednesday, Third week in Lent
Text: (fol. 96r) >Feria .IVa. Introitus.< Ego autem in Domino sperabo
Non-historiated E
Instruction: (fol. 96r, margin) Hic fiat s[cribe] | et Pharyse[i qui] | vada | [ad Christum]
Translation: Let there be [scribes] and Pharisians [who] go [to Christ].
Source: Gospel (Matthew 15).

[45] Thursday, Third week in Lent
Text: (fol. 97v) >Feria .Vra. Introitus.< Salus populi ego sum
Non-historiated S
Instruction: (fol. 97v, margin) [Hic fiat qualiter] so[cr]us Petri jacet in lecto | [and Christus a]ccipiat eam per manum
Translation: [Let there be how] Peter’s mother-in-law is lying in a bed [and Christ] takes her by the hand.

[46] Friday, Third week in Lent
Text: (fol. 99v) >Feria .VIa. Introitus.< Fac mecum Domine signum in bonum
Non-historiated F
Instruction: (fol. 99v, margin) [Hic fiat qualiter Christus stet super puteum] | [et] mulier Samaritana eum (?| videt (?| v)enient[sa] ad aurientum aquam.
Translation: [Let there be] how Christ is sitting on a well [and] the Samaritan woman sees (?) him (?) when she is coming to draw water.
[47] Saturday, Third week in Lent
Text: (fol. 101r) >Sabbato. Introitus.< Verba mea auribus percipe
Non-historiated V
Instruction: (fol. 101r, margin) Hic fiat qualiter Christus sedens scribat in terra | cum digito et Iudei tenentes unam mulierem.
Translation: Let there be how Christ, seated, is writing on the ground with his finger and the Jews are detaining a woman.
Source: Gospel (John 4).

[48] Fourth Sunday in Lent
Text: (fol. 102v) >Dominica .IIIIa. in XLª. Introitus.< Letare Ierusalem et conventum facite
Non-historiated L
Instruction: (fol. 102v, margin) [Hic fia]t civitas et homines letantes
Translation: Let there be a city and rejoicing men.
Source: Gospel (John 8).

[49] Monday, Fourth week in Lent
Text: (fol. 105r) >Feria secunda. Introitus.< Deus in nomine tuo salvum me fac
Non-historiated D
Instruction: (fol. 105r, margin) Hic quomodo Christus ei[ciat] | de templo unum [vendentem] | boves et column[bas]
Translation: There how Christ expels one [who is selling] oxen and doves
Source: Gospel (John 6, miracle of the bread).

[50] Tuesday, Fourth week in Lent
Text: (fol. 106r) >Feria .IIIa. Introitus.< Exaudi Deus orationem
Non-historiated E
No instruction.

[51] Wednesday, Fourth week in Lent
Text: (fol. 108r) >Feria .IIIIa. Introitus.< Dum [!] sanctificatus fuero
Non-historiated D
No instruction (original margin cut off)

[52] Thursday, Fourth week in Lent
Text: (fol. 110v) >Feria .V. Introitus.< Letetur cor querentium
Non-historiated L
Instruction: (fol. 110v, margin) Hic fia[t] qualiter Christus resuscitet puerum filium cuiusdam vidue.
Translation: Let there be how Christ resuscitates the young son of a widow.
Source: Gospel (Luke 7).

[53] Friday, Fourth week in Lent
Text: (fol. 112v) >Feria .VIa. Introitus.< Meditatio cordis mei
Non-historiated M
Instruction: (fol. 112v, margin) [Hic fia[t] qualiter Christus resuscitet Laçarum | [em]onumento
Translation: [Let there be] how Christ resuscitates Lazarus out of the tomb.
[54] Saturday, Fourth week in Lent
Text: (fol. 114r) >Sabbato. Introitus.< Sitientes
Non-historiated S
No instruction.

[55] Passion Sunday
Text: (fol. 115v) >Dominica de Passione. Introitus.< Iudica me Deus
Non-historiated I
Instruction: (fol. 115v, margin) Hic fiat Christus ligatus ad columnam.
Translation: Let there be Christ bound at the column.
Source: Interpretation of the feast.

[56] Monday in Passion week
Text: (fol. 118v) >Feria secunda. Introitus.< Miserere michi
Non-historiated M
Instruction: (fol. 118v, margin) [Hic fi]at ystoria Jone.
Translation: [Let there be] the story of Jonas
Source: Lesson (Jonas 3)

[57] Tuesday in Passion week
Text: (fol. 120r) >Feria .IIIa. Introitus.< Expecta Dominum
Non-historiated E
Instruction: (fol. 120r, margin) Hic fiat |
Translation: Let there be.

[58] Wednesday in Passion week
Text: (fol. 121v) >Feria .IIIIa. Introitus.< Liberator meus
Non-historiated L
No instruction.

[59] Thursday in Passion week
Text: (fol. 123v) >Feria .V. Introitus.< (fol. 124r) Omnia que fecisti
Non-historiated O
Instruction: (fol. 124r, margin) Hic fiat qualiter Christus comed[at cum] Symone Phariseo et
Mag[alenae ad] pedes eius plorans et capill[is] sui (sic) tergat.
Translation: Let there be how Christ is eating with Simon the Pharisian and Magdalene at his
feet, weeping and wiping his feet with her hair.
Source: Gospel (Luke 7).

[60] Friday in Passion week
Text: (fol. 125v) >Feria .VIa. Introitus.< Miserere michi
Non-historiated M
No instruction.

[61] Palm Sunday
Text: (fol. 127r) >In die palmarum <. (fol. 136v) >Ad missam. Introitus.< Domine ne longe
facias
Non-historiated D
Instruction: (fol. 136\*v, margin) [Hic] fiat quomodo Christus venit Ierosolimam super asinum | et pueri obviaverunt sibi cum ramis palmarum.
Translation: Let there be how Christ is coming to Jerusalem on a donkey [and how] children come and meet him with palm branches
Source: Gospel of the Blessing of the Palms.

[62] Monday in Holy week
Text: (fol. 141\*v) >Feria .IIa. Introitus.< (fol. 142\*r) Iudica Dominus nocentes
Non-historiated I
No instruction.

[63] Tuesday in Holy week
Text: (fol. 143\*v) > Feria .IIIa. Introitus.< Nos autem gloriari
Non-historiated N
Instruction: (fol. 143\*v, margin) | crucifixus
Translation: [Christ] crucified
Source: Gospel (Mark 14 and 15).

[64] Wednesday in Holy week
Text: (fol. 145\*v) > Feria .IIIIa. Introitus.< In nomine Domini omne genu flectatur
Non-historiated I
Instruction: (fol. 145\*v, margin) | unus Christus
Translation: a Christ
Source: unidentified.

[65] Maundy Thursday
Text: (fol. 149\*r) >Feria .V. in Cena Domini. Introitus.<
No painted initial, but only a pen-flourished one.
No instruction.

[66] Good Friday
Text: (fol. 158 \*v) >Feria .VIa. in Parasceven. Hora .VIa. fratres convenientes ad ecclesiam dicunt nonam. (…)<
No painted initial, but only a pen-flourished one for tract.
No instruction.

[67] Holy Saturday
Text: (fol. 170, small script) >Sabbato sancto post ignis et incensi benedictiones (…)<
No painted initial.
No instruction.

[68] Easter Sunday
Text: (fol. 180\*f, no rubric, introit) Resurrexi et adhuc tecum sum
Historiated initial R (225 x 130 mm; 1/ Holy Women: at Sepulcher ; 2/ Christ: Harrowing of Hell)
Instruction: (fol. 180\*f, margin) ystoria resurrec[tionis]
Translation: Story of the resurrection
Source: 1/ Gospel (Mark, 16); 2/ Tradition.

[69] Monday in Easter week
[70] Tuesday in Easter week
Text: (fol. 183v) >Feria .IIIa. Introitus.< Aqua sapientie
Historiated initial A (Christ 1. Portrait -- Christ enthroned, showing wounds, with apostles)
Instruction: (fol. 183v, margin) [Hic fiat] qualiter Petrus et Ioannes sunt in mari | [et Christus] apparuit eis in litore.
Translation: [Let there be] how Peter and John were in the sea [and Christ] appeared to them on the shore.
Source: Gospel (John 21).

[71] Wednesday in Easter week
Text: (fol. 185v) >Feria .IIIIa. Introitus.< Venite benedicti
Historiated initial V (Christ: Miracle of Draught of Fishes at Tiberias)
Instruction: (fol. 185v, margin) [Hic fiat] quoniam et Christus apparuit eis in littore.
Translation: [Let there be] how Christ appeared to them on the shore.
Source: Gospel (John 21).

[72] Thursday in Easter week
Historiated initial V (Philip the Deacon: Scene, meeting Eunuch -- Philip standing on the chariot with the eunuch of Ethiopia).
Instruction: (fol. 187r, margin) [Hic fiat] quo modo eunuchus va-| dat super canem (?) et Phylippus do-| ceat eum.
Translation: Let there be how the Eunuch is going on the way (?) and Philip is teaching him.

[73] Friday in Easter week
Text: (fol. 189r) >Feria .VIa. Introitus.< Eduxit eos Dominus
Historiated initial E (Apostles adore Christ)
Instruction: (fol. 189r, margin) [Hic fiat] quoniam discipuli | adorem Deum in monte (?) [reading very uncertain for the last two words]
Translation: Let there be how the disciples adore God in the mountain (?)..
Source: Gospel (Matthew 28).

[74] Saturday in Easter week
Text: (fol. 191r) >Sabbato. Introitus.< Eduxit Dominus populum suum
Non-historiated initial E
Instruction: (fol. 191r, margin) [Hic fiat] quo modo Pe[trus] | et Ioannes venierunt (?) [ad mo-]
[reading very uncertain for the last two words]
Translation: Let there be how Peter and John went to the tomb.
Source: Gospel (John 20).

[75] Low Sunday (the octave day of Easter)
[76] Second Sunday after Easter
(fol. 193') >Dominica .IIa. post Pasca. Introitus<. Misericordia Domini
Non-historiated, painted initial.
No instruction.

[77] Third Sunday after Easter
(fol. 195') >Dominica .IIIa. post Pasca. Introitus<. (fol. 195') Iubilate Deo
Non-historiated, painted initial.
No instruction.

[78] Fourth Sunday after Easter
(fol. 197') >Dominica .IIIIa. post Pasca. Introitus<. Cantate Domino canticum
Non-historiated, painted initial.
No instruction.

[79] Fifth Sunday after Easter
(fol. 198') >Dominica .Va. post octavam Pasce. Introitus<. Vocem iocunditatis
Non-historiated, painted initial.
No instruction.

[80] Rogation days
Text: (fol. 200') >In letaniis maioribus. Introitus<. Exaudivit de templo sancto.
Historiated initial E (Saint, Male 1. Portrait -- Male saint prays to Christ, in architectural setting)
No instruction.
Source: interpretation of the feast, introit and gospel (Luke 11); that the saint is in an architectural setting evokes the introit “de templo sancto suo” (Psalm 17, from his holy temple).

[81] Ascension
Text: (fol. 201') >In die Ascensionis. Introitus<. (fol. 202') Viri Galilee
Historiated initial V (190 x 115 mm; Christ: Ascension -- Christ in Majesty, enthroned and blessing, is being taken upwards by two angels; below, eleven apostles and a tree in the middle).
No instruction.
Source: Introit.

[82] Sunday within the octave of the Ascension
Text: (fol. 204') >Dominica infra octavam Ascensionis. Introitus<. Exaudi Domine vocem
Historiated initial E (Mary Magdalen: meeting Peter and John -- above: empty sepulcher, below: Mary Magdalen, Peter and John).
No instruction.
Source: meaning of the feast, reminding of the helplessness caused by the departure of the Lord; the miniature corresponds with the gospel reading on Saturday in Easter week (John 20)
[83] **Whitsun Eve**
Text: (205v, small script) >In vigilia Pentecoste (...)<; music beginning on fol. 206r with the offertory “Emitte spiritum”.
No painted initial, but only a pen-flourished one.
No instruction.

[84] **Whitsunday**
Text: (fol. 206v) >In die Pentecostes ad missam. Introitus.< (fol. 207r) Spiritus Domini
Historiated initial S (170 x 110 mm; Pentecost -- above: Christ, enthroned, in compaany of two angels; below: eleven apostles with tongues of fire on their heads)
No instruction.

[85] **Monday in Whitsun week**
Text: (fol. 208v) >Feria .IIa. Introitus.< Cibavit eos
Historiated initial C (Apostle, Peter: Holy Ghost falling on Gentiles -- Apostle Peter preaching, the Holy Ghost falling on the crowd; on the left, behind Peter, two men, including a knight, probably Cornelius the Centurion).
No instruction.

[86] **Tuesday in Whitsun week**
Text: (fol. 209v) >Feria .IIIa. Introitus.< Accipite iocunditatem
Historiated initial A (Christ above, bestowing the bread of heaven in form of a gold platter, or wafer, onto his apostles, nimbed, below)
No instruction.
Source: Offertory.

[87] ** Ember Wednesday**
(fol. 210v) Deus dum egredereris
Non-historiated painted initial.
No instruction.

[88] ** Ember Friday**
(fol. 211v) Repleatur os
Non-historiated painted initial.
No instruction.

[89] ** Ember Saturday**
(fol. 212v) Karitas Dei
Non-historiated painted initial.
No instruction.

[90] **Sundays after Pentecost**
1. fol. 214v non-historiated painted initial, no instruction
2. fol. 215v non-historiated painted initial, no instruction
3. fol. 216v non-historiated painted initial, no instruction
4. fol. 218v non-historiated painted initial, no instruction
5. [missing because of lack of two leaves]
6. fol. 219v non-historiated painted initial, no instruction
7. fol. 220v non-historiated painted initial, no instruction
8. fol. 221v non-historiated painted initial, no instruction
9. fol. 223r non-historiated painted initial, no instruction
10. fol. 224r no painted initial, but pen-flourished red initial
11. fol. 224v non-historiated painted initial, no instruction
12. fol. 225v no painted initial, but pen-flourished red initial
13. fol. 227r non-historiated painted initial, no instruction
14. fol. 228r non-historiated painted initial, no instruction
15. fol. 229r non-historiated painted initial, no instruction
16. fol. 230r non-historiated painted initial, no instruction
17. fol. 231r inhabited initial with (mad?) man holding a book, no instruction

**Ember Wednesday in September**

**Ember Saturday in September**

18. 235r non-historiated painted initial, no instruction
19. 236v no painted initial, but pen-flourished red initial

[end missing]