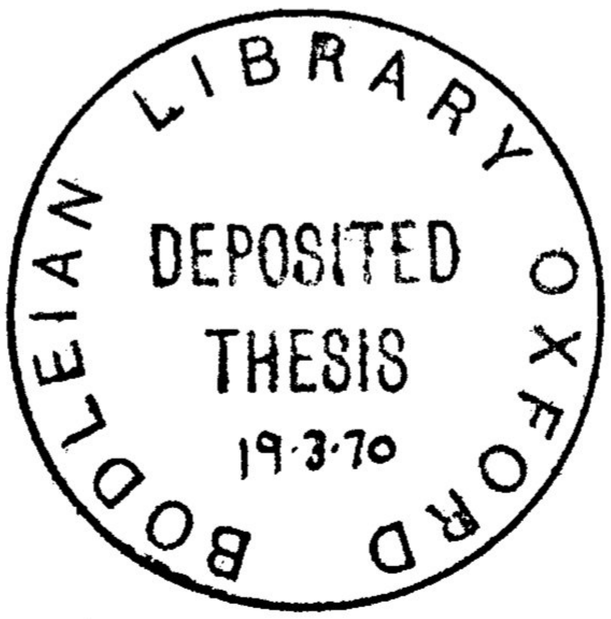
PARIS AND OXFORD UNIVERSITY MANUSCRIPTS

IN THE THIRTEENTH CENTURY

by
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in the
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PREFACE

While I was making painted copies of the decoration of thirteenth century manuscripts in the Bodleian Library, Dr. R.W. Hunt suggested that I should study the decoration of the minor initials in Paris and Oxford manuscripts to see whether it was possible to distinguish between them. Dr. Hunt drew my attention to the work of Jean Destrez as the only writing on this subject. Destrez, in his book 'La Pecia dans les Manuscrits Universitaires du XIII^{e} et du XIV^{e} Siecle', described the use of pecia marks in identifying university manuscripts, and he noted that differences in the decoration of flourished initials may play a part.

My thesis demonstrates that an analysis of the decoration can be used not only to distinguish Paris and Oxford manuscripts, but also to date a manuscript to a particular period in the thirteenth century.

I have compiled a Catalogue of Components which demonstrates the components of decoration significant for dating purposes or as a guide to the manuscript's country of origin. This shows, in list form, the incidence of every component and noteworthy component combination in the decoration of 86 of the 93 manuscripts I have examined. The remaining manuscripts are dealt with separately as 'Problem' manuscripts and in Chapter VI. The manuscripts are divided into the categories of French, Probable French, English and Probable English. Each list of manuscripts in which a component appears is preceded by a drawing of the component. This identifies it by its labelling letter or number.

The illustrations in this thesis are reproduced from my drawings of the decoration in the original manuscripts.

ACKNOWLEDGEMENTS

In the preparation of this work I have incurred many debts of gratitude.

To Mrs. Gereth Spriggs, for introducing me to the subject of manuscript decoration, and to Dr. Hassall for allowing me to start the work in his department.

To my supervisors, first in the research, and then in the lay-out of the material, Dr. R. Delaissé and Mr. M. Parkes.

To all members of the Bodleian staff, particularly to Dr. J.J.G. Alexander.

The help and advice of Miss A.C. de la Mare have been of especial value to me, and I am grateful to her.

Mr. N.R. Ker has very kindly helped me with Magdalen College manuscripts, Mr. Graham Pollard with advice and lists of Oxford manuscripts and Dr. M.A.F. Borrie with British Museum ones. Some of my work was done in Balliol College library, where Mr. Quinn and Miss Harding were always most helpful.

Mrs. Kitt Murrin deserves mention for her skill in typing from my handwritten notes.

To fellow members of Linacre College I am indebted, in particular to Miss Eva Wagner and Mr. David Farmer for help in translating and transcribing.

And to fellow students on my staircase, my daughters Belinda and Judy, who have had a diet of this thesis for a very long time.

Mrs. Kathleen Scott has helped me with a skilled opinion and given of her free time with a very great friendliness that I have appreciated as invaluable - I thank her warmly.

I have left to the last my absolutely Supervisors, my husband Tom and Dr. Richard Hunt. Without their unfailing guidance, advice and patience, this work would never have been begun or carried through to its finish. To these two I am unable to express my gratitude.

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MSS. Oxford: Balliol College, 99; Bodleian Library, Laud Misc. 511; Bodleian Library, Rawl. G.126 ... 128

CATALOGUE OF COMPONENTS (this follows the thesis, with separate pagination)

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Principal Components outside the initial, labelling letters A to K i
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FOLD-OUT ... This is pasted to the back cover. It shows drawings of all components and is a copy of pages i, ii and iii of the Catalogue of Components.

ABBREVIATIONS

B.L.R.: Bodleian Library Record

B.M.: British Museum (London)

B.N.: Bibliothèque Nationale (Paris)

B.Q.R.: Bodleian Quarterly Record

Destrez, La Pecia (1935): Jean Destrez, La Pecia dans les Manuscrits Universitaires du XIII^{e} et du XIV^{e} Siècle, Paris, 1935.

Destrez, La Pecia (1924): Jean Destrez, 'La Pecia dans les Manuscrits du Moyen Age', Extract from Revue des Sciences Philosophiques, Tome XIII, Paris, 1924.

O.H.S.: Oxford Historical Society

R.H.S.: Royal Historical Society

S.C.: Summary Catalogue.

REFERENCES IN TEXT

The following books are consistently referred to in the text as follows:

Catalogus Codicum MSS. Qui in Collegiis Aulisque Oxoniensibus
Coxe, Catalogue of Oxford College Manuscripts

Recueil de fac-similés à l'usage de l'école des chartes
Fac-Similés l'École des Chartes (this is the made-up Bodleian Library volume, in which the facsimile used appears).

INTRODUCTION

Purpose of the thesis

The purpose of this thesis is to find a method for differentiating the manuscripts of the Universities of Paris and Oxford in the thirteenth century by the study of the decoration of flourished initials. In order to study the decoration I analysed it by separating it into its component parts. I then codified the results and listed them in a Catalogue of Components. This enabled me to differentiate manuscripts and to date them in a particular period.

The thirteenth century was chosen for this work as being the period when the manuscripts of the two Universities most resembled each other. It is possible that Oxford University evolved from an exodus of students from Paris in the latter part of the twelfth century, as suggested by Rashdall.[1] This and a continuing exchange of students between the two Universities (which Rashdall further suggests),[2] could explain the similarities of manuscripts of the two centres. The similarities could have come about in these ways: the students would have brought books with them, the whole style and production of which could have influenced those produced in the new centre; any new books written by a scribe or student trained in either of the Universities would almost certainly have reflected the influence of that university; and a scribe's style could have influenced the style of books

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1. The Universities of Europe in the Middle Ages, edited by F.M. Powicke and A.B. Emden, Volume III, Oxford - new edition 1958, p. 29.

2. Ibid., pp. 30-1.

produced in the centre where he settled, worked and possibly taught his techniques. But there is an obvious difficulty in deciding whether a book reflects the style of one University or another: it is impossible to tell whether, for example, a book was written in Paris, or in Oxford by a scribe trained in Paris.

Reasons for choosing Flourished Initials in Manuscript Identification

The study of the handwriting provides a means of locating a manuscript's place of origin; the study of the decoration of any initials, other than historiated ones, is allied to this and may provide extra help in the identification. But the decoration of historiated initials in the thirteenth century is usually elaborate and therefore the work of a skilled artist. This work, which would have taken years of training to achieve, was probably highly paid as a rarer skill than that of the scribe. Thus, where one workshop possibly would employ several scribes, there may not have been even one artist continually in the area. An artist could travel from workshop to workshop, illustrating books and painting initials; the work could have been carried out at any time while the book was being made, or more than one book could have been kept unfinished, waiting for his visit. But an artist could have been employed even some time after a book was finished and sold, when the owner could afford his fees. The large gap which is sometimes seen at the head of a text may be evidence that in this case the artist's work was never carried out. The artist's work, then, which was not necessarily contemporary with the writing of the book, cannot be said to be a safe guide to the place in which it was written.

But the type of decoration called flourishing is done with pen and ink, and the work is comparatively simple. It is never such as would have needed a highly trained artist. It could have been carried out by the scribe himself, or one of the same calibre, and working in the same workshop. There would therefore not have needed to be a time lag between the writing of the book and the decorating of these initials. The flourisher, comparatively inexpensive to employ, could have decorated the initials quire by quire as the book was written, before the binding, or he could have done his work as soon as the scribe had finished. The same sequence could have been followed if the scribe himself had done the flourishing. Accordingly, as a style of handwriting can be the mark of a district or country, so also could the style of flourishing initials.

There is a further advantage of the flourished initial over the historiated as a guide to provenance: the flourished initial appears, in most cases, profusely throughout a manuscript. It affords a means of studying a flourisher's style, of showing a change of hand, and of showing a possible local influence.

Criteria for selecting manuscripts

It has been difficult to find many manuscripts proved to be from these centres, and so I have included ones from Northern France and England.[1] Ninety-three manuscripts were studied. They fall into four groups: thirty-four proven French, ten probable French, twenty-four proven English, and

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1. The likelihood is that scribes of university books of the period were trained at one or other of the two Universities, since at that time no others existed in those areas.

twenty-five probable English.

Before studying the decoration of any of the manuscripts I decided in each case to which one of the four groups it belonged. I have relied for the evidence for each decision on catalogue descriptions, on writings about the manuscripts by accepted scholars, or on the opinions of Oxford palaeographers personally communicated to me, since I do not consider myself competent to do this on palaeographical grounds.

I have counted manuscripts as French and English only where a catalogue description or scholar's writing or communication has stated that the manuscript has a note or calendar evidence of the country in which it was written, or where it has been stated that pecia marks connect a manuscript with a taxing list. Where evidence points to country or date on palaeographical grounds only, I have counted the manuscripts as Probable French or Probable English. Where there is evidence of text or ownership, I have used this only as supporting evidence for the criteria stated. In every case the source of evidence is stated in the index, in footnotes or in the description of the manuscripts in the thesis. Where it has been possible to look at the scribal note or calendar contents I have done so only to check the folio number given by a description of the manuscript, and not to form my own opinion of date or provenance of the manuscript or to check the evidence of the descriptions.

The Book Trade in the Thirteenth Century

The evidence left by the book trade of medieval universities is of importance to this thesis where it supplies the means of establishing the

place of origin of manuscripts. Jean Destrez[1] uses the evidence in this way, and builds up a picture of the book trade in Paris in the thirteenth and fourteenth centuries. He describes the increasing demand for books in the early part of the century as the University grew and with it the need to multiply the available works for study. The University controlled the book trade that met this demand.

The basis of the book trade was the exemplar, which was the official transcript of an author's work from which copies were made. The process was governed by University regulations, and those taking part were permitted to do so only with the University licence. Chiefly they were the stationnaires, who were responsible for producing the books and employing the copyists, and the libraires who were concerned in the commerce. Destrez[2] lists the participants: stationnaires, copistes, correcteurs, enlumineurs, maîtres et étudiants: Delelain[3] adds the libraires.

A work to be put into circulation in the University was copied from the author's text. This was the exemplar. Destrez[4] states that it was rarely in the author's own hand. The finished exemplar was left unbound in separate quires. Each of these quires was identified by a number marked on it; this was the pièce or pecia. The exemplar was corrected at this stage by a committee appointed by the University. Their function was to see that

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1. J.Destrez, La Pecia dans les Manuscrits Universitaires du XIII^{e} et du XIV^{e} Siècle, Paris, 1935.

2. J.Destrez, 'La Pecia dans les Manuscrits du Moyen Age', Revue des Sciences Philosophiques, Paris, 1924, p. 6.

3. P.Delalain, 'Étude sur le Libraire Parisien du XIII^{e} au XV^{e} Siècle', Cartulaire de l'Université de Paris, Paris, MDCCCLXXXX (introd., p. xxxv).

4. J.Destrez, Revue des Sciences Philosophiques, p. 10.

the text was in the form of the original and that there were no faults of any kind. The renting tax was then decided.

The tax was the price paid by the copyist (whether professional or student copying a work for his own use) for borrowing each pecia of the exemplar. This tax, together with the author's name and title of the work and the number of pecie that comprised the exemplar, had by University regulation to be entered on a 'taxing list'[1] and displayed by the stationnaire from whom it could be rented.

As he began to copy each pecia (less often when he had finished it), the copyist wrote on his manuscript the number of that pecia in the margin near the text.[2] This ensured correct sequence; also, the pecia was the basis of payment for the professional scribe. The system of the separate pecie had the advantage that a number of books could be made from one work at the same time. The pecia mark provides evidence of a manuscript's place of origin. Destrez[3] showed how this evidence may be used: if a manuscript matches in content and total number of its pecie one entered on a taxing list, and the pecia marks occur in the same places in the text, the manuscript is established as having been written in the place and near the date of the taxing list. If the pecia marks coincide with the quiring in the manuscript the likelihood is that it is an exemplar; if not it is a copy from one.

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1. Examples of taxing lists are published by H. Denifle et E. Chatelain, in Chartularium Universitatis Parisiensis, Paris, 1889 and 1891, Tome I, pp. 644-649; Tome II, p. 107.

2. Destrez, La Pecia, (1924) P.4.

3. Ibid., p. 4.

Destrez lists University type books (la Bible, les Sentences, etc.) and states that these are the books in which he found pecia marks.[1] But in pointing out the advantages to a student in finding a complete and therefore untaxed text[2] Destrez shows that university manuscripts could exist without pecia marks. This could be the case with the Bible, since it is possible that complete copies were available. Conversely, where the pecia system operated there could be pecia marks on manuscripts not used in the University. In a Carmelite Constitution of 1324 there is a reference[3] to a pecia system:

> Item ordinamus quod priores provinciales compellant priores locales ut in conventibus suis scriptores teneant ad scribendum libros ecclesiasticos ubi desunt, ut praedictum ordinale valeat observari et conventus qui habent exemplaria teneantur per pecias (i.e. per partes [par pièces]) non habentibus communicare....

Since this thesis is concerned with the possible links between Paris and Oxford University books, Delalain's reference[4] concerning the book trade in Paris in the thirteenth to fifteenth centuries is worth noting:

> De plus, la présence d'étrangers dans le corps des libraires à cette époque permettait et assurait les échanges de manuscrits qui pouvaient s'établir entre l'Université de Paris et les universités ou Écoles existant hors de France.

But since this thesis is primarily concerned with decoration as a means of differentiating the books of Paris and Oxford, Destrez's[5] observations on

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1. La Pecia (1935), p. 20.

2. Ibid., p. 41.

3. Monumenta Historica Carmelitana, ed. R.P.B. Zimmermann, vol. I, Lirinae, 1905, p. 26, no. 13.

4. Delalain, Cartulaire de l'Université de Paris, introduction, p. xxxvii.

5. La Pecia (1935), p. 59.

the similarities of the books of the two centres is important:

> Le parchemin anglais ressemble énormément au parchemin parisien; la correction s'indique à Oxford comme à Paris; à une certaine époque (1290), la longueur des pièces est de douze folios à Paris; vers cette époque, elle est aussi de douze folios à Oxford; chaque cahier est composé de douze folios à Oxford comme à Paris, etc....

Destrez' work, however, is of the most importance to this thesis where his examination of manuscripts has included their decoration. The following part of this chapter will be devoted to that aspect of his book.

The Work of Jean Destrez

Destrez[1] discusses the identification of the place of origin of manuscripts by means of minor initial decoration, but it is not an important part of his work, and he does not go deeply into the subject. Some of his observations are inaccurate. For instance, he describes[2] the plain-edged 'J' border, painted in a series below an initial; each 'J' is accompanied by a fine pen stroke, and he refers to the plates which illustrate this decoration.

They are thus:



pl.14



pl.15



pl.16



pl.28

The first three plates are of Paris manuscripts, and the fourth is an Oxford one. Of the Paris 'ornementation' Destrez says:

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1. Destrez, La Pecia, 1935.

2. Ibid, p. 57.

> ... composée de gros nerfs, alternativement azur et vermillon, le long de laquelle s'insèrent des nervelets, également azur et vermillon....

Of the Oxford he says: "cette ornementation, composée de gros nerfs alternativement rouges et bleus, avec de légers nervelets de même couleur...." The 'nervelets' refer to the pen-strokes to the right of each painted 'J'. I assume that Destrez, when he refers to these in the Oxford manuscript, means that each pen-stroke is the same colour as its accompanying 'J' and therefore also alternating in colour. But this, in fact, is not the case. In every manuscript that I have seen where these 'J's are used as decoration, the accompanying pen-strokes are all the same colour, and they are the opposite colour to that of the initial itself or its prolonged limb. If one were to interpret his observation as meaning that the fine pen-strokes beside the 'J's alternate in colour in the Paris manuscripts but not in the Oxford, this would still be inaccurate; these pen-strokes, being in the colour contrasting only to the initial and not to each other, are the same in both French and English manuscripts.

But Destrez does use the 'J's to distinguish the English from the Parisian manuscripts. In referring to the alternating 'J' decoration[1] he says:

> A Oxford cette ornementation elle est ... quelque fois accompagnée de petits traits formant comme une serie de petits poits parallèles. Ces caractéristiques différencient nettement l'ornementation anglais de l'ornementation parisienne.

I assume that this refers to this type of 'J': 

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1. Destrez, La Pecia, 1935. Foot of p. 57 to top of p. 58.

But this type of 'J' is used as decoration in French manuscripts (see catalogue). The other characteristic that Destrez refers to, in the same sentence, is the size of this decoration in proportion to the folio: 'sauf lorsqu'elle se trouve au premier folio, elle n'occupe qu'un tiers ou un quart de la hauteur de la marge, jamais la hauteur de la marge entière'. The first sentence which refers to the 'ornementation' begins with 'A Oxford' (i.e. the decoration composed of 'J's) but the concluding third sentence on the subject is: 'Ces caractéristiques différencient nettement l'ornementation anglaise et parisienne'. If the inference is that it is an English characteristic that the decoration occupies only a proportion of the margin, this is inaccurate; the decoration in an English Bible,[1] as one example, does extend to the full length of the margin. But his observation could be correct if it refers only to Oxford manuscripts.

Destrez describes pen flourishes which he states are typical of English manuscripts:[2] 'Les lettrines des manuscrits anglais portent des filigranes tout à fait caractéristiques, à trois traits verticaux et parallèles terminés par un large crochet de la plume (pl. 28, 30, 31)'. As shown by this description and by the reproductions in the book, these are clearly the principal components which I have called the 'long-stalked bulb' and the 'open loop' (see catalogue - components B and A). But these components appear together, either above <u>or</u> below the initial, very commonly in French manuscripts (see catalogue - Component Combination list). I cannot, therefore, agree that

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1. Oxford: Bodleian Library, MS. Auct.D.3.2. fol. 103^{v}, etc.

2. <u>La Pecia</u> (1935), p. 54.

this combination by itself is a sign of English decoration.

Destrez reproduces, on planches 4, 6 and 9, examples of the components I have called the 'hair-pin prolonged' and the 'pipped half-circle' (see catalogue - components H^p and u). He states[1] that this combination of components 'commence à paraître dans les manuscrits vers 1270'. But this combination is used in French manuscripts from the de Fournival collection, e.g. Paris: Bibliothèque Nationale, MSS. lat. 16162 and 16646. The 'hair-pin', component H, above the initial only (i.e. not the hair-pin prolonged) is demonstrated by Destrez (on planches 3 and 7) as an example of flourishes 'à Paris, pendant la deuxième moitié du XIII^e siècle et les premières années du XIV^e'.[2] These also appear in manuscripts from the de Fournival collection, e.g. Paris: Bibliothèque Nationale, MSS. lat. 16581, 16646 and 16613, hand 2. Richard de Fournival included these manuscripts in his 'Biblionomia', his description of his collection of books, which he wrote about 1250.[3] Thus the manuscripts must have been written before that date, and Destrez is inaccurate in stating that this particular flourish appeared only after 1270.

Destrez also discusses[4] the tone of the blue pigment used for painting the letters, and says that different universities used a different type of blue. He claims that a particular blue for Paris was a secret 'jalousement gardé dans les ateliers parisiens'. But in my experience the blue pigment

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1. La Pecia (1935), pp. 53-4. On p. 91 he is not so emphatic about the dates.

2. Ibid., p. 54.

3. L. Delisle, 'La Biblionomie de Richard de Fournival - Milieu du XIII^e Siècle', Le Cabinet des manuscrits, Paris, 1874, vol. II, p. 518.

4. La Pecia (1935), p. 53.

varies, as does the red, depending on the type of manuscript; in both French and English Bibles, for example, the colours are brighter and clearer than in a text book of the less luxuriant kind. The colour may even vary in one manuscript.[1] It would seem difficult to assess a manuscript's provenance on the shade or tone of a colour when time, environment and climate may each change it to differing degrees, even if one could be certain that the colours were originally identical.

He makes one other point about the initials, with which I must disagree. He states[2] that it is only in English manuscripts that, where the letter 'A' is unbarred, it has the left leg much longer than the right. Although I have not made a study of the structure of the initials themselves, I have seen such letters in French manuscripts.[3]

Illustrated border decoration is not the subject of this thesis, but it is relevant in that it is included in Destrez' work. He says[4] that a border depicting a hound chasing a hare is a typical and characteristic scene found only in Paris manuscripts. But this scene occurs in the English Bible, Oxford: Bodleian Library. MS. Auct. D.3.2, fol. 138^{v}-139 (the hare is being chased across the foot of these two folia), in Oxford: University College,

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1. For example there are two hands responsible for the decoration in the de Fournival manuscript, Bibliothèque Nationale, lat. 16652, and hand 2 uses a particularly greeney-blue.

2. La Pecia (1935), p. 53.

3. Three examples are the Oxford Bodleian Library manuscripts Auct. D.5.17. fol. 298^{v}, the Bible Moralisée 270^{B} and the facsimile of the Toledo part of the latter. These are French Bibles.

4. La Pecia (1935), p. 56.

MS. 129[1] and in the Abingdon Apocalypse, British Museum, Add. MS. 42,555. fol. 38.

I was interested to find this same scene used as decoration in the Sarajevo Haggadah,[2] a Jewish manuscript probably from the latter half of the fourteenth century and from an area of Provence within the present borders of France.

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1. Dr. R.W. Hunt believes that this manuscript was begun in Italy, and finished later in England.

2. A facsimile of this manuscript was kindly lent to me by Mr. A.M. Sirkin, head of U.S.I.S. in Athens.

Chapter I

THE FLOURISHED INITIAL

There are two types of decorated initials in thirteenth century manuscripts: the pictorial initial, and the initial decorated by designs made up of strokes of the pen using ink. The decoration round the pictorial initial is painted with brush using pigment. This decoration may consist of grotesques, animals, flowers - almost any combination of brush-work design which could be used to ornament an initial, but essentially it is pictorial. These initials begin the text or any important division of it. This thesis is not concerned with the pictorial initial but with those decorated by pen strokes. These begin minor sections of the text such as chapters, but they are found more frequently at the beginning of paragraphs.

The initial decorated by strokes of the pen is called the 'flourished' initial.[1] This term has been in use at least since the fifteenth century.[2]

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1. R.A.B. Mynors, Catalogue of the Manuscripts of Balliol College, Oxford, 1963 (e.g. Balliol College MS. 49).

2. Adami de Domerham, Historia Rebus Gestis Glastoniensibus, ed. Thomas Hearne, vol. II, Oxford 1727, app. II, pp. lvi-lvii. The following is an excerpt from a paper concerning Edward Botiller leaving the monastery of Westminster to retire to St. Milburghe's Priory at Wenlock of the Cluniac order. It is in the first register of Westminster, under the year 1489, and is in the form of a letter from the Abbot to the Prior: "Reverent Brother in Christ we greet you wele. And it is so, that one Edward Botiller, a Brother of ours hath often and diverse tymes praied and desired us licence to be dismissed out of our obedience, and hath grete desire to be with you and in that contree, at which desire we have licensed that same Edward, and given hym a dimission, under our seale. The same Edward hath competent learning and understondyng and can syng both playn Song and prikked Song, and also a faire writer, a florisher and maker of capital letters. Wherefore I pray you, that you will admitte the same Edward Botiller to be a Brother of your place...." This reference was very kindly given to me by Mrs. Kathleen Scott.

The pen flourish is any stroke of the pen used to decorate an initial. Sometimes the word 'filigree'[1] is used to describe this type of decoration, but, since the word loosely used can give a mental picture of tracery enclosing spaces of one shape or another, I prefer the word 'flourish' as more accurate, since the pen flourish may be curled or straight, and not necessarily enclose a space.

The initial itself was painted by brush with pigment. There are two types of flourished initial: the major and the minor. The major initial heads a larger part of the text in a manuscript than does the minor, usually a chapter. It most frequently has one part of its decoration in pigment, painted by brush. This decoration is shaped as a type of 'J'.

The edge furthest from the initial or its prolonged limb usually has a series of fine, short lines at right angles to its main body:



but it may be plain:



curved:



or, more rarely, indented:



The remainder of the decoration of the major initial is by strokes of the pen.

The minor initial is decorated by pen strokes only,[2] and is used with much greater frequency throughout a manuscript; it starts paragraphs and

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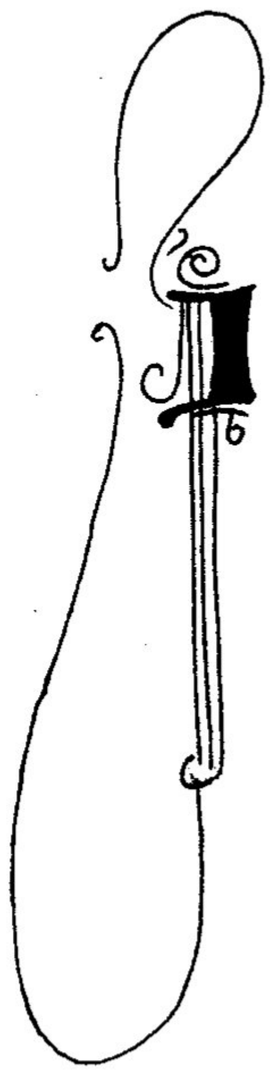
1. Destrez (1935), p. 53, "traits d'ornementation, appelés filigranes", and Mynors, Catalogue of the Manuscripts of Balliol College (e.g. Balliol College, MS. 49).

2. Occasionally minor initials also have painted 'J' decoration.

lines. The pen strokes may be of the very simplest and very roughly drawn, or they may form the most intricate designs and be drawn with a delicate line. These are all called flourishes.

When analysing the pen flourishes of an initial it is convenient to divide the whole decoration of each initial into sections, and then to study the components of decoration that make up each section. A section may sometimes be seen on its own to make up one distinct part of the whole pattern of decoration.

Plate I: Decoration with initials of similar structure divided into a different number of sections by the same flourisher (Oxford: New College, MS. 116).



Fol. 10^{v}

Two sections of decoration



Fol. 15^{v}

Three sections of decoration

Both initials have two horizontals.

The Section

The decoration surrounds the initial, and it fills the space inside it. The decoration outside the initial may be divided into the following sections: the flourishes above the initial, the flourishes beside the initial and the flourishes below the initial. The number of sections may or may not be determined by the structure of the letter. Plate I demonstrates how one flourisher uses a different number of sections in letters of the same construction. If the construction of the letter plays a part the horizontal strokes will break the whole decoration into separate sections. But the flourisher may ignore the horizontals in deciding the number of sections in the whole pattern. An example of the horizontals having broken the decoration into two sections would be: 

There is a pen stroke forming a loop below the upper horizontal of the initial, and one forming a loop below the lower horizontal. If there were a third loop, above the upper horizontal, this would be the third section of the decoration.

But if the horizontal plays no part in dividing the decoration, the pattern could be formed in this way: 

The flourisher, with his pen stroke, has ignored the horizontal and cut through it. The decoration is in one section.

But the single-section decoration is most commonly found with round initials: 

There are no horizontals to break it up.

The flourisher, however, may use the curve of the initial to break up the decoration: 

The flourishes inside the initial are called the 'infillings'.

Plate II: The same Component drawn with a different number of pen strokes by the same flourisher.

Oxford: New College MS. 116, fol. 3^{v}



Above the initial the bulb and the stalk are drawn with separate pen-strokes

Below the initial the bulb and the stalk are drawn with a continuous stroke

* * * * * *

Oxford: Balliol College, MS.116



The open loop, component A, is drawn with one pen-stroke

The bulb of component B, is a simple curved line

Fol. 50^{v}



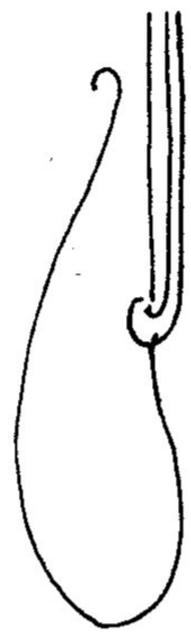
The open loop, component A, is drawn with two pen-strokes

The bulb of component B, is drawn with a corrugated line.

Fol. 73^{v}

Plate III: the same Component drawn with a different number of pen strokes by different flourishers

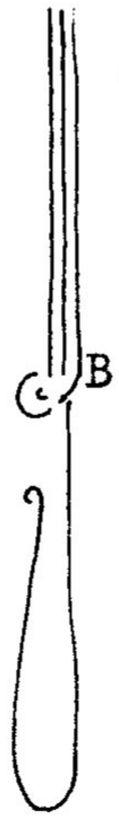
Oxford: New College, MS. 116, fol. 1



The bulb of component B is drawn with a pen-stroke continuous with the stalk.

* * *

Oxford: Merton College, MS. L.3.3, fol. 18^{v} (hand 1)



The bulb of component B is drawn with a separate pen-stroke.

The Components of the Pen Flourishes

The decoration in each section is made up of various components. The component of a decoration is not defined here as part of the pattern which is formed by one stroke of the pen (although in some cases it may be so formed), but as one part of the pattern which could be separated from the rest and drawn on its own. It must form a definite shape. But it can be a separate decorative flourish, or it can be part of a larger pattern. In thirteenth century manuscripts the component of decoration can be both these things.

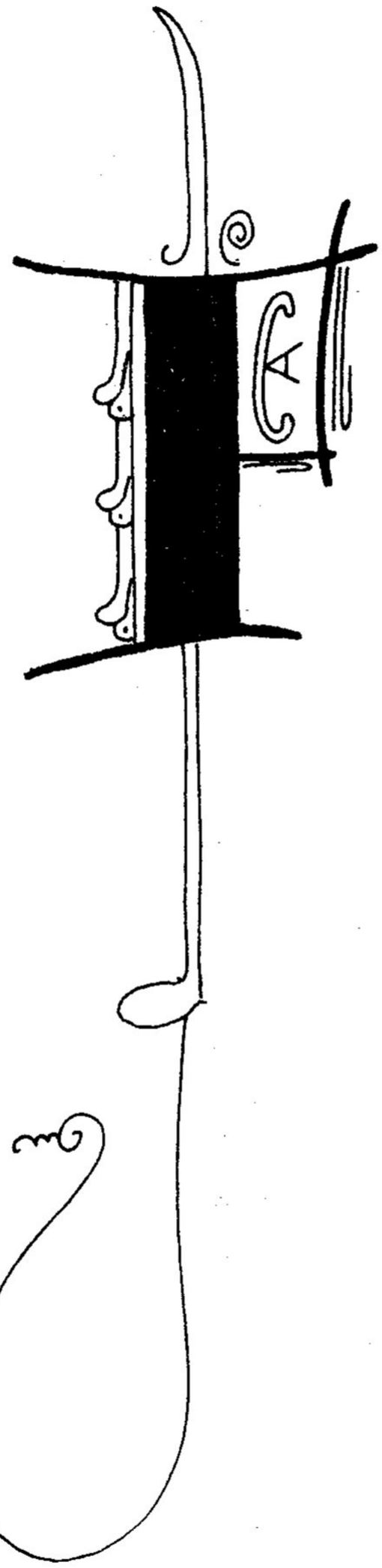
The number of pen strokes used to form a flourish depends on the individual flourisher; he may use a different number of pen strokes in drawing the same component of decoration throughout a manuscript (plate II). But a different number of pen strokes to form the same component may be a sign of a change of flourisher (plate III).

In describing the pen flourishes I have divided them into principal components, subsidiary components and infillings. The principal components are those which form either all or a main part of a pattern. The subsidiary components form either extra decoration on the principal components, i.e., the component could be complete without them; or, when used alone, they are a small and insignificant part of the general pattern.

The components are compared with familiar objects for ease of identification. Although each person may identify a shape with a different object, recognition of any shape in a design is easier when it is compared with an actual object. In addition the components are labelled with letters and numbers.

Although I have already classified the decoration inside the initial (the 'infilling') as a separate section for convenience of study, I classify it also as a component. This is because it is complete by itself as a pattern.

Plate IV: The Hypothetical Initial and its Decoration



The Hypothetical Initial (plate IV)

In order to demonstrate my method of analysing decoration I have drawn a hypothetical initial. This is hypothetical in the sense that it is not a reproduction of an actual initial and its decoration, but a possible combination of a few representative components which would be found in the decoration of a typical thirteenth century initial, much enlarged.

The Initial 

The letter used here is the letter F, in shape typical of those of thirteenth century manuscripts. It differs in structure from the modern capital in three respects: its two horizontal strokes are joined by a vertical one, making a 'box' with the thick stem of the letter as the fourth side; the upper horizontal projects well to the left of the stem; there is a 'foot' to the letter, the stroke forming it also projecting to the left of the stem. Since it has the maximum number of horizontal strokes projecting to the left of its stem, this initial provides the opportunity for the maximum number of decoration sections, and the horizontals have been used to break the decoration into three sections.

The decoration above the initial is that above the upper horizontal. The decoration beside the initial is that between the projection of the upper horizontal and the projection of the foot. The decoration below the initial is that below the foot. The infilling is in the space formed by the upper part of the initial's vertical body, the thin vertical lines and the two horizontals.

In each section of decoration I will describe the components which make up that decoration.

Plate V: The Hypothetical Initial and its Decoration.
Principal Components only.

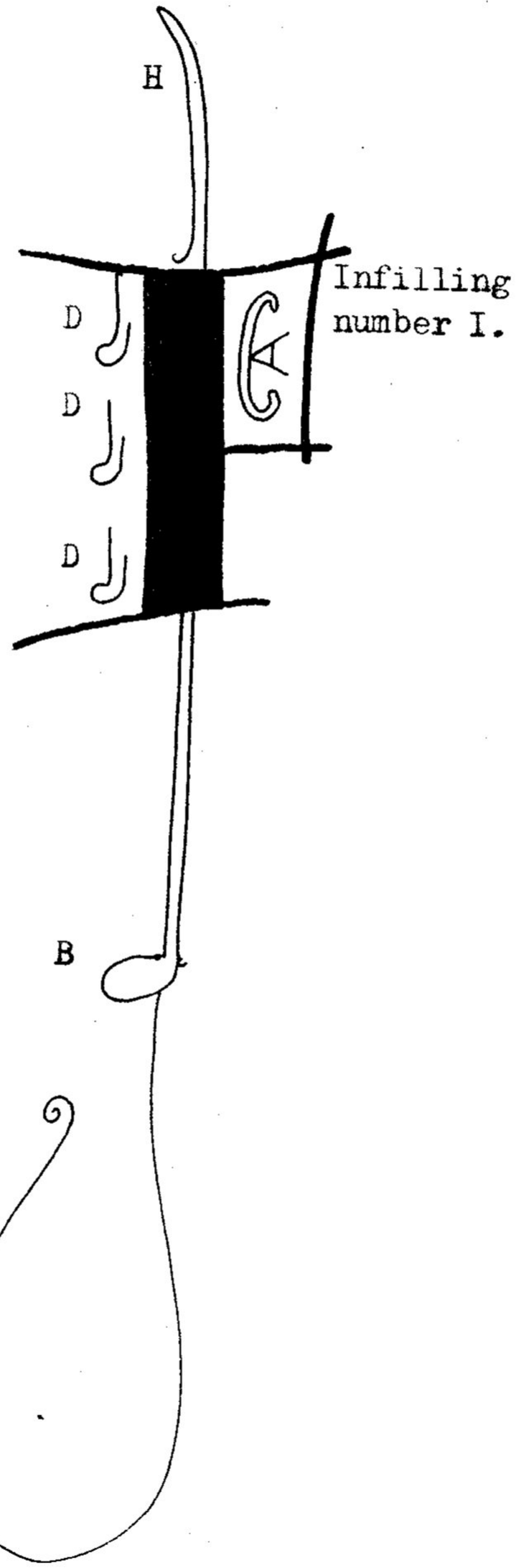
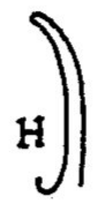
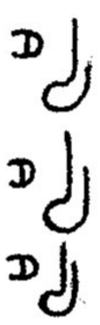


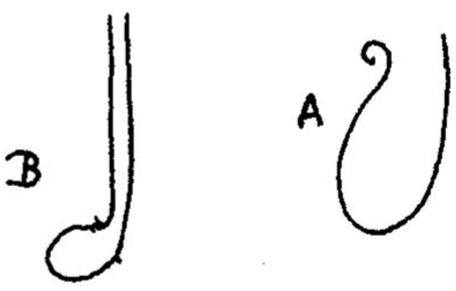
Plate V represents the hypothetical initial with only the principal components drawn in.

Principal components above the initial 

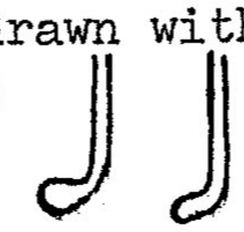
On the upper horizontal of the initial the flourisher's pen has drawn a narrow loop. Its upper closed end slopes to the left, its lower end finishing with a curl. It could be said to resemble a 'hair-pin', and is so named and labelled H.

Principal components beside the initial 

Three curved and narrow components are drawn beside the main body of the initial and on a vertical line; their curves are at their lower ends. Each one could be said to resemble a cat's paw, seen in profile, with the paw at the base of a short leg. The 'cat's paw' component is labelled D.

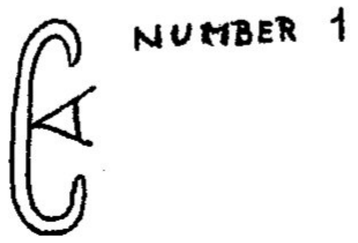
Principal components below the initial 

Beneath the foot of the initial are two components, one below the other. Immediately below the foot are two straight parallel lines, drawn close together and curving to the left at their base; here a semi-circular stroke of the pen forms a union between them. This whole component resembles a long stalk with a bulb on the end. This 'long-stalked bulb' is labelled B.

It could also be drawn with one continuous stroke of the pen: 

It differs from the 'cat's paw', component D, in that the stalk is longer in proportion to its width and the curved end is much more bulbous, like the letter 'C'. Its position, relative to the initial, and to the other decoration, is also different. It is always drawn above or below the initial rather than beside it, so that it stands alone. The cat's paw, on the other hand, is always drawn on to, or beside, a supporting line.

Beneath the long-stalked bulb, drawn from its bulb, is a widely curving loop, opening to the left and finishing with a simple spiral. The 'open loop' and the 'spiral' are considered as one component and labelled A.

<u>The infilling</u> 

The infilling is made up of two parts which are considered as one component because together they form a very common component of decoration enclosed by an initial. One part of this component resembles a double hook standing vertically: 

It is double in that it has a hook at both ends, and it is drawn as if with a duplicated line. The other part of this component may vary from a shape resembling the letter 'A' on its side (as in the hypothetical initial in plate V) to a simple triangle with its base parallel to the long line of the hook: 

Together they could be said to resemble a 'double-hook-and-triangle'. This infilling component is labelled number 1; all infillings in this thesis are labelled by a number.

Plate VI: The Hypothetical Initial and its Decoration.
Subsidiary Components.

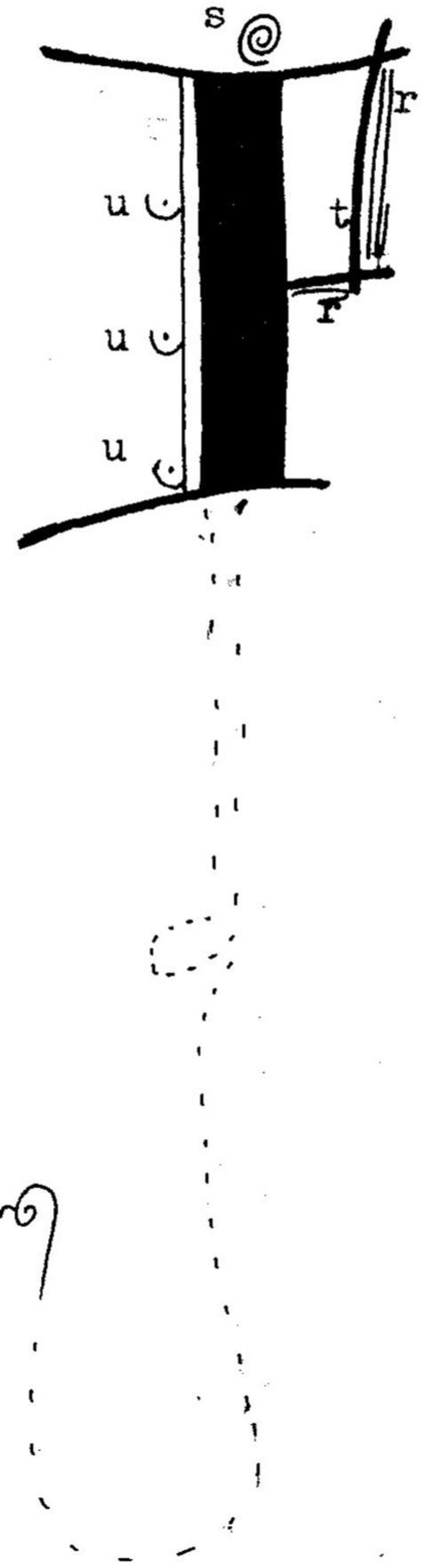


Plate VI represents the hypothetical initial with only the subsidiary components drawn in.

Subsidiary components above the initial

Beside the hair-pin, component H, there is a 'spiral' (plate IV). In this case it stands by itself, and, because it is unimportant to the complete pattern, it gives the impression of being an unnecessary 'doodle'. The spiral is often used as an infilling, or as a finish to another component. In plate IV, for instance, it is part of the open loop, component A, below the initial, and gives the loop its curled ending. The spiral component is labelled 's'.

Subsidiary components beside the initial 

A vertical line, labelled 't', runs close to and parallel to the main body of the initial (plate VI). It is the supporting line for the cat's paw, component D. Under each cat's paw is drawn a small half-circle, which joins the 'paw' to the vertical line. Each half-circle has a dot at its centre, which resembles a pip. The 'pipped half-circle' is labelled 'u'. Another vertical line runs beside the narrow upright of the initial, on its right. Beside this again, and also below the lower horizontal of the initial, are short flourishes with hooked ends. They are labelled 'r', and are small and unimportant to the main decoration.

Subsidiary components below the initial

A wavy line is added to the spiral end of the open loop, component A. The number of 'legs' of this small component may vary; where it has three, it resembles the small letter 'm'. It is called a 'small wave' flourish, and labelled 'v'.

This method of analysing the decoration of the hypothetical initial is the one I have used for studying the decoration of every initial in every manuscript in this thesis. I have applied the method to every initial in a manuscript, in order to select the 'basic' initial. This is the initial that has the most common combination of components used by the flourisher in that manuscript, or by each flourisher, where there is more than one to a manuscript. The basic initial is not one that has most of the components used by the flourisher, but has his most frequent choice of combination of components, and is therefore the most representative of his hand. Other components used by him are considered as 'variant' initials.

Having selected the basic initial, I have used the same method of analysis to study the components of decoration of that initial.

Chapter II

KEY MANUSCRIPTS

For the purpose of this thesis the decoration of 93 manuscripts was studied. These were selected by catalogue descriptions of the evidence that: they were 13th century manuscripts, they were French or English, and the contents showed that they were likely to be university books. Where there was good evidence to show that a manuscript of the right period came from near Paris or Oxford, it was included even if the contents' description showed it not to be a university one, as I felt that it would be valuable to this study by reason of the local influence on its decoration. A complete list of the manuscripts is indexed (page 119).

In selecting the thirteenth century manuscripts I originally put the evidence of country of origin first in importance. But I found that the decoration divided the manuscripts into three groups. Where the manuscripts were dated I found that in two groups date and decoration correlated. The two groups so formed were early 13th century and middle 13th century (c. 1240-1260, where I have found that the decoration is in a 'transitional' stage of development). The third group was formed by manuscripts in which the decoration and country of origin correlated. In most cases these were from the latter half of the century.

Other manuscripts had only sufficient evidence of date or country to put them tentatively into one or other of these groups, but their decoration in most cases supported this evidence.

From the manuscripts with definite evidence of country or date I have

chosen a number to represent the three groups. I call them key manuscripts, and their decoration best demonstrates the correlation. That is to say, by definition a key manuscript is one with proof of date or country which I have selected to represent one of the groups because its decoration has the characteristics I have decided best demonstrate that group.

This chapter will deal only with the evidence of date and country that places the key manuscripts in the three groups. The next three chapters will deal with the decoration of the manuscripts in each group.

* * *

The following manuscripts have evidence to date them in the first half of the thirteenth century:-

Paris: Bibliothèque Nationale, MS. fr. 24766

Angier, moine de Sainte-Frideswide d'Oxford, 'Vie et dialogues de Saint Grégoire le grand'. Written and signed by the author. On fol. 151 is the note:

> explicit opus manuum mearum quod conpleui. Ego frater A. Subdiaconus Sancte Fridesuide seruientium minimus. anno uerbi incarnati m.cc.xii. mense xi....

Paul Meyer establishes the manuscript as being in Angier's own hand ('La vie de Saint-Grégoire par Frère Angier', Romania, vol. 12, 1883, p. 149). He is satisfied as to the date, given above, for the Dialogues, and to Angier's other writing of St. Grégoire's life, being finished eighteen months later. M. Dominica Legge ('La date des écrits de Frère Angier', Romania, vol. 79, 1958, p. 512), puts the first date as possibly 1213, due to a mistake on the author's part. This, and the argument involved, is unimportant to this

thesis, since the author's own handwriting is not doubted and the difference of one year is immaterial.

London: British Museum, MS. Arundel 157.

A Psalter, written before 1220. The evidence for this is that there is no mention in the calendar of the translation of the body of St. Thomas, which took place on the 7th July, 1220 (J.A. Herbert, Illuminated Manuscripts, London, 1911, p. 176; and F.G. Holweck, A Biographical Dictionary of Saints, London, 1924). There is evidence that the manuscript was written before 1222: the entries for St. Edward, on fol. 13 and 17v, for 5th January and 13th October, are additions to the calendar in a different hand, suggesting a post-dating of the 1222 Council, which commanded a feast day in St. Edward's honour. The manuscript is very probably of Oxford origin as the entry on fol. 15, for St. Frideswide, is written in red. (These details of the calendar were supplied to me by Dr. Borrie, of the British Museum staff.)

Paris: Bibliothèque Mazarine, MS. 5

A Bible in Latin, facsimile number 292 in Fac-Similés l'École des Chartes, 1880-1901. Dated before 1231: "Le rubricateur a ajouté la capitulation établie, vers 1226, par l'université de Paris. Au dernier feuillet, d'une main du temps, le synchronisme suivant: "Annus Incarnationis Domini 1231, Annus cicle XIX^{lis} XVI^{us}."' (A. Molinier, Catalogue des manuscrits de la Bibliothèque Mazarine, Tome premier, Paris, 1885, p. 2.)

Paris: Bibliothèque Nationale, MS. lat. 16647

Euclid, 'Geometria', identified as number 38 on de Fournival's list by

Birkenmajer.[1] A French manuscript, written before 1250. The manuscript is one of de Fournival's collection left by him to Gerard, de Archdeacon of Amiens in 1262,[2] who left some (possibly not all) of them to the newly established Sorbonne. The collection of books was part of the library de Fournival founded for the public of Amiens during his life there as Chancellor of the Church. He died between 1248 and 1260.[3]

Ullman[4] suggests that some of the books, at least, were copied for de Fournival at nearby Corbie, which was the 'gromatic and geometric capital of the medieval world'. Birkenmajer[5] suggests that early medical books may have come from Paris, having been the property of de Fournival's father who was physician to Philippe- Auguste from 1180-1223. During this time the family lived in Paris. P. Paris[6] states that references in Richard de Fournival's own writings (for which he was less well known than for his 'Biblionomia') to Ovid and Aristotle are evidence that he studied at Paris University, so that some of his collection of books may have come with him to Amiens from

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1. A. Birkenmajer, 'Bibljoteka Ryszarda de Fournival', Polska Akademja Umiejetnosc Rozprawy Wydzial Filologiczny, 1922, vol. 60-61, pp. 49-50.

2. B.M. Ullman, 'Geometry in the Medieval Quadrivium', In Onore di Marinis, Studi di Bibliografia e di Storia, vol. IV, 1964, p. 279.

3. Nouvelle Biographie Générale, Tome 18, 1856, p. 385.

4. Op. cit., p. 281.

5. Op. cit., p. 8.

6. M.P. Paris, 'La vie et les ouvrages de Richard de Fournival', Bibliothèque de l'École des Chartes, Vol. II, 1840-41, p. 51.

Paris. Birkenmajer[1] refers to the probability of de Fournival spending money on copyists, presumably at Amiens, and to evidence of a copyist employed by Gerard, named Gregory of Amiens. Gerard may have added to the original collection. The library and its classification system was described by de Fournival in his 'Biblionomia' (which Delisle[2] suggested was an allegorical description of the real library) about 1250. Part of the original collection of manuscripts is now in the Bibliothèque Nationale, Paris. They were identified by Birkenmajer, who gives their original identification numbers on de Fournival's list and their present ones.

Evidence of provenance and date for all the de Fournival manuscripts used in this thesis is the same as that given here for MS. Bibl. Nat. lat. 16647.

Paris: Bibliotheque Nationale, MS. lat. 15585

'Glose super Unum ex quatuor' Number 162 on de Fournival's list, as identified by Birkenmajer. A French manuscript written before 1250. Evidence of provenance and date is under Bibliothèque Nationale, MS. lat. 16647 (see pages 22-24 chapter II).

* * *

The following manuscripts were chosen to demonstrate the transitional stage of decoration. All have evidence to date them before 1262.

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1. Birkenmajer, Polska Akademja Umiejetnosc Rozprawy Wydzialu Filologiczny, p. 8. Birkenmajer's article was kindly translated for me from the Polish by Mrs. A. Meditzky, of the Bodleian Library staff.

2. L. Delisle, 'La Biblionomie de Richard de Fournival - Milieu du XIII^{e} siècle', Le Cabinet des Manuscrits de la Bibliothèque Nationale, Vol. II, Paris, 1874, p. 520.

Manuscripts with evidence to date them before 1262:-

London: British Museum, MS. Royal 14. C.VII

Matthew Paris' 'Historia Anglorum' and part of the 'Chronica majora'. English 1250-1259 up to fol. 218^{v}. On this folio Matthew Paris' death is noted, in 1259 ('Hic obit Matheus Pariensis'). Since the note is added in the text, and in the scribe's hand (according to the description in the British Museum Royal catalogue), it could be presumed to be contemporary. It is an English manuscript. (R. Vaughan, 'Matthew Paris', Cambridge, 1958, pp. 35-6.)

London: British Museum, Add. MS. 42,555

Abingdon Apocalypse. Before 1262. This is dated by the fact of its being a gift of the Bishop of Salisbury, who died in 1262. A record of his gift is in a note on fol. 57^{v}. (Description from the British Museum Catalogue of Additions to the Manuscripts of the British Museum 1931-35.) The 14th century inscription (which is erased) is, according to the Catalogue, 'iste liber est ecclesie conuentualis beate marie dabendone (Abingdon, Berks.) ex dono domini Egedii Sarum Episcopi [Giles de Bridport, Bishop of Salisbury 1257-1262] et memoriale ipsius....'

Rome: La Biblioteca Apostolica Vaticana, MS. Urb. lat. 206 (Oxford: Bodleian Library, MS. Film 507)

Aristotle, 'Opera nonnulla cum Commentariis.' Written by two English scribes - before 1253. A note of the date, 1253, and the price received for the manuscript (or for the writing of it) is on fol. 103^{v}: 'Anno gratie 1253 die cathedre S. Petri recepit Willelmus Salers XII solidos super istos libros naturales XX petiarum.' On fol. 306 is a note inside an

initial which ties the writings of the manuscript to England: 'Thomas Archiepiscopus Cant (ecclesie) S. Edmundus Archiepiscopus [Cant]' (G. Lacombe, Aristoteles Latinus Volume II, Cambridge, 1955, p. 1204). // 'Libros naturales Aristoteles - Exaratus est in Anglia (v.f.306) an 1253 (v.ff.103^{v}, 257^{v})'. F. Ehrle and P. Liebaert, Specimina Codicum Latinorum, Rome 1912 (p. XXVII, number 40). // G. Cencetti, Lineamenti di storia della Scrittura Latina, Bologna, 1954, p. 221.

Oxford: Bodleian Library, MS. Bodley 198 (S.C. 1907)

Augustine, 'de Civitate Dei' and Gregory, 'Moralia'.

Manuscript contains Grosseteste's symbols in his hand, so was written before 1253, the year of his death (R.W. Hunt, 'Manuscripts Containing the Indexing Symbols of Robert Grosseteste', B.L.R., vol. IV, No. 5, September 1953, p. 252). The probability is very great that the manuscript was written in England, since the text is in an English hand, according to Dr. R.W. Hunt (personal communication). This, taken with the fact of ownership, is the evidence for counting this as an English manuscript, as I can find no proof that Grosseteste did not ever study in Paris.

Oxford: Bodleian Library, MS. Canon Gr. 97

A Greek work on pseudo-Dionysius, but produced in the west and with the hand of Grosseteste in the margin, so dated before 1253, the date of his death. The provenance is uncertain. The work on two Paris, St. Denis manuscripts, on which MS. Canon Gr. 97 was based, was possibly carried out by Grosseteste before he became bishop in 1235. (R. Barbour, 'A manuscript of ps.-Dionysius Areopagita copied for Robert Grosseteste', B.L.R.,

vol. VI, 1958, p. 401.)

Paris: Bibliothèque Nationale, MS. lat. 16654

'Liber Ameti Alfargani' etc., identified as No. 57 on de Fournival's list by Birkenmajer. Before 1250.

Evidence of date and provenance is under Paris: Bibliothèque Nationale, MS. lat. 16647 (see pages 22-24, Chapter II).

Paris: Bibliothèque Nationale, MS. lat. 16604

Avicenna, before 1250. Identified as No. 63 on de Fournival's list by Birkenmajer. Evidence of date and provenance is under Paris: Bibliothèque Nationale, MS. lat. 16647 (see pages 22-24, Chapter II).

* * *

The following manuscript will be included at the end of the chapter on Transitional Decoration. It is considered only as 'very probably tran itional' since the evidence for dating it around the middle of the century is solely palaeographical:-

London: British Museum, Add. MS. 38,723

This manuscript is a Paris Missal of the middle of the thirteenth century. Folio 7 has reference to its Paris usage and the calendar includes Paris churches. A member of the British Museum staff has said that the manuscript is dated around the middle of the century on palaeographical grounds. The Paris evidence is given in the Catalogue of Additions to the British Museum 1911-1915.

* * *

In the second half of the century there begins to appear a difference between the decoration in French and English manuscripts. As key manuscripts in this group I have chosen seven French and six English manuscripts, each with definite evidence of country of origin. These best show the differences of decoration in the two countries, even though not all were written in the second half of the century. Two of them are included in the section on the transitional period.

The following are the French manuscripts:-

Paris: Bibliothèque Nationale, MS. lat. 16646

Euclid, 'Geometria', written before 1250. Identified as No. 37 on de Fournival's list by Birkenmajer (on pp. 49-50 of his article). Evidence of provenance and date is under Paris: Bibliothèque Nationale, MS. lat. 16647 (see pages 22-24, Chapter II).

Paris: Bibliothèque Nationale, MS. 16654

'Liber Ameti Alfargani' etc. A French manuscript, written before 1250.

The manuscript is one of the de Fournival Collection, identified by Birkenmajer (on p. 58 of his article) as No. 57 on de Fournival's list. All evidence of provenance and date is under Paris: Bibliothèque Nationale, MS. lat. 16647 (see pp. 22-24). (This manuscript is one used also in the chapter on transitional decoration, due to its dating evidence and the character of its decoration.)

Paris: Bibliothèque Nationale, MS. lat. 16162

Aristotle, 'de Animalibus'. A French manuscript, written before 1250.

This manuscript is one of those from the de Fournival Collection identi-

fied by Birkenmajer (on p. 62 of his article) as number 62 on de Fournival's list. Evidence of provenance and date is under Paris: Bibliothèque Nationale, MS. lat. 16647 (see pages 22-24, Chapter II).

Paris: Bibliothèque Nationale, MS. lat. 16603

Avicenna, 'de anima'. A French manuscript, written before 1250.

The manuscript is one of the collection of de Fournival's library, identified as number 64 on his list by Birkenmajer (on p. 63 of his article). All evidence of provenance and date is under Paris: Bibliothèque Nationale, MS. lat. 16647 (see pages 22-24, Chapter II).

Brussels: Bibliothèque Royale, MS. II 934, Tome II

The commentaries on the sentences of Peter Lombard, by Thomas Aquinas, written in Paris in 1286.

On fol. 243 is an inscription 'Iste liber est magistri Berneri Niuella quem perfici fecit Parizius Anno Domini $M^{o}CC^{o}LXXX^{o}$ Sexto' (von Steffens, Lateinische Paläographie, 2nd edition, Trier, 1909, p. 98).

Oxford: Wadham College, MS. 1

A Bible, written in 1244.

On fol. 434^{v} is written, in the scribe's hand: 'Anno Domini M.CC.XL quarto perfecta est Biblia ista; Guillelmus dictus Miles Parisiensis consummavit eam; sit ipse particeps omnium bonorum que in ea comprehenduntur' (Coxe, Catalogue of Oxford College Manuscripts, vol. II, 1852). Mr. N.R. Ker (personal communication) has said that part of the text is in the Paris version of the Bible of that period, e.g., the prologues of the Books.

Oxford: Balliol College, MS. 48

Thomas Aquinas, De Divina Potencia etc.

Fol. 1-108 of this manuscript are identified by Jean Destrez by their pecia parks as number 28 on a Paris taxing list of about 1275. It is therefore a university manuscript (R.A.B. Mynors, Catalogue of the manuscripts of Balliol College, Oxford, 1963). I have counted the manuscript as a whole, since the hand in the flourishing is the same throughout.

*

The following are the English manuscripts:-

Oxford: Bodleian Library, MS. Laud. Misc. 511 (S.C. 969)

A collection of Oxford sermons, c. 1279-1283.

The collection was probably compiled in a Dominican Friary at Oxford. The compiler gives dates and places for sermons preached, and the sources. Some of the latter are known Oxford magistri of the Dominican Order, for example Richard Fishacre (d. 1248), and Simon of Henton. Some sermons were university ones; these are dated and marked by marginal notes by the compiler ('de quaterna Oxoniensi' fol. 61 & 118). The compiler notes the date 1279, on fol. 200, as one occasion when he preached. He preached a sermon at Elnstowe, in 1283, and the date is noted on fol. 106^{v}. (Fr. Pelster, B.Q.R., vol. VI, 1930, p. 168.)

Two further guides to provenance are, firstly, the fact that the manuscript has the lines numbered in fives between the columns, said by Pelster ('Oxford Theology & Theologians 1282-1302', O.H.S., vol. XCVI, 1934, p. 62) to be found only in English manuscripts of the time, and probably only those

written in Oxford, and, secondly, that throughout the manuscript the initials are blue, said by Destrez (La Pecia [1935], p. 53) and Mr. N. Ker (personal communication), to be characteristic only of English manuscripts of this period.

Oxford: New College, MS. 116

Thomas Aquinas on the first Book of Sentences, Oxford, 1265-1320.

Destrez states that this manuscript is one of five of the same text all having pecia marks. The other four are copied from a Paris exemplar. Oxford: New College, MS. 116, is the fifth one with this text and is made from an Oxford exemplar in forty-one or forty-two pièces. (Description from Destrez, La Pecia, [1935], p. 100.)

Oxford: Lincoln College, MS. lat. 113

The manuscript contains sermons compiled by Guy, a Dominican friar, at the Convent of Evreux (Coxe, Catalogue of Oxford College Manuscripts, vol. I, 1852).

Jean Destrez (La Pecia [1935], p. 99) shows by pecia marks that the manuscript is indirectly connected with a Paris exemplar put in circulation in about 1293. He considers the format (ibid., p. 46) to be characteristic only of English university manuscripts of that period and counts this one as a University of Oxford manuscript of the first years of the 14th century. Dr. R.W. Hunt considers the manuscript is a 13th century one (personal communication). I find the decoration comparable to that of the end of the 13th century. All the initials throughout this manuscript are painted blue. Destrez (La Pecia [1935], p. 53) and N.R. Ker (personal communication) have

both independently observed that it is only in English manuscripts of the 13th century that all initials are blue.

London: British Museum, Add. MS. 27,589

A collection of Grosseteste's and others' tracts, and including a calendar of Oxford, 1264. In the calendar, against the date of 28th March is the note 'Intravit rex (Henricus III) primo ecclesiam sancte Fridesuuide Oxonie'.

On fol. 103 is the note 'Bellum apud Lewes Anno Domini $M^{o}CC^{o}LXIIII^{o}$'.

The above description, with the references to date and place names, is taken from the Catalogue of Additions to the Manuscripts of the British Museum, 1854-1875, Volume II, p. 334.

London: British Museum, Add. MS. 42,555

Abingdon Apocalypse, English, before 1262.

On fol. 57^{v} is an erased 14th century inscription 'Iste liber est ecclesie conuentualis beate marie dabendone (Abingdon, Berks.) ex dono domini Egedii sarum Episcopi (Giles de Bridport, Bishop of Salisbury 1257-1262) et memoriale ipsius....'

Description of manuscript from Catalogue of Additions to the Manuscripts of the British Museum, 1931-1935, p. 40. (Because of the evidence of date and character of the decoration, initials from this manuscript are used also in the chapter on transitional decoration.)

Oxford: Bodleian Library, MS. Bodley 655 (S.C. 2397)

A collection of writings and tracts, including decretals of Boniface VIII, issued in 1298, and a treatise on canon law. Miscellaneous verses are

scattered throughout the manuscript. From fol. 181 the manuscript is an Oxford one, written in 1302 and 3. From the point of view of decoration, the manuscript is considered as a whole, because I think one hand was responsible throughout, in spite of the change in colour of the initials.

On fol. 181 there is a change of text, which begins 'Bonifacius episcopus seruus seruorum Dei dilectis filiis doctoribus et scolaribus uniuersis Oxonie (for Bononie) commorantibus salutem.'

The Oxford provenance of this part of the manuscript is shown also by a note, as is the date: on the verso of the last folio of the manuscript is written, in an annotator's hand, but which is contemporary with the text, 'Liber (sancte?) Marie de Thornholm quem scripsit Frater Robertus de Sa.... apud Osney Anno Domini M°CCC° Secundo et Tercio.' The words visible are from 'quem' onwards. Description from Summary Catalogue, vol. II, part I, nos. 1-3490, 1922.

Oxford: Bodleian Library, MS. Auct. D.3.2. S.C. 2032.

This manuscript is not a proven English one, but I include it in this group since it is accepted as such in the Bodleian Library. It is a Bible.

It is said to be of English origin by both descriptions in 'English Illumination of the 13th and 14th centuries' (Bodley Picture Books, No. 10, 1954, No. 6, p. 6) and the Summary Catalogue (vol. II, part I).

All the initials throughout are blue (see note on this under Oxford: Bodleian Library, MS. Laud. Misc. 511 on page 31, Chapter II).

It is very probably a late 13th century manuscript. The Summary Catalogue describes it as early fourteenth century; but I think the decoration is late thirteenth century, and Dr. R.W. Hunt agrees with this.

Chapter III

DECORATION IN THE FIRST HALF OF THE THIRTEENTH CENTURY

The first half of the century is distinguished by six components of decoration.[1] In the limited number of manuscripts from this part of the century, particularly definitely dated ones, I have not found it possible to distinguish the French from the English. The few simple pen flourishes are common to both. But the isolating of the six components has made it possible not only to date a manuscript as first half of the century, but to say approximately in which part of that half it originates.

One of the six early components is a 'link' one; it links the decoration of the first half of the century with that of the second. The guide to dating in the first half depends on which of the other five early components combines with the link one, and on whether there is, in addition, any component from the second half of the century (chapter V). A further guide to which part of the first half of the century is the frequency in a manuscript of the use of a late component among the early ones, and on its stage of development. The late component does not usually appear, at this period, in its final developed state.

To demonstrate the six 'early' components I shall analyse the pen flourishes of the five manuscripts, French and English, listed in chapter II with the evidence to date them in the first half of the century. These components also occur in a number of manuscripts which can be said to be probably from the first half of the century, although the evidence is less complete (see Catalogue of Components and Index).

I. See plate XIV, page 53.

The drawings of each initial have, in most cases, been enlarged for clarity.

Plate VII: Paris: Bibliothèque Nationale, MS. Fr. 24766

fol.68.



Fig. 1

fol.10v

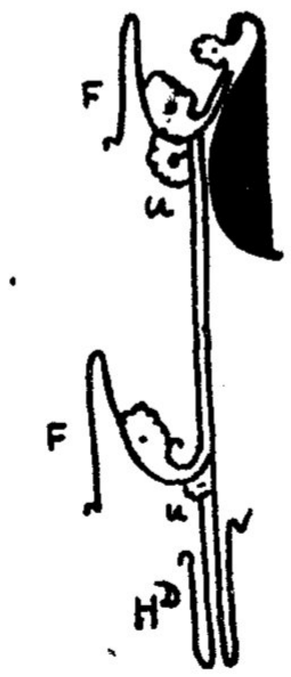


Fig. 2

Paris: Bibliothèque Nationale, MS. Fr. 24766 (Oxford, MS. 1212)

This is one instance in which the manuscript is not represented by its basic initial. The simple components which I have decided are typical of the early part of the century are best demonstrated, in this particular manuscript, by the two initials shown on plate VII. But since, in fact, there are few components used at this period, those shown here are representative.

Plate VII, fig. 1 (fol. 68)

Above, beside and below the initial is the hair-pin double, component H^d. It is the variant in which the flourisher has joined together a narrow rigid hair-pin above and below the initial by one continuous line. Thus it is a double hair-pin in the sense that the one component is both above and below the initial, and it is double in the sense that there are two of them, one opening to the right and the other to the left. In effect these hair-pins are 'back-to-back'.

Plate VII, fig. 2 (fol. 10^v)

Beside and below the initial are two extended fans, component F, one below the other. Each has a pipped half-circle, component u, below it. Beneath the lower extended fan is a hair-pin double. To form these the flourisher has hooked back his pen-line, parallel to the original down-stroke, further than on the other initial.

Plate VIII: London: British Museum, MS. Arundel 157



fol.154

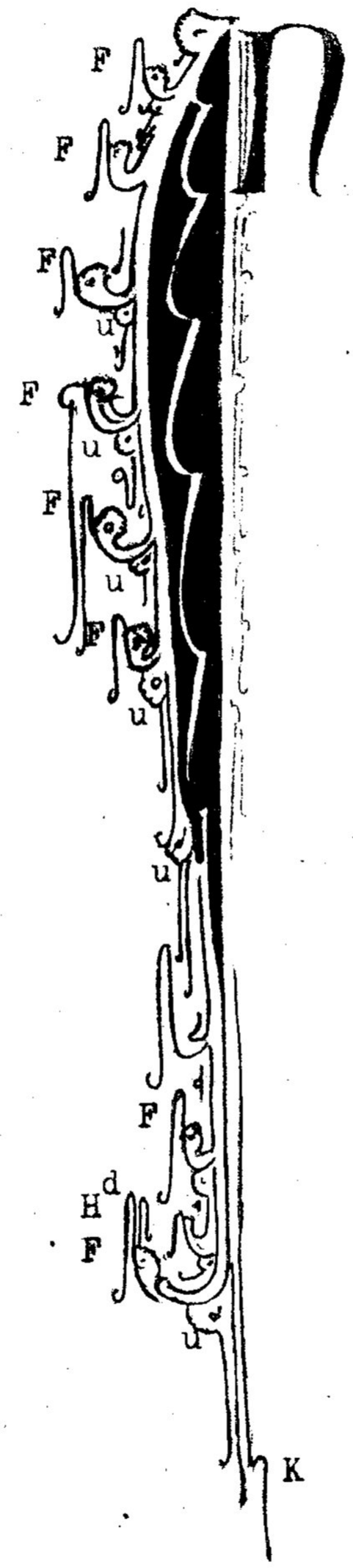
London: British Museum, MS. Arundel 157 (English manuscript, almost certainly Oxford. Before 1220.

Plate VIII (fol. 154)

Above and beside the initial is the combination component, the principal combination I. The combination is the variant which combines three curved lines and two corrugated half-circles. One of the latter is to the right of the uppermost pen-stroke of the component, above the initial. An oblique pen-stroke is added to the component I after this stroke has first made a false 'floor' to the initial, and then curved round the foot of the initial's limb.

The infilling is the caterpillar, infilling number 2.

Plate IX: Paris: Bibliothèque Mazarine, MS. 5
fol.4.(from facsimile)



Paris: Bibliothèque Mazarine, MS. 5. Paris manuscript, before 1231.

Plate IX (fol. 4)

Beside the top of the initial is a series of extended fans, component F. The fourth fan has its extension drawn with two separate strokes of the pen without it rising above the fan at all. It curls round below the upper level, and then the pen is lifted. The new pen stroke falls right down to the lower limit of the extension of the fan below.

The lower part of the initial shows three of the 'early' components. First there is an extended fan (this one is immediately below what looks like an unfinished version of one, since it has the extension without the corrugated fan part and so is out of character with the rest of the decoration). Below this is another extended fan with a hooked flourish beside its rising extension. These last two flourishes together make the hair-pin double, component H^d. The bottom of the initial is finished with two fairly straight flourishes and another early component, the kinked flourish, component K.

Plate X: Paris: Bibliothèque Nationale, MS. lat. 16647

fol.20.



Infilling number 6.

Paris: Bibliothèque Nationale, MS. lat. 16647[1]

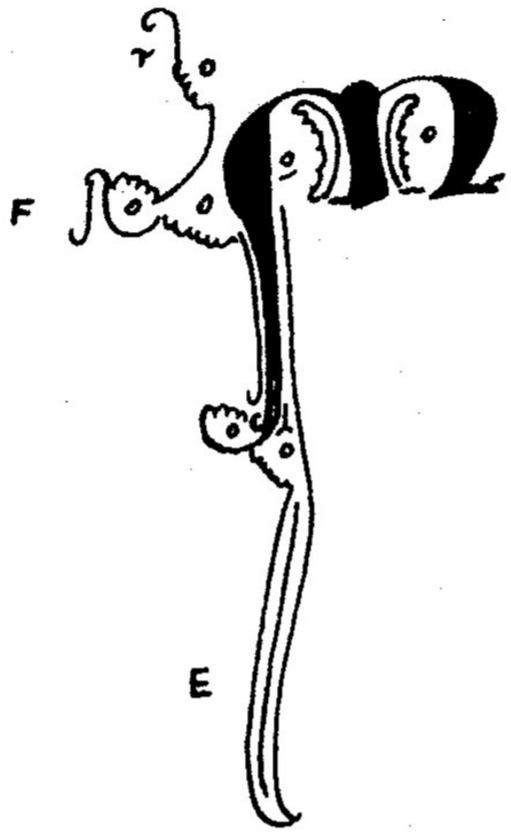
Plate X (fol. 20)

Here, in this very simple decoration, two early components are used, both of the combination type. They are a combination of corrugated half-circles and short curled lines. They are seen in the principal combination, component I, outside the initial; and in the infilling combination, component number six, inside.

1. Judging by its decoration, I would date this manuscript as very early in the century and earlier than the initial shown of Bibliothèque Mazarine, MS. 5. But the latter is more definitely dated, and we know only of Bibliothèque Nationale, MS. lat. 16647 that it was written before 1250. Throughout the latter manuscript there is little flourishing and it is as simple as, and similar to, that shown here.

Plate XI: Paris: Bibliothèque Nationale, MS. lat. 15585

fol.14



Infilling number 2.

Paris: Bibliothèque Nationale, MS. lat. 15585

Plate XI (fol. 14)

Beside the letter the extended fan, component F, is drawn; it is a wide, flat one, its extension drawn with two strokes of the pen, and very short. The prolonged limb of the initial itself forms a similar component, but without the extension. The infilling is the caterpillar and bud, infilling component number 2.

These five dated manuscripts have shown five of the six early components of decoration. The catalogue lists the distribution of these components in manuscripts dated in the first half of the century, or so dated on palaeographical evidence. In these manuscripts the remaining component also appears, the component I have called the 'pointing finger fan' and labelled x. I have not found this in any dated early manuscripts (except two dated before 1259 - see catalogue), but it occurs often enough in manuscripts with palaeographical evidence of early dating to be counted as an early component. To demonstrate this (and the simple early character of its decoration) I have selected two initials from Oxford: Magdalen College, MS. lat. 129. It is one of the Osney books of the Bible, and it is dated in the first half of the century on palaeographical evidence.[1]

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1. Medieval Libraries of Great Britain, a List of Surviving Books, ed. N.R. Ker, 2nd edition, R.H.S., London, 1964, p. 141.

Plate XII: Oxford: Magdalen College, MS. lat. 129

fol.I.

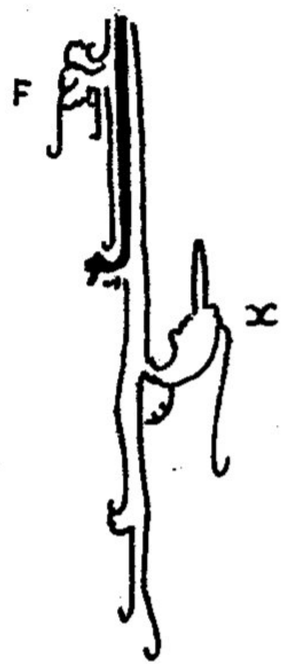


Fig. 1

fol.219^{v}.

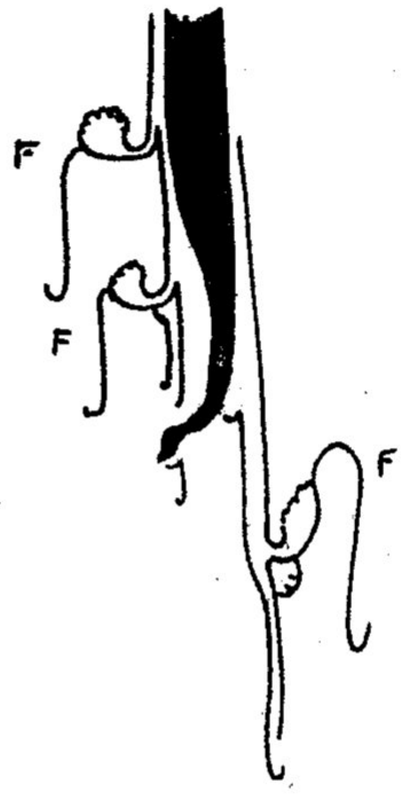


Fig. 2

fol.172^{v}.



Fig. 3

Oxford: Magdalen College, MS. lat. 129

Plate XII, fig. 1 (fol. 1)

The 'pointing finger fan', component x, is seen under the initial. On the left of the initial is a multiple form of the extended fan, component F.

Plate XII, fig. 2 (fol. 219^{v})

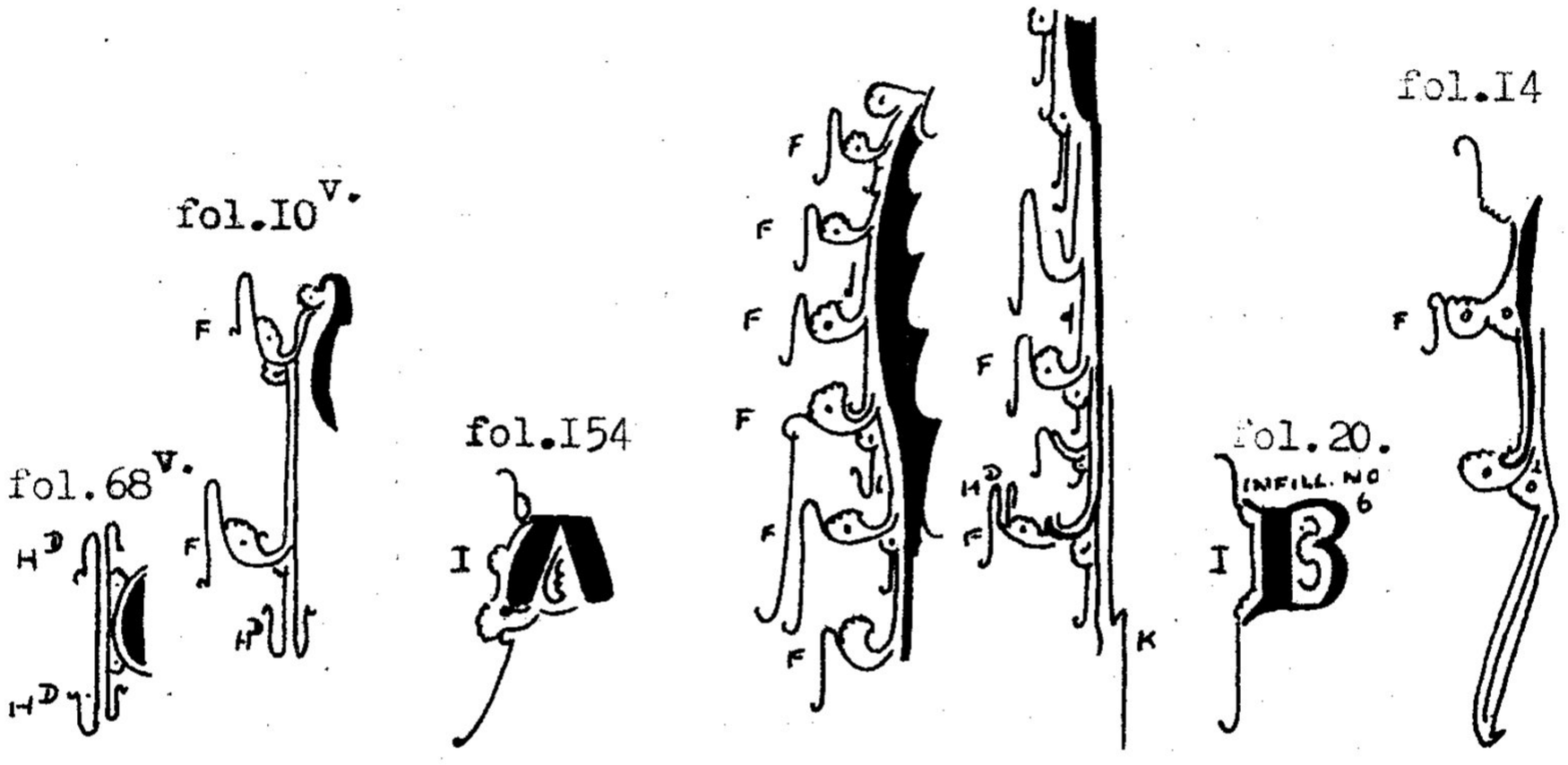
The lower part of the initial has extended fans on both sides.

Plate XII, fig. 3 (fol. 172^{v})

The lowest extremity of the initial has the kinked flourish, component K, beside it.

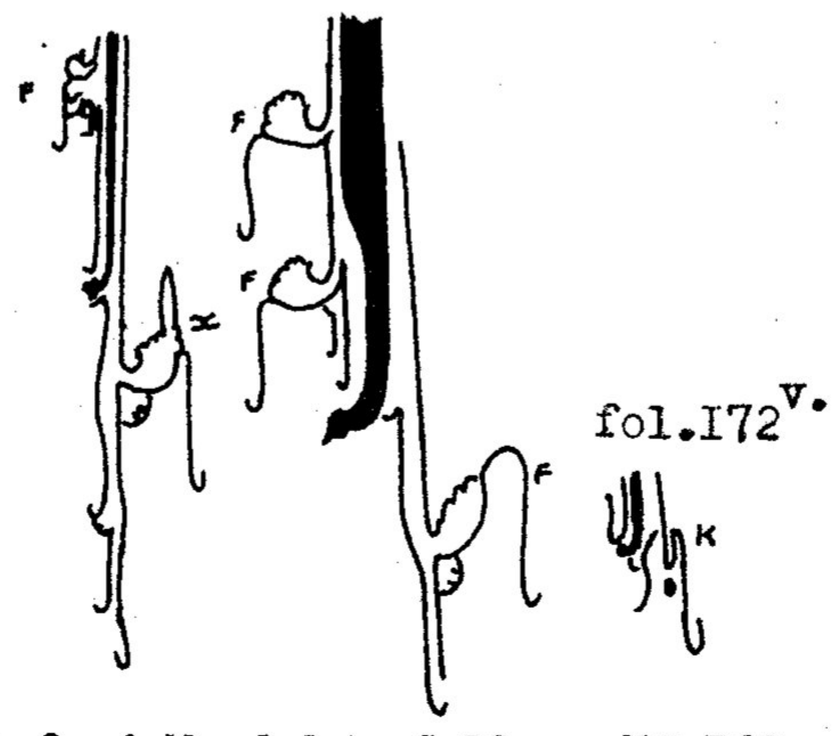
Plate XIII: Here the initials are brought together for comparison. The detailed distribution of each of the six early components is listed in the catalogue.

fol.4
(drawn in two sections)



Bibl.Nat. MS. Fr.24766. | Brit.Mus. MS.Arundel I57. | Bibl.Mazarine MS.5. | Bibl.Nat. MS.lat.I6647. | Bibl.Nat. MS.lat.I5585.

fol.I fol.2I9V.

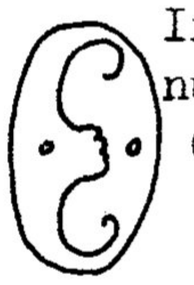


Oxford:Magdalen College,MS.I29.

If my observation is correct that the early part of the thirteenth century is characterised in manuscript decoration by the six components described in this chapter, decoration in the late twelfth century could be expected to show similarities, since there would be an overlap of some components. I decided to test this by the examination of two manuscripts said to be from this period in the twelfth century.

The two manuscripts examined are Oxford: University College, MS. 130[1] and Oxford: Bodleian Library, MS. Canon Pat. lat. 217.[2]

In MS. University College 130, four of the six early components are used: the extended fan, component F; the principal combination, component I; the 'pointing finger fan', component x; the infilling combination, infilling component number 6. Examples of these from the manuscript are:


Infilling number 6.

fol.20[v.]



fol. 25[v.]



fol.I2I[v.]



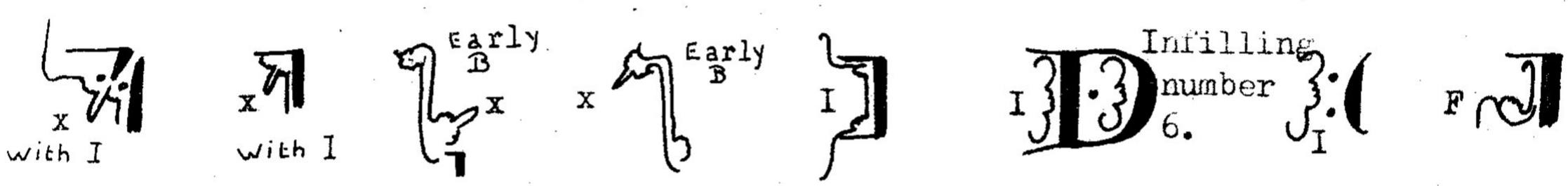
fol.I27

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1. Genesis-Ezechiel. S.XII ex. With ex. libris inscription of St. Neots, Huntingdonshire. N.R. Ker, Medieval Libraries of Great Britain, a List of Surviving Books, 2nd edition, R.H.S., 1964, p.170. The manuscript has some green initials, another pointer to its early date. Destrez states (La Pecia, 1935, p. 44) that this colour, with yellow, was abandoned in favour of only red and blue, as the Universities became established and book production was accelerated.

2. Peter Lombard on the Psalter. Saec. XII ex. Close in style to the Manerius Bible, Paris: Bibl. Ste. Geneviève, MS. 8 and the 'Pontigny' school. Otto Pächt and J.J. Alexander, Illuminated MSS. in the Bodleian Library, Oxford, 1966, vol. I, p. 39, no. 494.

I found the same four components in MS. Canon Pat. lat. 217. The pointing finger fan, in particular, is used profusely: in one form it is combined with an early, shortened version of the late component, the long-stalked bulb, component B; and in another with the principal combination, component I. Examples of the components from the manuscript are:



fol.15. fol.87. fol.96. fol.122. fol.17v. fol.80. fol.35v. fol.125.

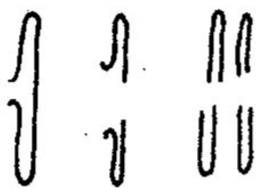
The appearance of the components shown above reinforces my theory that these components are useful dating ones.

Summary

The study of this early group of manuscripts has shown that there are five components characteristic of this period. There is a sixth or 'link' component which will be seen in manuscripts throughout the greater part of the thirteenth century (chapters IV and V). These components seem to occur equally in French and English manuscripts of the early part of this century, so that it is not possible to use decoration to distinguish between the two countries in this period. The similarity could be accounted for by the theory that Oxford University grew from an exodus of students from Paris, and by the interchange of students in the emerging days of Oxford University. It seems that the earlier the manuscript, the greater is its similarity to those of the mother university, until university customs and manuscript techniques diverged and developed along separate lines.

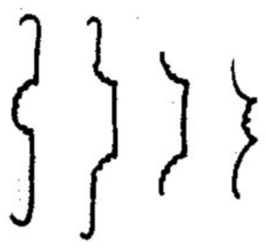
Nevertheless, although the recognition of the early components may not help in establishing the country of origin, it is a useful guide to dating a manuscript. The identification of the early components in a manuscript not only dates it as first half of the thirteenth century, but the frequency of their occurrence and their relationship to other components shows in which part of the first half of the century the manuscript originates. Plate XIV shows these six early components with the period of the century in which each most commonly occurs.

Plate XIV **The Six Early Components.**



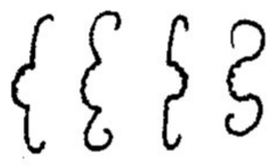
The Hair-Pin Double, H^d

First quarter of thirteenth century.



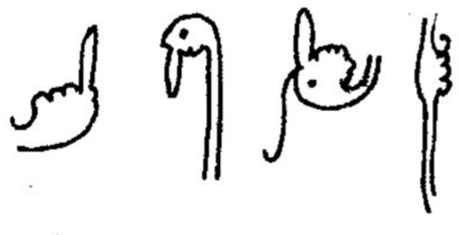
The Principal Combination, I

First quarter of thirteenth century.



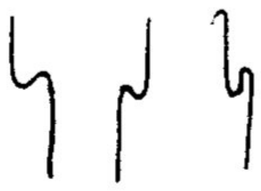
The Infilling Combination, number 6

First quarter of thirteenth century.



The Pointing Finger Fan, x

First half of thirteenth century, more usually up to c. 1240.



The Kinked Flourish, K

The first half of the thirteenth century.



The Extended Fan, F

This component combines with the other five early ones and spans the whole period up to c. 1260 ('link' component).

Chapter IV

THE TRANSITIONAL STAGE OF DECORATION IN THE THIRTEENTH CENTURY

The key to this stage of decoration in the thirteenth century is the extended fan, component F: 

This component is seen with the five early ones in the first half of the century (chapter III). These five disappear towards the middle of the century, but the extended fan remains, to be mingled with the 'late' components (chapter V). There is often a mixture of late and early components with the extended fan. This appears either in decoration with the same initial, or in decoration throughout a manuscript. Towards the latter part of the second half of the century the extended fan disappears, leaving only the late components.

There is, therefore, a period in the middle of the century when the extended fan is still being used with an occasional early component, and the late components are making their appearance. This is the stage in decoration that I call 'transitional'; as a period I date it approximately 1240-1260.

This stage is characterised by the lengthening of the pen strokes, the simple decoration giving way to the more elaborate, and the few components increasing. The decoration has not yet taken on the distinctive characteristics which make it possible to differentiate French from English (chapter V). However, the differences are beginning to emerge; in point of fact, the decoration of [illegible] initials from one of the 'transitional' manuscripts

London: Brit. Mus. Add. MS. 42,555)
(Paris: Bibliothèque Nationale, MS. lat. 16654λ will be used to demonstrate these differences, in the next chapter.

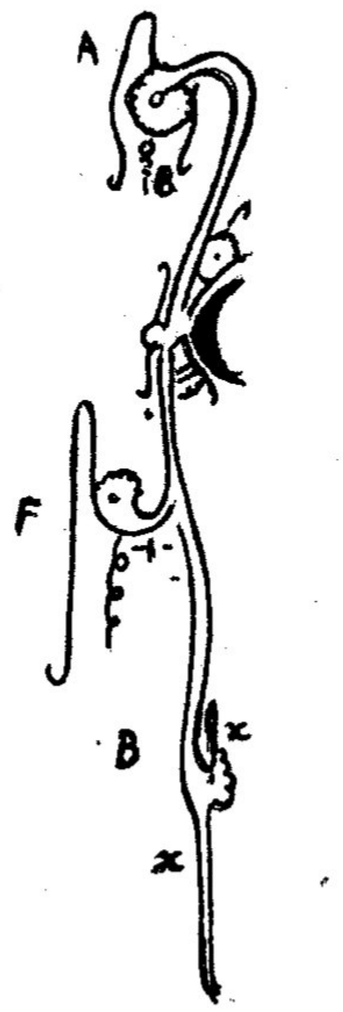
The transitional stage of decoration will be demonstrated by initials from nine manuscripts with evidence to date them before 1262 (given in chapter II). Due to the scarcity of explicitly dated manuscripts, only one is definitely dated in this period.[1] Of the other eight, the latest is dated 'before 1262'.[2] I will point out the components of their decoration that I have decided are significant.

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1. London: British Museum, MS. Royal 14. C.VII, 1250-1259.

2. London: British Museum, Add. MS. 42,555.

Plate XV: London: British Museum, MS. Royal 14 C.VII. 1250-1259



fol. 134^{v}

London: British Museum, MS. Royal 14 C.VII. 1250-1259 up to fol. 218.
English.

Plate XV (fol. 134^{v})

Above the initial the pen flourishes have lengthened and a long-stalked bulb, component B, is drawn. This is a late component and rarely appears, in this stage of its development, among the five early ones. It has an early form of component A, the open loop, drawn from the bulb itself. Below the initial there is a long stalk terminating in the pointing finger fan, component x, which is one of the early components. The extended fan, the link component F, is drawn from this long stalk. Its extended line rises well above the corrugated fan part of the component, and drops right down to the corrugations of the pointing finger fan, component x.

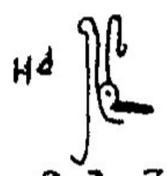
London: British Museum, MS. Royal 14 C.VII

This manuscript is the one actually dated in the transitional period, and its decoration illustrates particularly well the combination of early and late components, linked by the extended fan component.



Infilling number I.

fol.I4



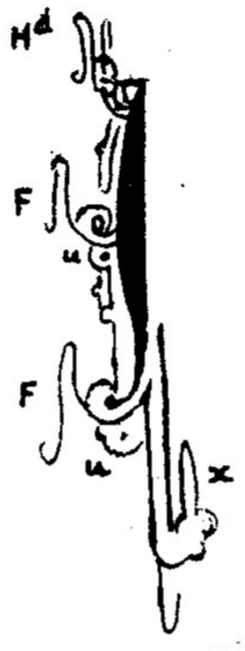
fol.32v.



fol.32v.



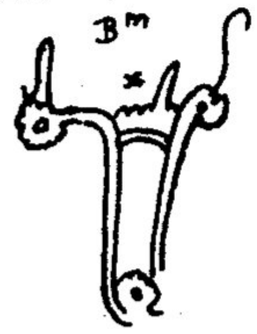
fol.I52v.



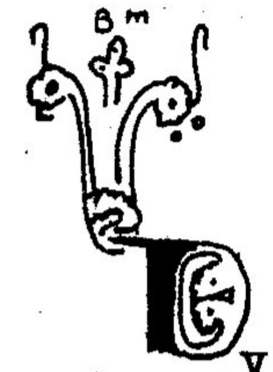
fol.204v.



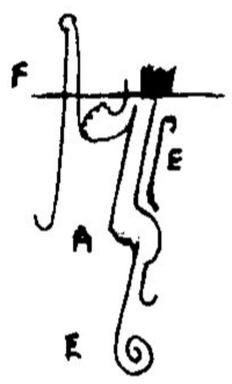
fol.83v.



fol.I0



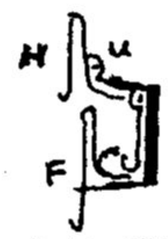
fol.I9v.



fol.80v.



fol.73



fol.7I

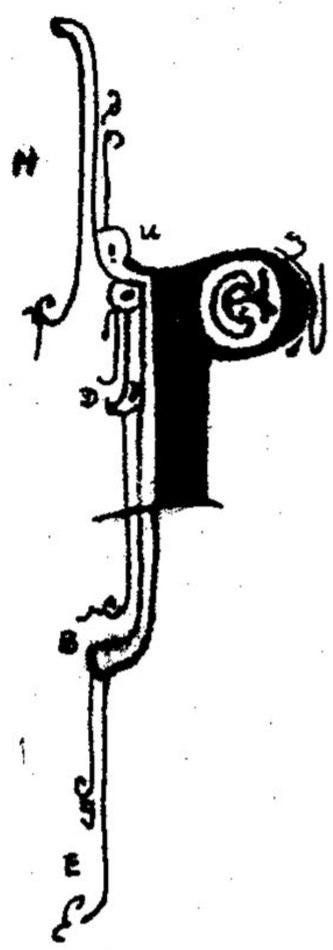


fol.IIO
Group I.

The above initials show the following components: F, H^d and x (early) and A, B, E, u and infilling number I (late). B^m is a transitional component. I had originally seen only the initial on fol. 134^v (in facsimile). Its decoration helped me to determine the importance of the extended fan as a link component in the transitional period, because of the manuscript's date. My observation was confirmed when I later had the opportunity to examine the whole manuscript. At that time I reproduced the above examples of decoration with early and late components combined with the extended fan (transitional).

Plate XVI: Paris: Bibliothèque Nationale, MS. lat. 16654.

fol. 13v



Infilling number I.

Fig. I.

fol. 12

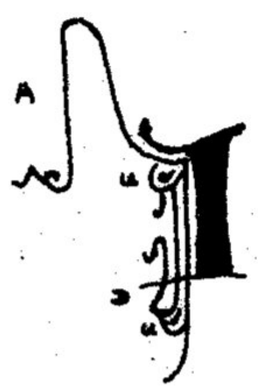


Fig. 2

fol. 33



Fig. 3

Paris: Bibliothèque Nationale, MS. lat. 16654. Before 1250 (de Fournival manuscript and therefore French).

Plate XVI, fig. 1 (fol. 13^{v})

Above the initial there is a hair-pin, component H. Below the initial there is a long-stalked bulb, component B. From this fall two curled flourishes, component E. All these are late components, although very simply drawn. The infilling is the double-hook-and-triangle, infilling component number I.

Plate XVI, fig. 2 (fol. 12)

Beside the initial and rising above it, direct from under the initial's upper horizontal, is an open loop, component A. Below the lower horizontal is a cat's paw, component D, with a pipped circle, component u, beneath it. These are all late components.

Plate XVI, fig. 3 (fol. 33)

Beside the initial there are cat's paw components, in series with pipped half-circles. These are drawn between two extended fans, component F. They have short, curled extensions.

Plate XVII: Paris: Bibliothèque Nationale, MS. lat. 16604

fol. 15



Fig. I.

fol. 31^{v}



Fig. 2

fol. 33



Fig. 3

Paris: Bibliothèque Nationale, MS. lat. 16604. Before 1250 (de Fournival manuscript and therefore French). Hand 1, fols. 1-49^{v}.

Plate XVII, fig. 1 (fol. 15)

This initial's decoration shows components that predominate in the second half of the century, with none of the early ones present. Above the initial there is a long-stalked bulb, component B, with an open loop, component A, rising from it. The bulb is corrugated and has an 'eye'. Beneath it is a minor bulb, component b. One stalk stroke is common to both stalks, so that there are three pen strokes forming the long stalks of two bulbs. Below the initial the right stalk-stroke of the inverted long-stalked bulb is prolonged downwards to form a long flourish, component E. The bulb is an 'open' one; its semi-circular stroke does not connect the stalk-strokes, but falls to form a flourish that is a narrow loop, in shape almost like a type of cat's paw component. Immediately above the bulb is a minor bulb, inverted. At the top of the long stalk there is a cat's paw, component D, with a pipped half-circle, component u, under it.

Plate XVII, fig. 2 (fol. 31^{v})

Beside and below the letter S is the extended fan. Its extension rises high above its fan, but drops hardly at all below its starting point. Beside the upper part of the initial is a cat's paw, with a pipped half-circle below it; both are late components.

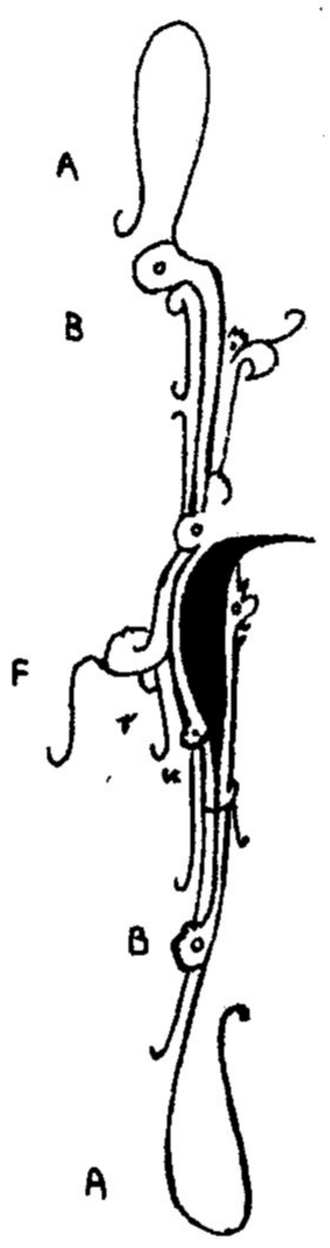
Plate XVII, fig. 3 (fol. 33)

This shows an example of the curled-stalk bulb, component C; this is a relatively uncommon transitional component. From it rises the open loop,

component A.

A comparison between the two initials of these two de Fournival manuscripts decorated with long-stalked bulbs, and without the extended fan component, shows that the hand responsible for the decoration of Paris: Bibliothèque Nationals, MS. lat. 16604 is the finer one. But the manuscripts could be contemporary. In both cases the extended fan is on a different letter from the later type of flourishes in the manuscript; and in both, the early type of flourish has disappeared. This combination of the extended fan with late components is, in my opinion, characteristic of the transitional period, 1240-60. Since the manuscripts described here are from the de Fournival collection, described by him by about 1250, I would conclude by decoration that they are among the latest of his collection.

Plate XVIII: Rome: La Biblioteca Apostolica Vaticana, MS. Urb. lat. 206.



fol. 49

Rome: La Biblioteca Apostolica Vaticana, MS. Urb. lat. 206. Hand 1, fol. 14-94. Before 1253. This hand has decorated only paragraph marks.[1]

Plate XVIII (fol. 49)

There is a long-stalked bulb, component B, above the initial, and an open loop, component A. These are inverted below the initial. This is a 'component combination' (see catalogue). This is the group of components I have called Group I and which I think distinguishes the English decoration from the French (see chapter V). Beside the initial is an extended fan, component F.

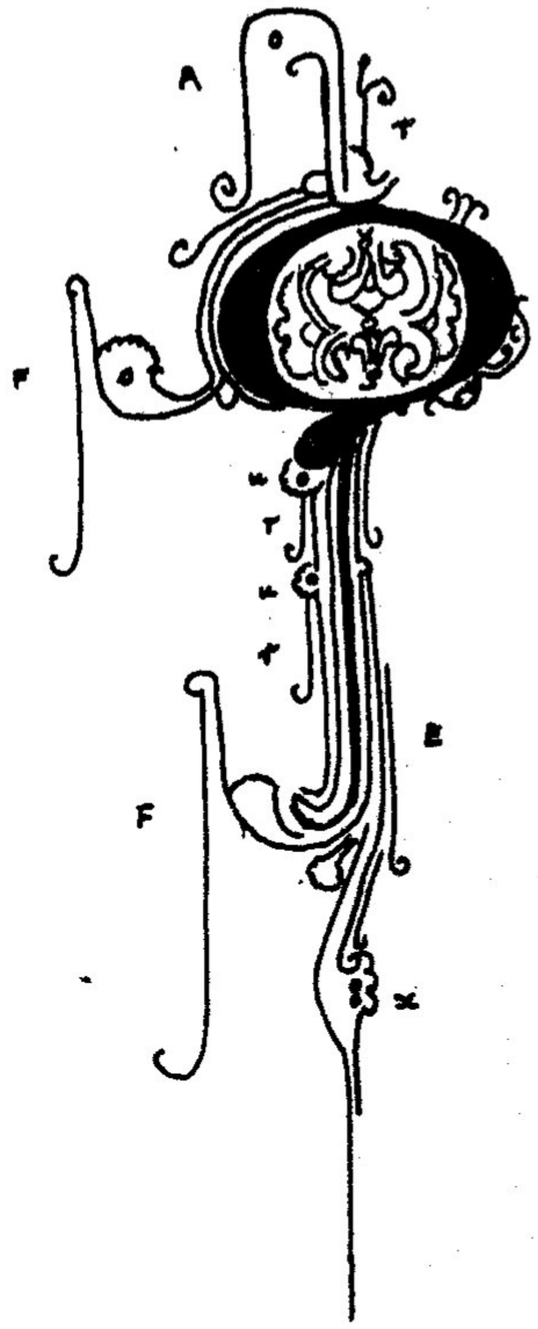
Here the link component (extended fan) appears with late components only. Since I think that these components have reached the stage when they can be distinguished from the French, it is probable that the decoration was drawn very near to 1250, by an English hand.

---

1. On fol. 306 is a note inside an initial which ties the writing of the manuscript to England. This is in the part of the manuscript decorated by hand 2, in a style I cannot identify. Hand 3 decorates only 5 initials, with components I have never seen before. Hand 4 has definite French characteristics in the minor initial decoration.

Plate XIX: Oxford: Bodleian Library, MS. Bodley 198.

fol. 162



Infilling variant of 2b (horizontal) with no.4.

Fig. 1

fol. 62

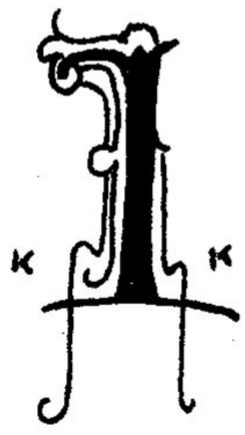


Fig. 4

fol. 5v



Infilling number 2.

Fig. 2

fol. 26v



Fig. 3

fol. 182

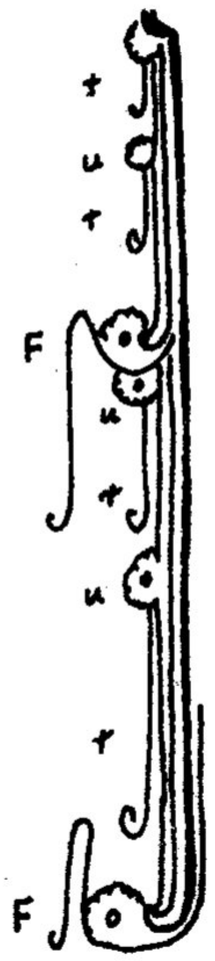


Fig. 5

Oxford: Bodleian Library, MS. Bodley 198. Before 1253.

Plate XIX, fig. 1 (fol. 162)

The decoration is fairly elaborate, and I will identify only those components which I think are significant. Beside the initial there is an extended fan, component F. The extension line is drawn with two strokes of the pen. The break is at the highest point, above the corrugated fan part of the component. At this break a distinct 'lip' is formed. Below the initial there is an extended fan, with a similar lip on the extension line. Below this is a pointing finger fan, component x.

Plate XIX, fig. 2 (fol. 5^{v})

This decoration is characteristic of the transitional stage. Above the initial a corrugated half-circle has a short, thick stalk; this is an early development of the long-stalked bulb, component B, one of the late components. Below the initial there is an extended fan; it, too, has a short stalk and begins to resemble the component B.

Plate XIX, fig. 3 (fol. 26^{v})

Beside the initial, and continuing above and below it, is the hair-pin double, component H^{d}, an early component.

Plate XIX, fig. 4 (fol. 62)

The initial is decorated on either side by the kinked flourish, component K, an early component.

Plate XIX, fig. 5 (fol. 182)

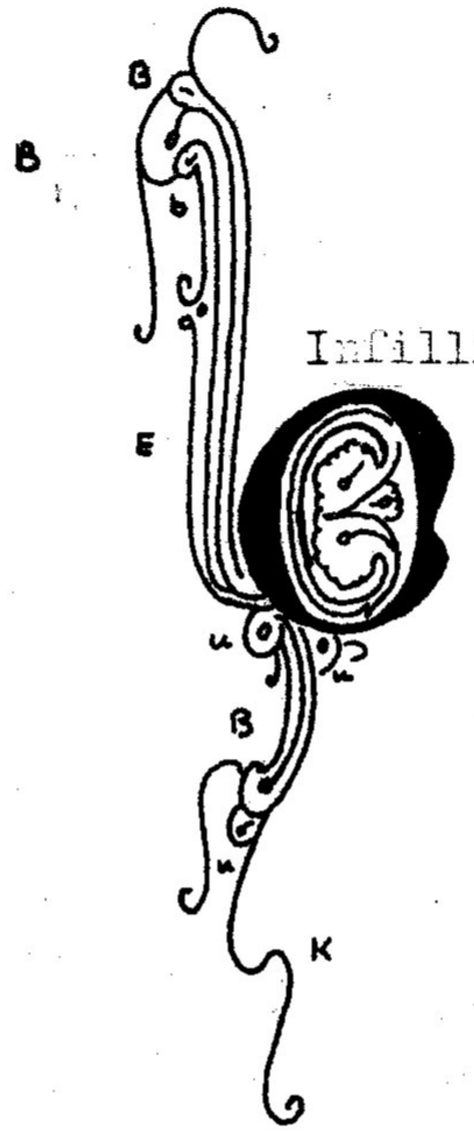
The prolonged limb of the initial is decorated by extended fans and

corrugated half-circles. These extended fans have the extensions drawn smoothly with one pen-stroke.

Here the extended fan links early components with late components in an early stage of their development. From this I date the decoration as the middle of the first half of the century.

Plate XX: Oxford: Bodleian Library, MS. Canon Gr. 97

fol. 21^{v}



Infilling number I

Fig. 1

fol. 38



Fig. 2

fol. 46



Fig. 3

Oxford: Bodleian Library, MS. Canon Gr. 97. Before 1253.

Plate XX, fig. 1 (fol. 21^{v})

Above the initial there is a long-stalked bulb, component B. Its bulb is multiple (variant bulb multiple, component B^{m}), and here represents a stage in the transition from the extended fan to the long-stalked bulb. There is a minor bulb, component b, beneath it. Below the initial is a long-stalked bulb in the early stage of development, since its stalk is curved and shorter than is seen later in the century. The upper flourish which curves from the bulb makes this part of the component resemble an extended fan. From this falls a kinked flourish, component K, one of the five early components.

Plate XX, fig. 2 (fol. 38)

Below the initial to the left is an extended fan. It resembles a long-stalked bulb, component B, as its upper stalk-stroke is elongated. It represents a stage in the development of the long-stalked bulb from the extended fan. Below it is a long-stalked bulb with a double bulb, component B^{m}. This bulb is unusual in 'facing' to the right.

Plate XX, fig. 3 (fol. 46)

Beside the initial there are two extended fans, component F.

The style of decoration in this manuscript appears to me to be probably French, shown, for example, by the double-hook-and-triangle infilling used in fig. 1 (see chapter 5). The lengthening of the pen strokes, as the long-stalked bulb evolves from the extended fan, together with the kinked flourish (an early component) lead me to date this manuscript very near the middle of the century.

Plate XXI: London: British Museum, Add. MS. 42,555

fol. 60^{v}

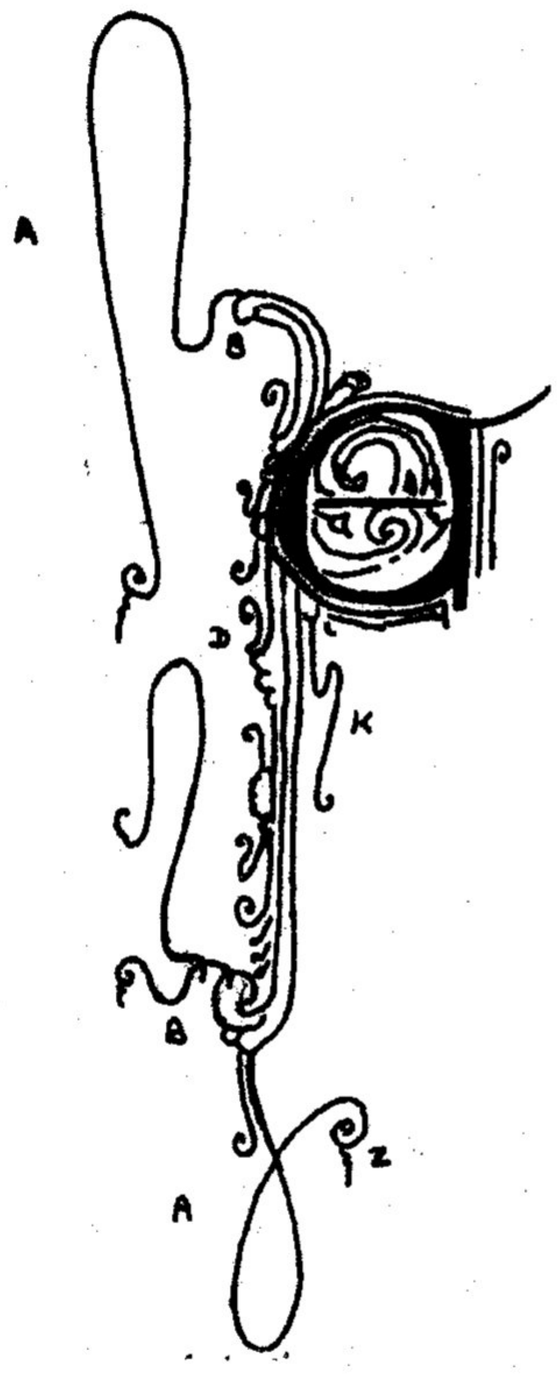


Fig. 1

fol. 10

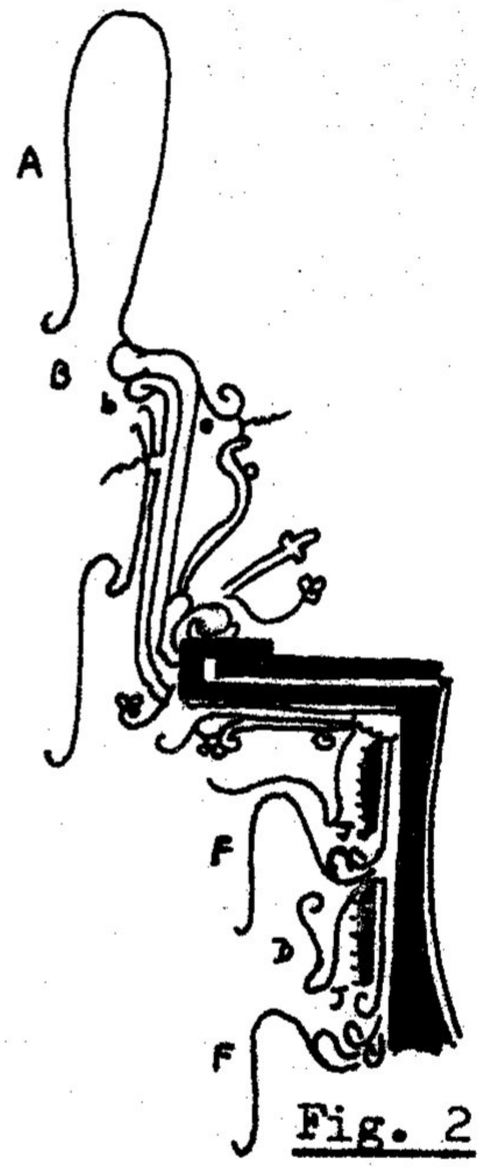


Fig. 2

London: British Museum, Add. MS. 42,555. Abingdon Apocalypse.
Before 1262

The manuscript is a luxuriant one and the decoration is elaborate; only the significant components will be described. The late components have appeared and distinctive English features are already discernible.

Plate XXI, fig. 1 (fol. 60^{v})

Above the initial, and inverted below it, is an ornate version of the long-stalked bulb and an open loop, components B and A. Below the initial the 'open' loop is crossed and has the 'swan's head' finish, component z. There is a cat's paw (late component) to the left of the stalk and a kinked flourish (early component) to the right.

Plate XXI, fig. 2 (fol. 10)

This shows a detail of decoration above and beside the initial which includes the extended fan and the late components: long-stalked bulb, open loop, cat's paw and the painted 'J' component. Beside the long-stalked bulb is an early component, the kinked flourish, component K.

In this manuscript the extended fan links early and late components. Since there are more late than early components the manuscript is probably late transitional; this is consistent with its date.

Plate XXII: Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133)

fol. 15v

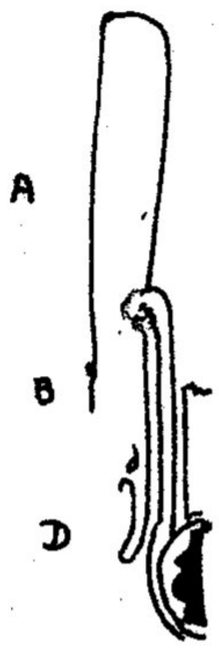


Fig. 1

fol. 1



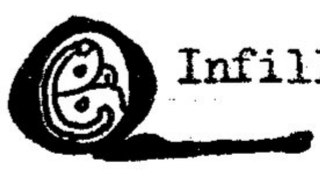
Fig. 3

fol. 6v



Fig. 2

fol. 3



Infilling number I

Fig. 4

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133).

Ullman is quoted by H.E. Butler and E.A. Barber[1] as saying that this manuscript is a copy of a de Fournival one, since it appears too late to have been copied at the same time as the others in the de Fournival collection. But I include it here as one written before 1250, as I find the decoration contemporary with that of the de Fournival manuscripts.[2]

Plate XXII, fig. 1 (fol. 15v)

Above the initial there is a long-stalked bulb and open loop, components B and A.

Plate XXII, fig. 2 (fol. 6v)

Above the initial is the hair-pin, component H (almost like a narrow open loop).

Plate XXII, fig. 3 (fol. 1)

Below the initial, in series one under the other, are extended fans (component F) cat's paws (component D) and pipped half-circles (component u) on the stalk of a long-stalked bulb.

Plate XXII, fig. 4 (fol. 3)

This shows the double-hook-and-triangle, the infilling component number I.

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1. Introduction to The Elegies of Propertius, Oxford, 1933. Part VI, p. lxxiii. Rouse, in his article 'The Early Library of the Sorbonne' in Scriptorium Brussels, Tome XXI 1967 (footnote 55, p. 58) suggests the manuscript was copied by Stephen of Abbeville, as the hand is too late to be from de Fournival's collection. But he infers that Ullman thought it contemporary with de Fournival.

2. I find it comparable especially with the de Fournival manuscripts B.N. lat: 16654; 16613, hand 1; 16604, hand 2.

The few folia of this facsimile show that the decoration of this manuscript is in the simple style of the first half of the thirteenth century, but the late components are beginning to emerge. The double-hook-and-triangle, infilling component number I, is predominantly a late component although it occasionally occurs in the first half. It is significant that the extended fans, component F, are in series. This component may occasionally occur late in the century, but then it is infrequent in the decoration and single. I date the decoration of this facsimile c. 1240.

Plate XXIII: London: British Museum, Add. MS. 38,723

fol. 18^{v}



Fig.I.

fol. 5

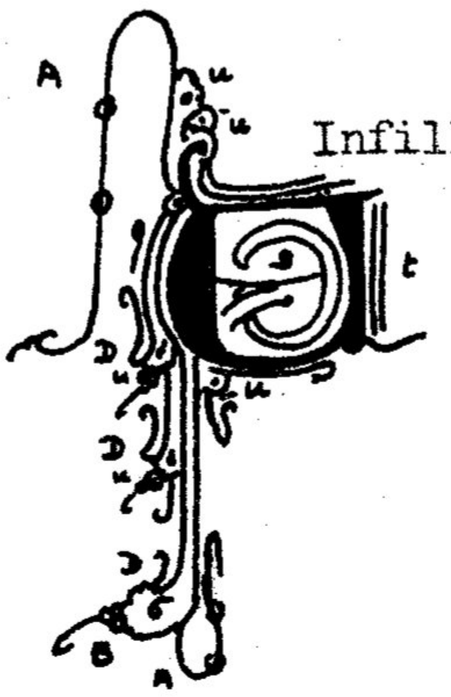


Fig. 2

London: British Museum, Add. MS. 38,723

This manuscript is considered to be dated mid thirteenth century on palaeographical evidence only.

Plate XXIII, fig. 1 (fol. 18^{v})

Above the initial there is a long-stalked bulb, 'pulled' variant, component B^{p}, with long flourishes, component E. Beside the initial there are cat's paws, component D, with pipped half-circles, component u, in series. Below them is an extended fan, component F. Below this again are painted 'J's. Stamens, component G, are drawn near the lowest extremity of the initial.

Plate XXIII, fig. 2 (fol. 5)

Above the initial an open loop, component A, rises from under the initial's upper horizontal. Beside and below the initial there are two cat's paws with pipped half-circles under them. The lower pair is drawn on the stalk of a long-stalked bulb, component B. The infilling is a simple form of the double-hook-and-triangle, component infilling number I.

Except for the double-hook-and-triangle

which appears, although infrequently, in the first half of the century, the extended fan appears here with late components only. I therefore date this manuscript as late transitional.

Summary

The two components which are most important for dating decoration in the transitional stage are the bulb multiple, component B^m, and the extended fan, component F. The bulb multiple is uncommon (see catalogue), but the extended fan appears with early components as early as 1212, and continues to be linked with these right through the first half of the century. As the late components begin to appear the extended fan at first becomes more profuse, but then gradually disappears. It is rarely seen after 1260. Thus the extended fan, where it is used profusely, dates a manuscript around the middle of the century. When it occurs only with the components which I have identified as early (chapter 3), the manuscript can be dated in the middle of the first half of the century. When it occurs with late components only it is most likely to be late in the transitional period. When it occurs with both early and late components, the manuscript is typical of the transitional period, 1240-1260. This is clearly demonstrated by the decoration in London: British Museum, MS. Royal 14.C.VII, dated 1250-1259.(See pages 56-8).

Chapter V

THE DECORATION OF FRENCH AND ENGLISH MSS. IN THE LATTER HALF OF THE THIRTEENTH CENTURY

Round about 1260, when the 'transitional' stage of decoration has passed, a more complicated style of pen flourish begins to emerge. There is lengthening and doubling of the pen lines outside the initial, and more intricate patterns inside. It is unusual, now, to see any of the five simple early components, with the occasional exception of the kinked flourish, component K. The extended fan, the link component F, is still used.

The long-stalked bulb, component B, which occurred occasionally in the transitional stage, is now appearing more often. It is the first of the late components outside the initial to develop, and so is the one most often seen with the link component - the extended fan.

The differences between the decoration of French and English manuscripts begin to emerge in the transitional period, and are established by the middle of the second half of the century. By this time some components have developed and others have been added. The catalogue lists all components and the manuscripts in which they occur; the manuscripts are divided into four categories: French, probable French, English and probable English.

I have chosen seven French and six English manuscripts, each with definite evidence of place of origin, to demonstrate the differences in decoration between the two countries.[1] These differences are best shown

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1. The components emerge gradually. An old flourisher, decorating initials in the second half of the century, could still have been using early components learnt in the first half, while younger flourishers were using late components.

by a choice of distinctive initials, rather than by initials of definite date. That is to say, I have deliberately chosen those initials which I think best show the differences, even though not all are written in the second half of the century.[1] These differences begin to appear about 1260, and are distinct by 1270.

The components which are significant for differentiating French and English manuscripts are:

Principal components outside the initial:-

Open loop, component A; long-stalked bulb, component B; cat's paw profile, component D; long flourish with curled tip, component E; hair-pin, component H. Variants are: open loop continuous, component A^c and the bulb 'pulled', component B^p.

Subsidiary component:-

Pipped half-circle, component u.

Infillings:-

Double-hook-and-triangle, infilling component number I; caterpillar and bud, infilling component number 2.

The extended fan, component F, has now almost disappeared, and the catalogue shows that all other components occur in almost equal proportions in all four categories of manuscripts - French, probable French, English and probable English. They are therefore no guide to the country of origin.

---

1. This overlap is demonstrated by the fact that two manuscripts are used both to show transitional decoration and the difference between French and English; their variant initials show their transitional date, and their basic initials show the distinction between the two countries. These manuscripts are: Paris: Bibliothèque Nationale, MS. lat. 16654 and London: British Museum, Add. MS. 42,555.

I shall identify the significant components and component combinations by isolating them from the decoration of the proven French and English manuscripts, the plates of which follow.

FRENCH MANUSCRIPTS

Plate XXIV: Paris: Bibliothèque Nationale, MS. lat. 16646.

Basic Initial.
fol.9.

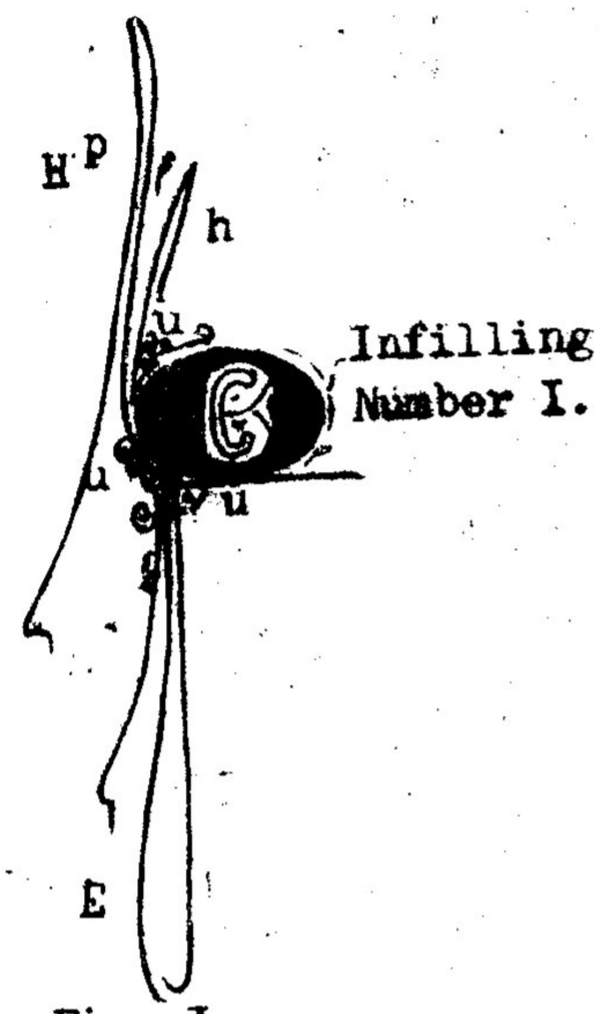


Fig. I.

Variants.
fol.I5 V.

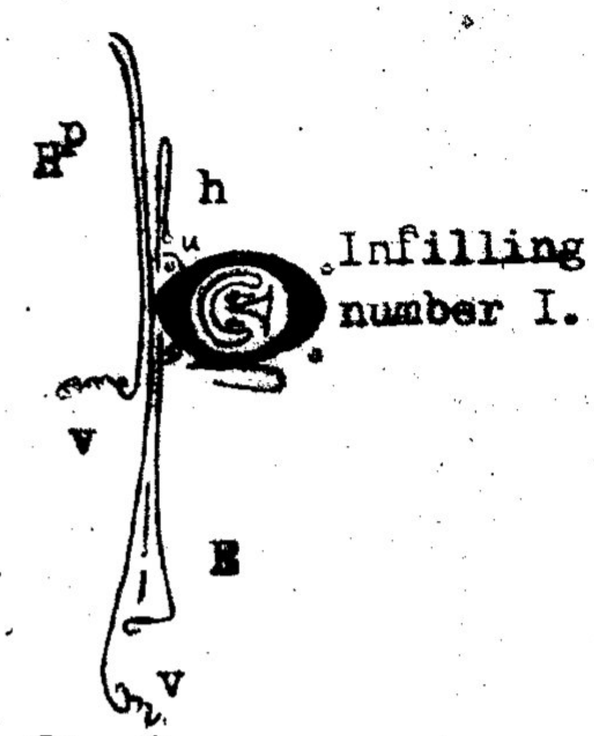


Fig.2

fol.27 V.

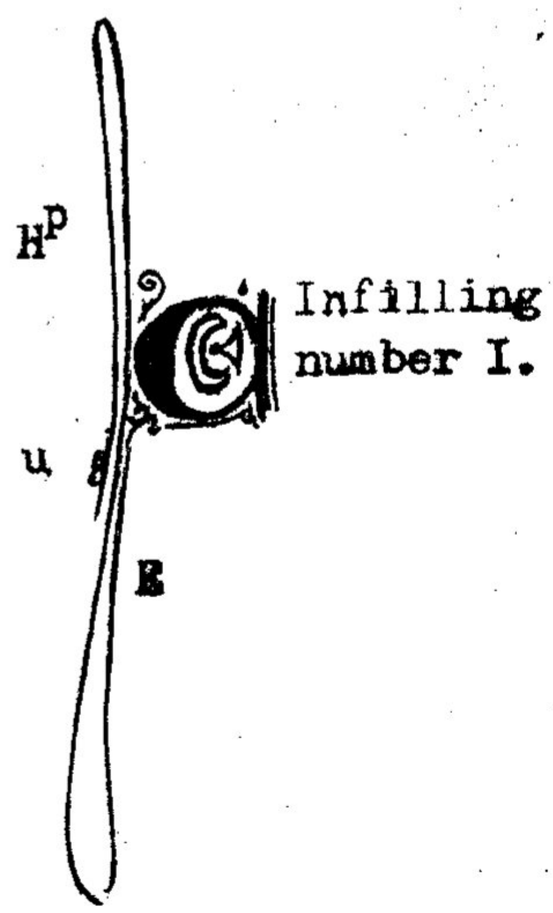


Fig.3.

fol.II.

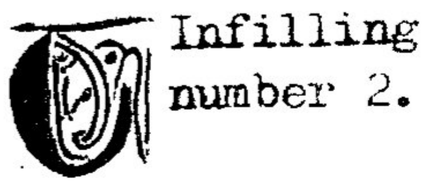


Fig. 4.

Paris: Bibliothèque Nationale, MS. lat. 16646

The Basic Initial: Plate XXIV, fig. 1 (fol. 9)

Above the initial there is a hair-pin prolonged, component H^p, with one of its legs prolonged well below the initial. Beside it is a hair-pin subsidiary, component h.

Below the initial there are three long flourishes, component E. This is a 'component combination'[1] (see catalogue). It is a significant combination of components which I have called Group III.

The infilling is the double-hook-and-triangle, component infilling number 1.

Variants: Plate XXIV, fig. 2 (fol. 15v).

Above the initial and beside it is a hair-pin prolonged, component H^p. One of its legs is prolonged below the initial and forms a long flourish with a curled tip, component E. There is a subsidiary hair-pin, component h.

Below the initial is another long flourish with curled tip, component E.

The infilling is the double-hook-and-triangle, infilling component number 1.

Plate XXIV, fig. 3 (fol. 27v)

The components are the same as in the figure above, but omitting the hair-pin subsidiary above the initial, and with the addition of two small pipped half-circles, component u, on a short line below the initial.

---

1. The hair-pin prolonged and the combination of hair-pin above and long flourish below the initial, are the characteristics that Destrez states are typical of French decoration c. 1270-1320, but this is a de Fournival manuscript, dated before 1250.

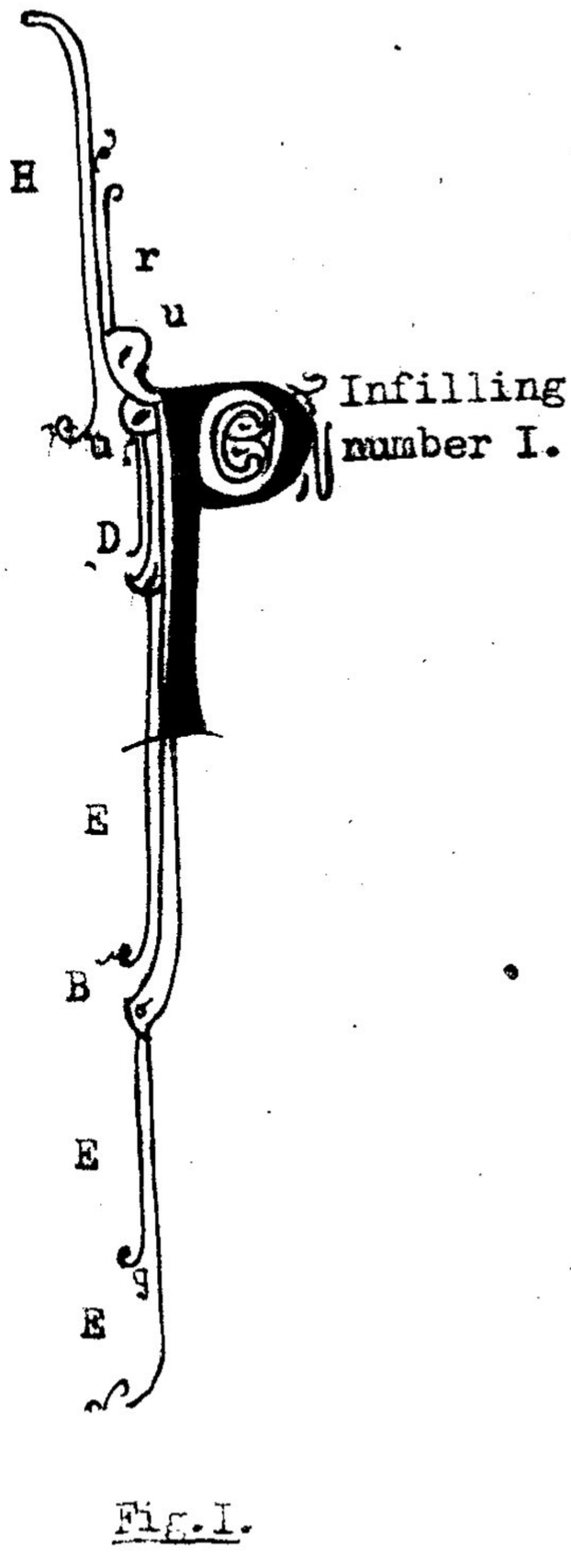
Plate XXIV, fig. 4 (fol. 11).

The infilling is a variant of the caterpillar and bud, infilling component number 2.

Plate XXV: Paris: Bibliothèque Nationale, MS. lat. 16654

Basic Letter.

fol.I3v.



Infilling number I.

Fig.I.

Variants.

fol.I2.

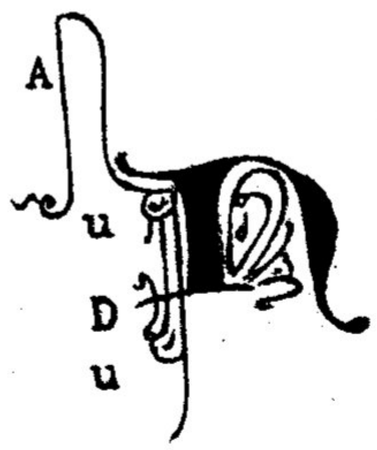


Fig. 2.

Major Initial fol.33.

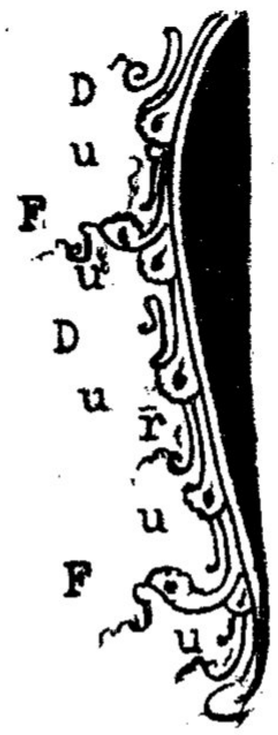


Fig.3.

Paris: Bibliothèque Nationale, MS. lat. 16654

The Basic Initial: Plate XXV, fig. 1 (fol. 13v)

Above the initial there is a hair-pin, component H.

Beside the initial is a pipped half-circle, component u. From this is drawn a rigid form of the cat's paw component, component D.

Below the initial is a rigidly drawn long-stalked bulb, component B. From this fall two long flourishes with curled tips, component E. This is a 'component combination' (see catalogue).

The infilling is the infilling component number 1, the double-hook-and-triangle.

Variants: Plate XXV, fig. 2 (fol. 12)

Above the initial rises an open loop, component A, which starts from under the upper horizontal of the initial.

Beside the initial is a pipped half-circle, component u. From this falls a cat's paw, component D. It finishes below the initial, and has below it a pipped half-circle, component u.

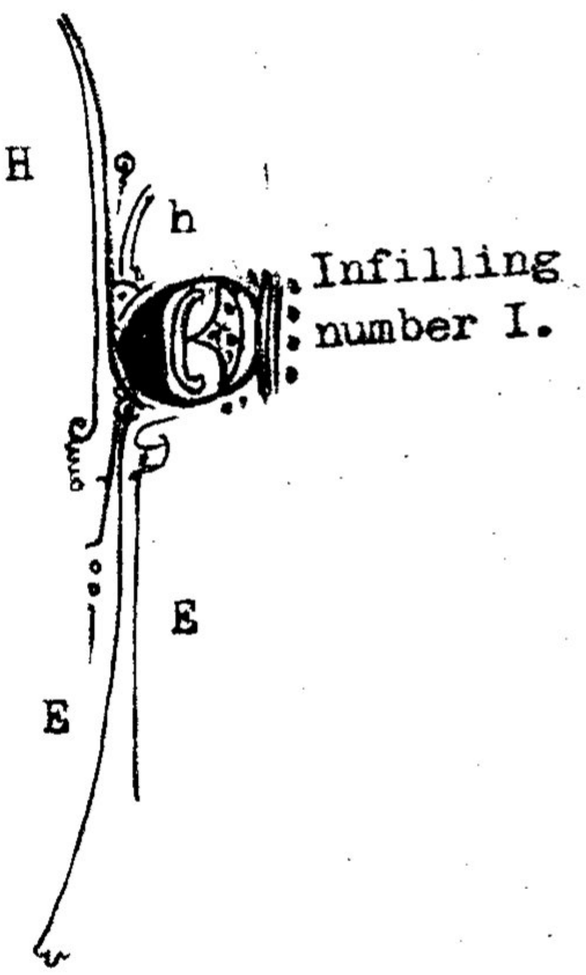
Plate XXV, fig. 3 (fol. 33)

This is a major initial. The figure shows decoration beside the initial. It is made up of cat's paw components with pipped half-circles below them in series one under the other. They are interspersed with the extended fan, component F.

Plate XXVI: Paris: Bibliothèque Nationale, MS. lat. 16162

Basic Letter.

fol.7v.



Infilling number I.

Fig.1.

Variants.

fol.I8v.

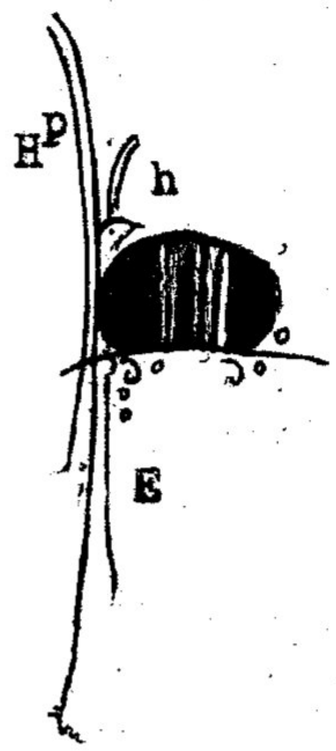


Fig.2.

Details from major initials

fol.I30.

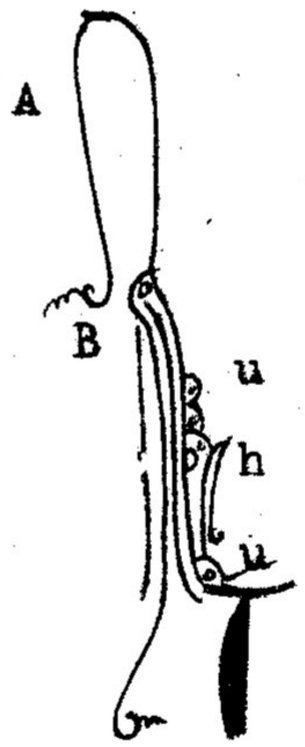


Fig.3.

fol.I06v.

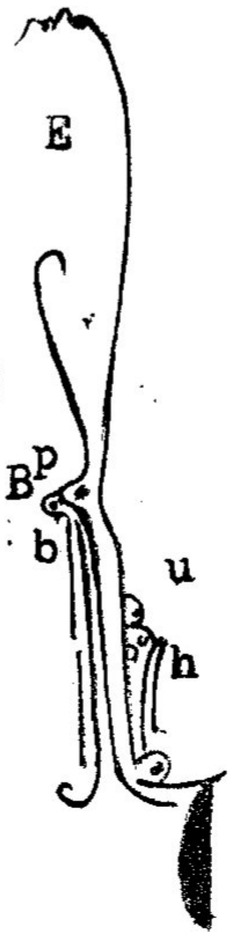


Fig.4.

Beside Initial



Fig.5

Paris: Bibliothèque Nationale, MS. lat. 16162

The Basic Initial: Plate XXVI, fig. 1 (fol. 7v)

Above the initial is a hair-pin component, component H. Beside it is a subsidiary hair-pin, component h; this is drawn from a pipped half-circle, component u.

Below the initial fall three long flourishes, component E. This is a 'component combination' (see Catalogue). This is a significant combination of components which I have called Group III.

The infilling is the double-hook-and-triangle, infilling component number 1. The 'triangle' drawn here is fairly large with small dots inside it.

Variants: Plate XXVI, fig. 2 (fol. 18v)

Above, beside and below the initial is a hair-pin prolonged, component H^p. Beside it above the initial is a hair-pin subsidiary, component h, and below a long flourish, component E. This is a 'component combination' (see Catalogue).

Plate XXXVI, fig. 3 (fol. 130)

This figure shows a detail from above a major initial. There is a long-stalked bulb, component B, with an open loop, component A, rising from it. Beside the long-stalked bulb is a subsidiary hair-pin, component h; between this and component B are pipped half-circles, component u.

Plate XXVI, fig. 4 (fol. 106v)

This detail above the initial shows the bulb 'pulled' variant, component B^p. The long flourishes above the component are drawn from, and are

part of, the bulb of the long-stalked bulb. The bulb is an open one, and the flourishes have the appearance of horns on an animal's head. This component is unusual but it is significant. A list of manuscripts in which it occurs is in the catalogue.

Plate XXVI, fig. 5

This detail is of decoration beside an initial, and consists of a cat's paw, component D, with pipped half-circles both above and below it.

Plate XXVII: Paris: Bibliothèque Nationale, MS. lat. 16603

Variants.

Basic Letter

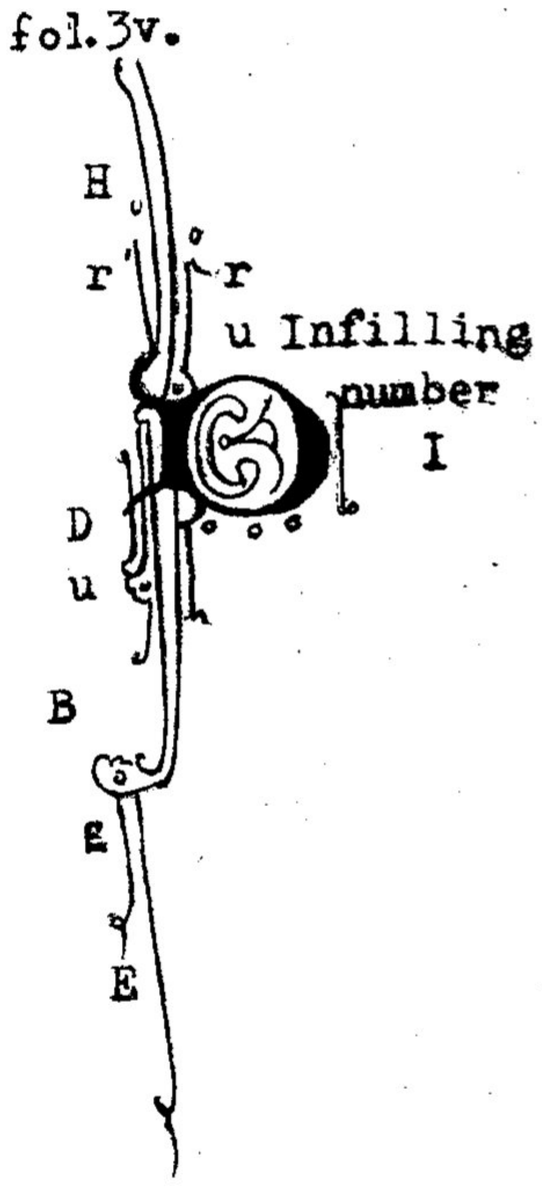


Fig.I.

fol.6v. Above the letter.

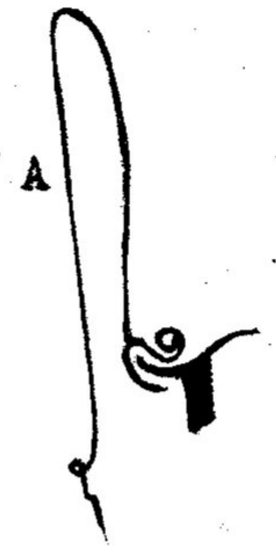


Fig.2.

fol.3. Detail from below major initial.



Fig.3.

Paris: Bibliothèque Nationale, MS. lat. 16603

The Basic Initial: Plate XXVII, fig. 1 (fol. 3v)

Above the initial is a hair-pin, component H.

Beside the initial, and below, is a cat's paw, component D. Below this is a pipped-half-circle, component u; these are drawn on to the stalk of a long-stalked bulb, component B. From the bulb of the long-stalked bulb fall two flourishes with curled tips. One is long enough to be labelled E. The other is a short flourish, but I have labelled it component E, as I think it is merely a shortened version, and its position in the decoration is that of component E. This is a 'component combination' (see Catalogue).

The infilling is the double-hook-and-triangle, infilling number 1.

Variants: Plate XXVII, fig. 2 (fol. 6v)

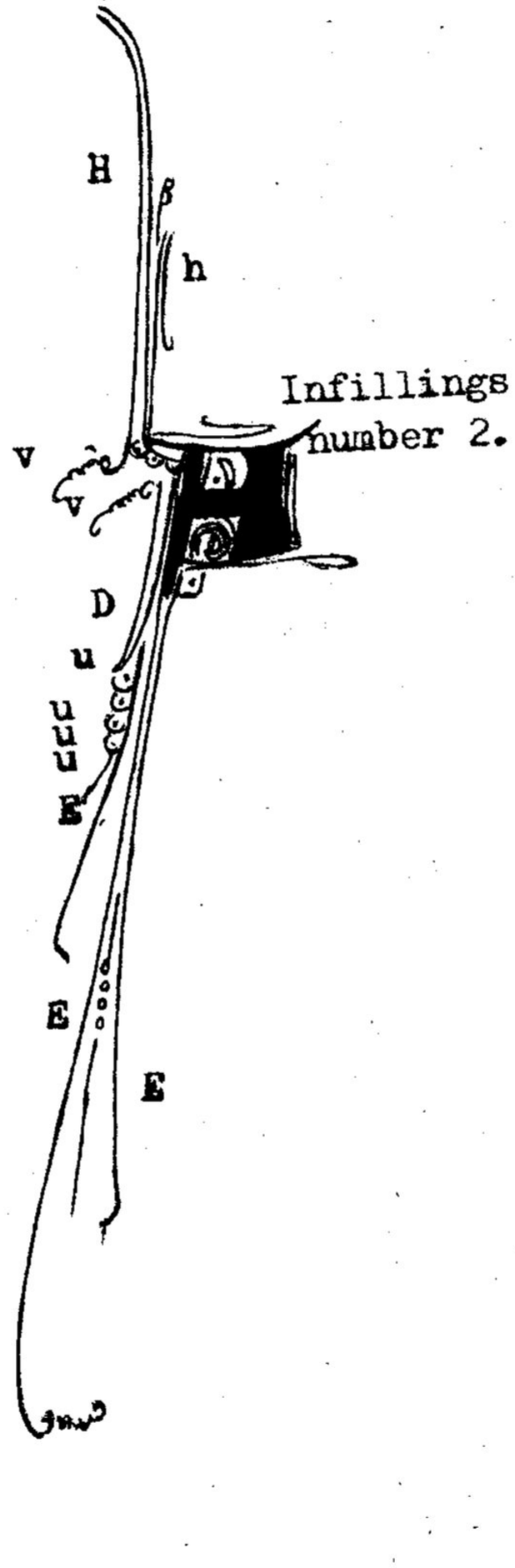
From the upper horizontal of the initial rises an open loop, component A. It is drawn from a flourish round the initial.

Plate XXVII, fig. 3 (fol. 3)

This shows a detail from below a major initial. There is a series of cat's paw components, component D, each with a corrugated version of the pipped half-circle, component u, beneath it. These are drawn on to the stalk of the long-stalked bulb, component B. From this fall two long straight flourishes with curled tips, component E.

Plate XXVIII: Brussels: Bibliothèque Nationale, MS. II 934, Tome II.

fol.78v.



Brussels: Bibliothèque Nationale, MS. II 934, Tome II (from a facsimile)

Plate XXVIII (fol. 78v)

Above the initial is the hair-pin component, component H. Beside it is a subsidiary one, component h.

Beside and below the initial is an elongated version of the cat's paw, component D, with a series of pipped half-circles, component u, beneath it. The 'leg' of the cat's paw is longer than usual, but it most resembles the cat's paw in its relation to the other decoration, especially as it has a pipped half-circle below it. This is a very common 'component combination' (see Catalogue).

Below the initial are three long flourishes with curled tips, component E. The combination of hair-pin above the initial, with two or more long flourishes below, is a 'component combination' (see Catalogue). This is a significant combination of components which I have called Group III.

The infillings are the caterpillar and bud, infilling component number 2.

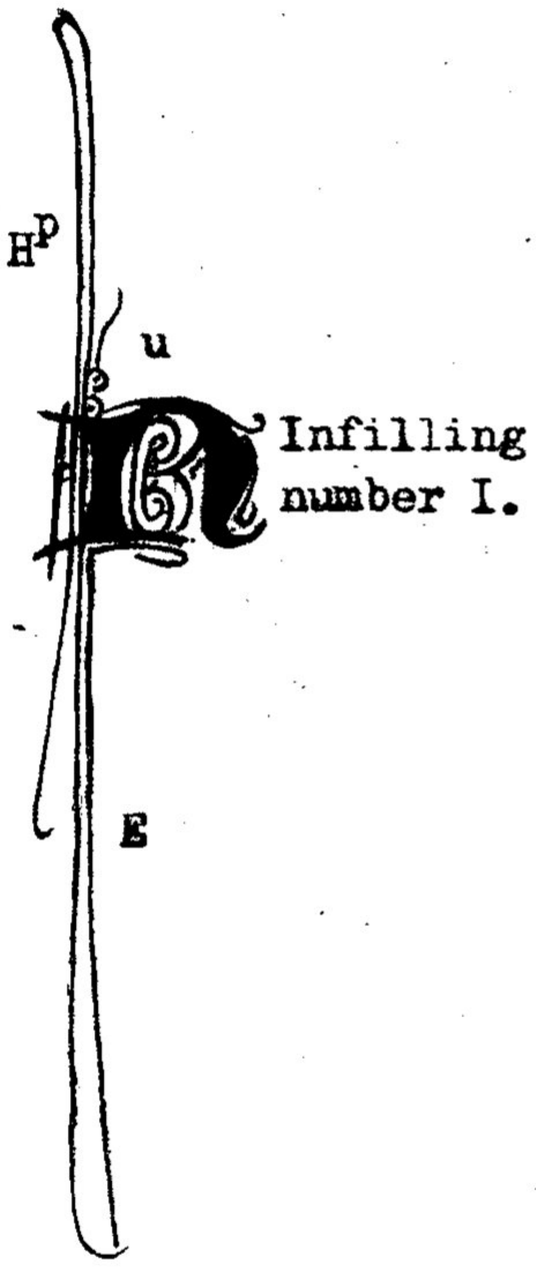
Plate XXIX: Oxford: Balliol College, MS. 48

Variants.

fol.61.

Basic Initial.

fol.42.



Infilling number I.

Fig.I.



Fig.2.

fol.170. Beside major initial

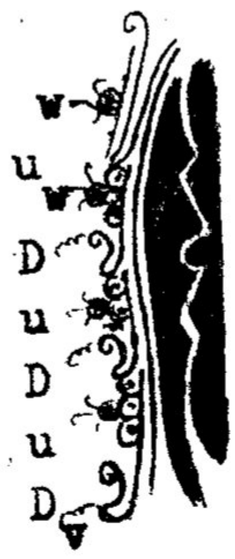


Fig.3.

Oxford: Balliol College, MS. 48

Basic Initial: Plate XXIX, fig. 1 (fol. 42)

Above, beside and below the initial is a hair-pin prolonged, component H^p. Both legs are prolonged below the initial, the right one further than the left. There is a long flourish, component E, below the initial.

The infilling is the double-hook-and-triangle, infilling component number 1.

Variants: Plate XXIX, fig. 2 (fol. 61)

Above, beside and below the initial is a hair-pin prolonged, component H^p, with the left leg the longer. Beside the hair-pin, both above and below the initial, are components E.

Plate XXIX, fig. 3 (fol. 170)

This figure shows a detail of decoration beside a major initial. It consists of a series of cat's paw components, component D, with pipped half-circles, components u, beneath them. Each cat's paw has two or three pipped half-circles. This is a 'component combination' (see Catalogue).

Plate XXX: Oxford: Wadham College, MS. 1

Hand I.

fol. I34v.

Basic Initial

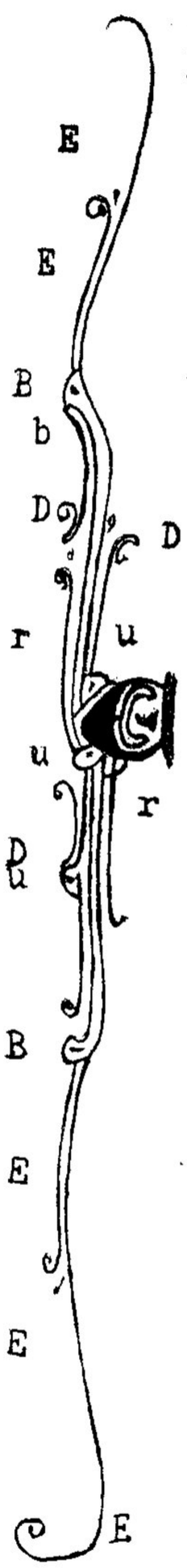


Fig. I.

Variants. fol.I67.

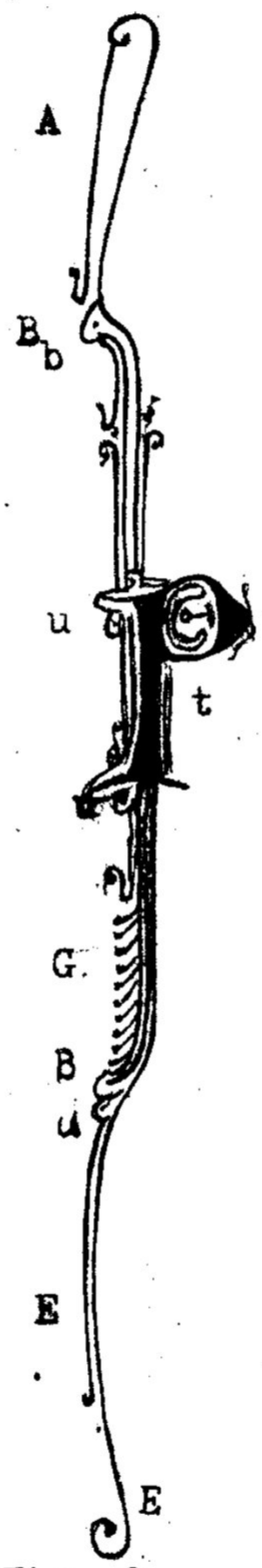


Fig. 2.

Above The Letter

fol.I7v. fol. I4.

fol.7v.

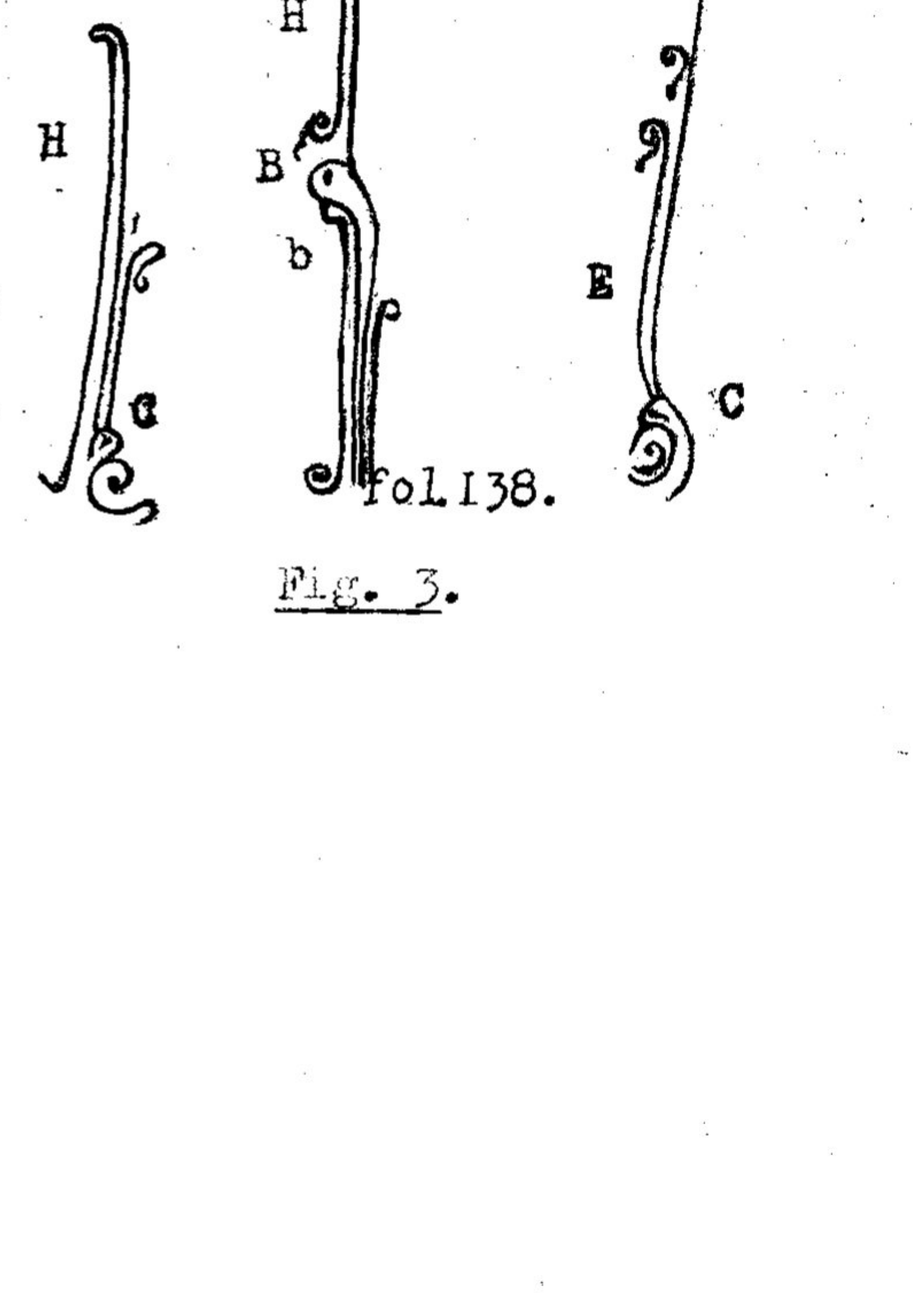


Fig. 3.

fol.56. fol. 138.

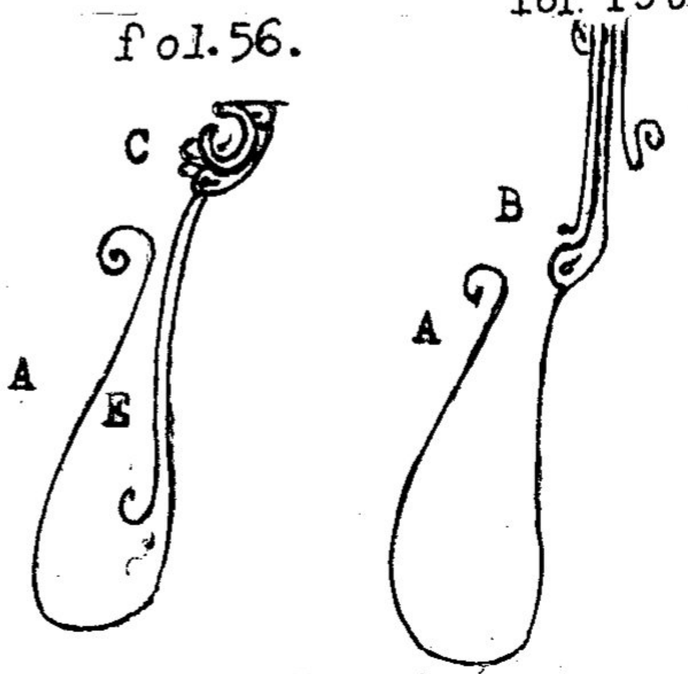


Fig. 4.

Below The Letter.

Oxford: Wadham College, MS. 1

There are four hands in the decoration.

Hand 1 draws the decoration throughout the manuscript with the following exceptions:

Hand 2, fol. $343\text{-}358^{v}$ (one complete quire, and I think a different hand in the text);

Hand 3, fol. $189\text{-}212^{v}$ (the psalms);

Hand 4, fol. $8\text{-}9^{v}$, an odd folio, folded, in the middle of a quire. By the decoration I would date this as fourteenth century, and therefore a later correction.

The Basic Initial: Plate XXX, fig. 1 (fol. 134v) - hand 1

Above the initial there is a long-stalked bulb, component B, with two long flourishes with curled tips, component E, rising from it.

Below the initial these same components are inverted. This is a 'component combination', (see Catalogue). It is a significant combination of components, which I have called Group II.

The infilling is the double-hook-and-triangle, component infilling number 1.

Variants: Plate XXX, fig. 2 (fol. 167)

Above the initial is a long-stalked bulb, component B, with an open loop, component A, rising from it (the latter is drawn with two strokes of the pen).

Below the initial the stalk of a long-stalked bulb, component B, encloses a pseudo-limb of the initial on which are drawn stamens, component

decoration G. Below the bulb is a pipped half-circle, component u, from which falls a long flourish with curled tip, component E. A second long flourish is formed by prolonging the stalk of the long-stalked bulb.

The infilling is the double-hook-and-triangle, infilling component number 1.

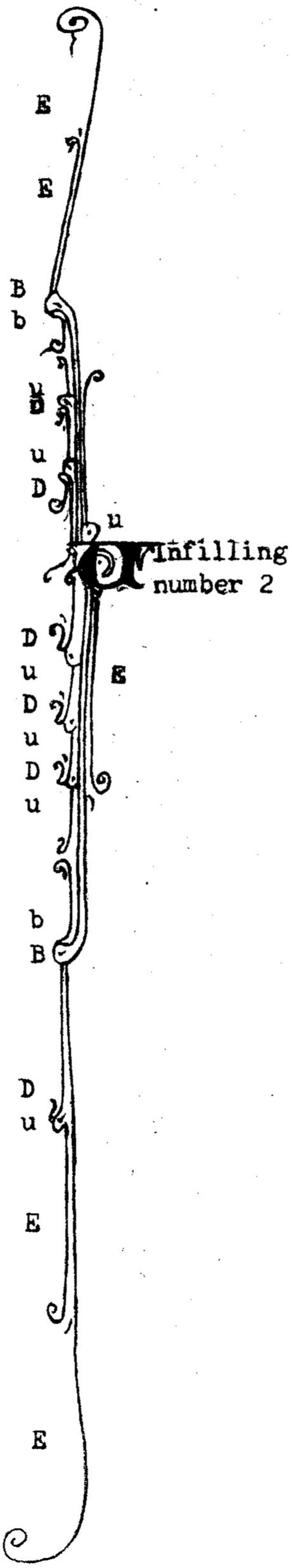
Plate XXX, fig. 3

This figure shows firstly (on the left) a hair-pin, component H, above a curled-stalked bulb, component C; secondly a hair-pin above a long-stalked bulb, component B; thirdly two long flourishes, component E, above a curled-stalk bulb.

Plate XXX, fig. 4

This figure shows firstly an open loop, component A, drawn from a curled-stalk bulb, component C; secondly an open loop drawn from a long-stalked bulb, component B.

Plate XXXI: Oxford: Wadham College, MS. 1
Hand 2. Fol.344.



Oxford: Wadham College, MS. 1

Plate XXXI (fol. 344) - hand 2

Above the initial is a long-stalked bulb, component B, with two long flourishes with curled tips, component E, drawn from it. On the stalk are inverted cat's paw components, component D, with pipped half-circles, component u, above them.

Below the initial the long-stalked bulb and the two long flourishes are inverted. These components form a 'component combination' (see Catalogue). It is a significant combination of components which I have called Group II.

The infilling is the caterpillar and bud, infilling component number 2.

ENGLISH MANUSCRIPTS

Plate XXXII: Oxford: Bodleian Library, MS. Laud. Misc. 511

Hand I.

Basic Initial

fol.19.

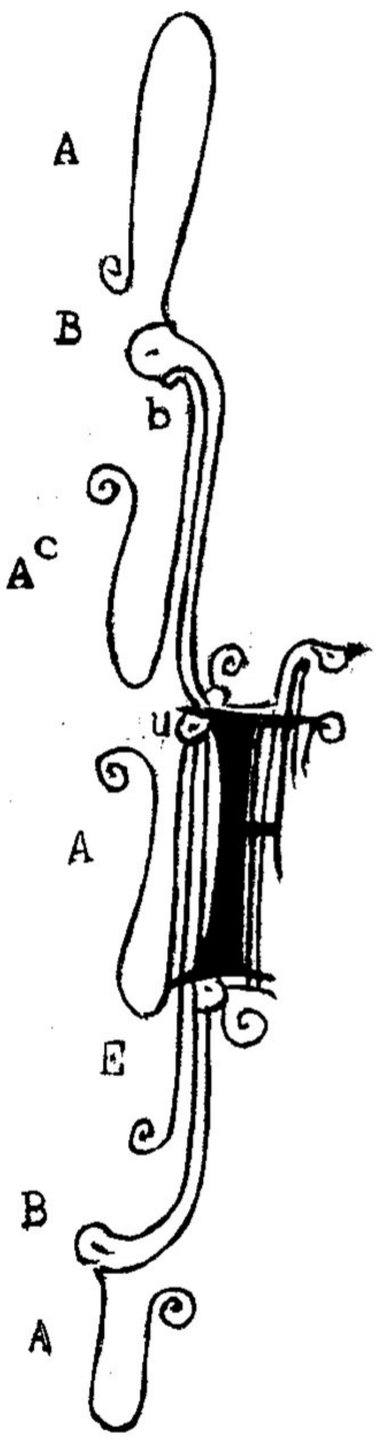


Fig. I.

fol. 14^v.



Fig. 2.

Variants.

fol.22.

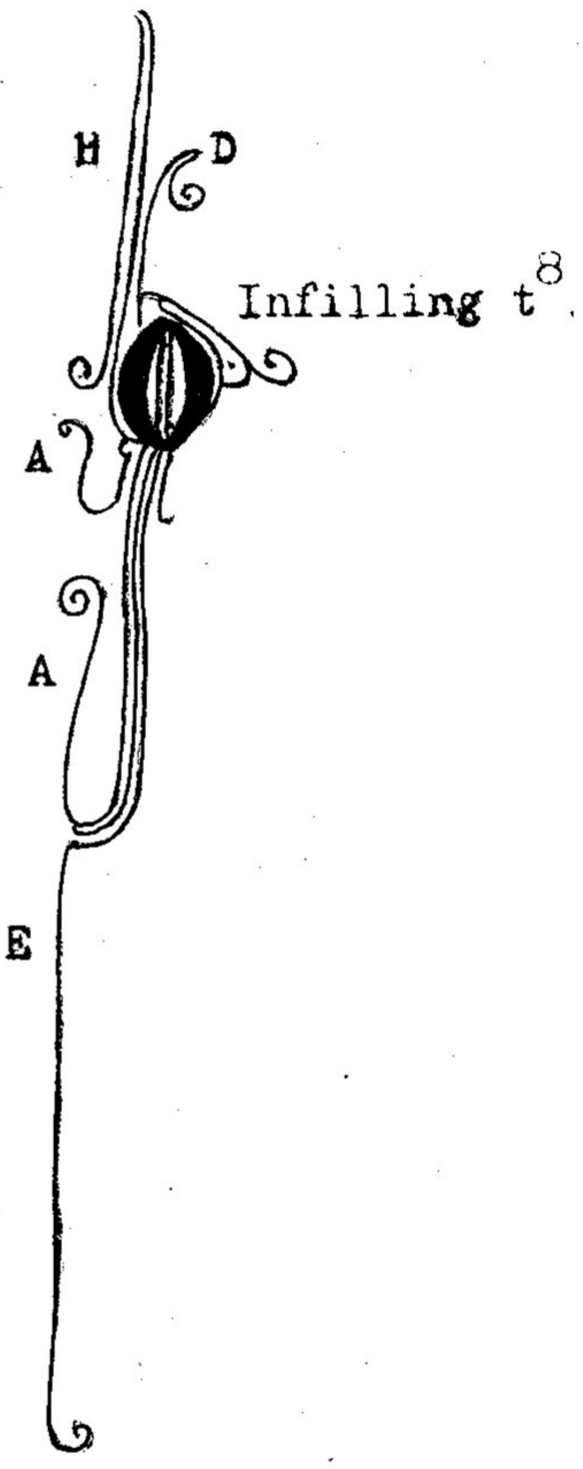


Fig. 3.

Oxford: Bodleian Library, MS. Laud. Misc. 511

There are three hands in the decoration:

Hand 1 draws the decoration throughout nearly the whole manuscript;

Hand 2 draws the decoration of initials in two inserted bifolia. The initials are on fol. 119^{v}, 120, 120^{v}, 129, 129^{v} and 130. There are no initials on fol. 119 and 130^{v}.

Hand 3 draws the decoration of initials in the last two quires in the manuscript - fol. 181 to the end.

The Basic Initial: Plate XXXII, fig. 1 (fol. 19) - hand 1

Above the initial is a long-stalked bulb, component B. The outside stalk-stroke is continued from the base of the stalk, and loops upward to form an open loop, the open loop continuous, component A^{c}. From the bulb of the long-stalked bulb rises an open loop, component A.

Beside the initial is an open loop, component A.

Below the initial components A and B, the open loop and long-stalked bulb, are inverted. This is a 'component combination' (see Catalogue). It is a particularly significant combination which I have called Group I.

Variants: Plate XXXII, fig. 2 (fol. 14^{v})

This small figure demonstrates the flourisher's characteristic technique of forming a 'lip' with the pen stroke under the bulb of the long-stalked bulb below the initial. This 'lip' appears frequently throughout the decoration drawn by this hand.

Plate XXXII, fig. 3 (fol. 22)

Above the initial there is a hair-pin, component H. Beside this compo-

nent is an inverted cat's paw, component D. (It is in the position, relative to the rest of the decoration, of a subsidiary hair-pin, but its tip is too curved for it to be labelled as such.)

Below the initial there are two open loops, component A. One is immediately under the initial, the other is a continuation of the stalk of a rudimentary form of the long-stalked bulb. But since this latter component is in rudimentary form (i.e., it has no bulb), this open loop is not labelled as the open loop continuous. Below this long stalk is a long flourish with curled tip, component E.

Plate XXXIII: Oxford: Bodleian Library, MS. Laud. Misc. 511

Hand 2.
From Inserted Bifolia

fol. 130.

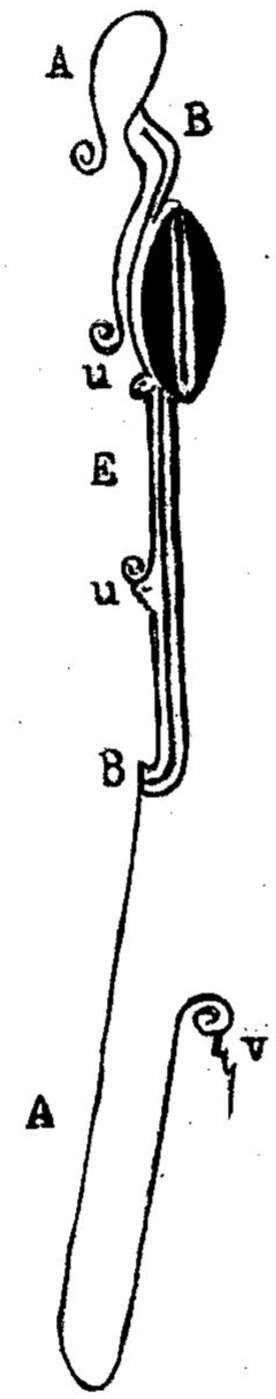


Fig. 1.

Hand 3.
From the Last Two Quires of the Manuscript

fol. 184v.

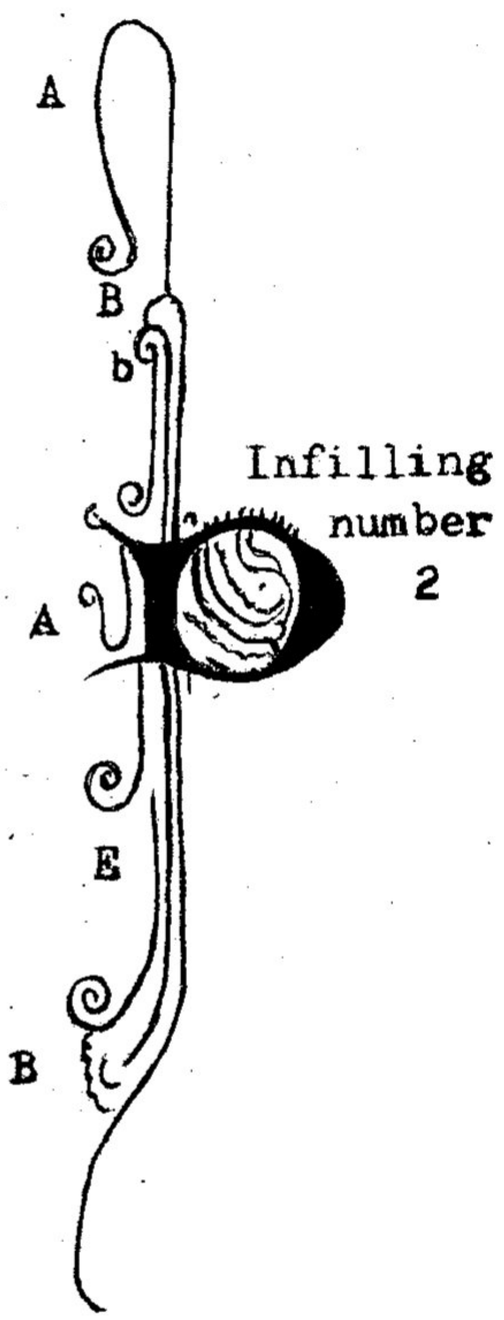


Fig. 2.

Oxford: Bodleian Library, MS. Laud. Misc. 511

Plate XXXIII, fig. 1 (fol. 130) - hand 2

Above the initial is a very shortened and rudimentary form of the long-stalked bulb, component B. Rising from it is a short open loop, component A.

Below the initial is a long-stalked bulb, component B, again in rudimentary form, since it has no distinctly formed bulb. From its lower extremity an open loop, component A, is drawn.

Plate XXXIII, fig. 2 (fol. 184^{v}) - hand 3

Above the initial is a simple long-stalked bulb, component B, with below it a minor bulb, component b. The upper bulb is 'simple' in that it is much smaller and less bulbous than usual. From it rises an open loop, component A.

Below the initial are two long flourishes with curled tips, component E. These could be seen as the stalk-strokes of a long-stalked bulb, with the corrugated pen stroke joining them as a form of bulb.

The infilling is the caterpillar and bud, infilling component number 2.

All components by this hand are very roughly drawn.

Plate XXXIV: Oxford: New College, MS. 116

Basic Letter.

fol.1.

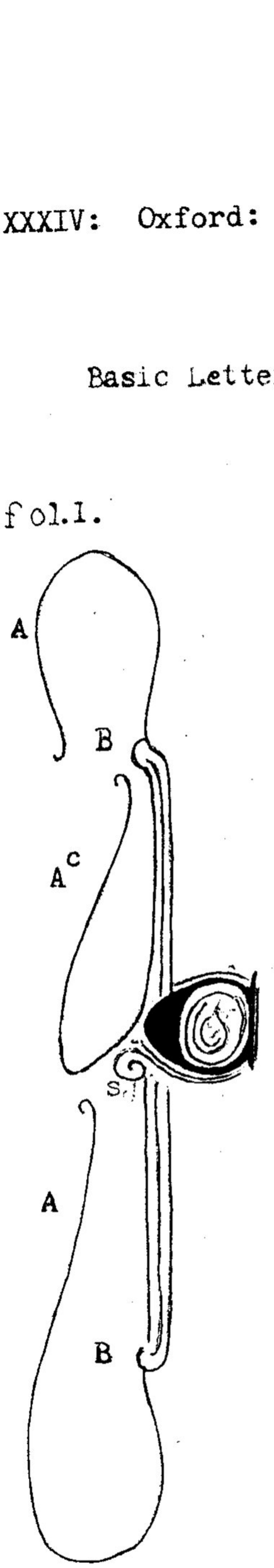
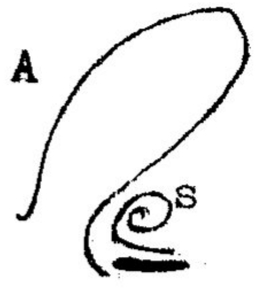


Fig. 1.

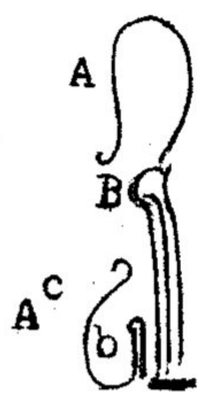
Variants.

Above the Letter.

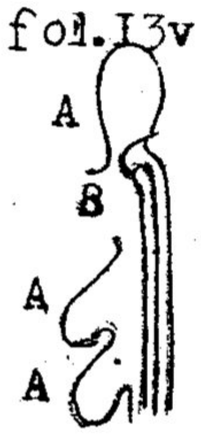
fol.10v



fol.13



fol.13v



Below the Letter.

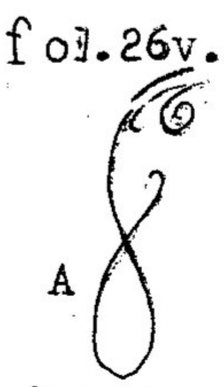
fol.5v



fol.15v



fol.26v.



fol.47v

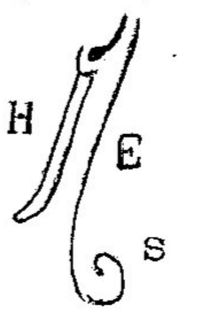


Fig. 2.

Oxford: New College, MS. 116

The Basic Initial: Plate XXXIV, fig. 1 (fol. 1)

Above the initial is a long-stalked bulb, component B. One stalk-stroke is continued and looped upwards to form the open loop continuous, component A^c. From the bulb of component B rises an open loop, component A.

Below the initial the components B and A, the long-stalked bulb and open loop, are inverted. This is a significant 'component combination' (see Catalogue). I have called it Group I.

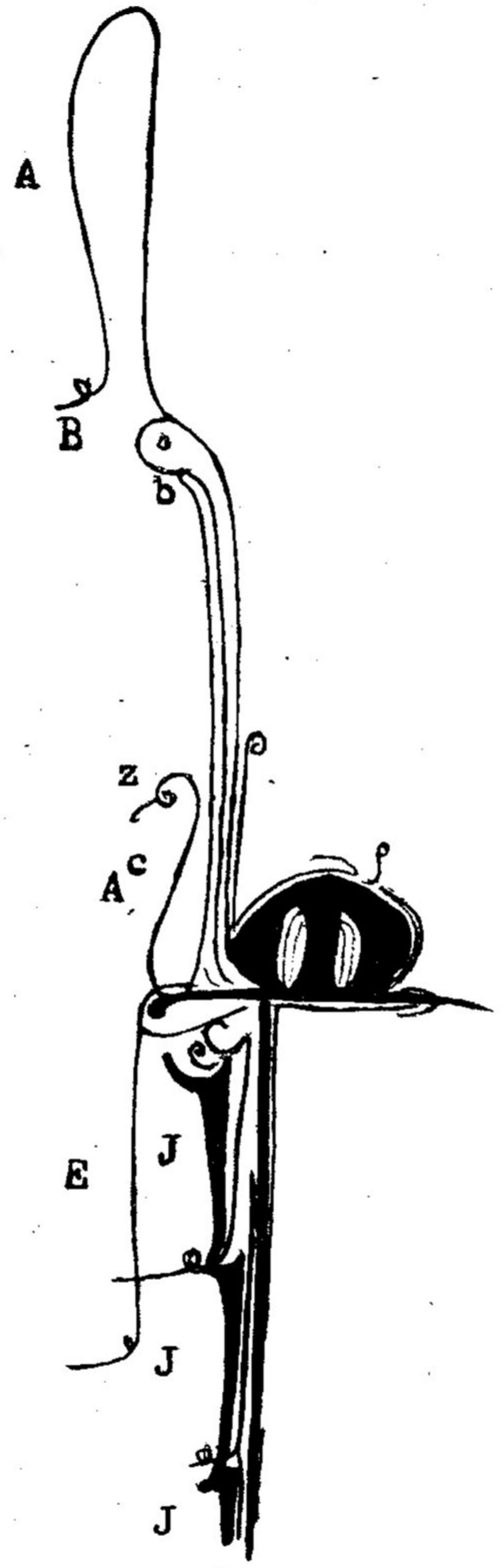
Variants: Plate XXXIV, fig. 2

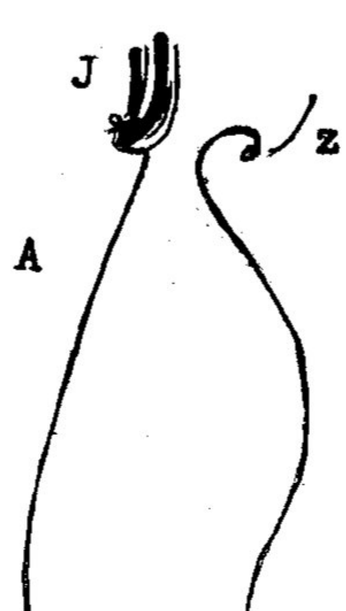
This figure shows a series of components, one below the other, used as variants in the manuscript. It demonstrates the many ways this flourisher draws the same components used by other flourishers in the thirteenth century, and his wide choice of component. For example, it is unusual to see two open loops, one above the other and beside the stalk of a long-stalked bulb, as shown here from fol. 13^v. An inverted hair-pin below the initial, as drawn on fol. 47^v (the lowest drawing in the figure) is also rare.

Plate XXXV: Oxford: Lincoln College, MS. lat. 113

Basic Initial

fol.I42





Oxford: Lincoln College, MS. lat. 113

The Basic Initial: Plate XXXV (fol. 142)

Above the initial is a long-stalked bulb, component B. One stalk-stroke is continued from the base of the stalk to form the open loop continuous, component A^c. Above the bulb is an open loop, component A.

Below the initial is an extended pseudo-limb. Beside this are painted 'J's. An open loop, component A, is drawn from the line round the foot of the initial's limb. It is finished with the spiral and flick of the pen which together form the 'swan's head' flourish, component z.

Plate XXXVI: Oxford: Lincoln College, MS. lat. 113

Variants of 'J's.

fol.131. fol. 142. fol. 191v.

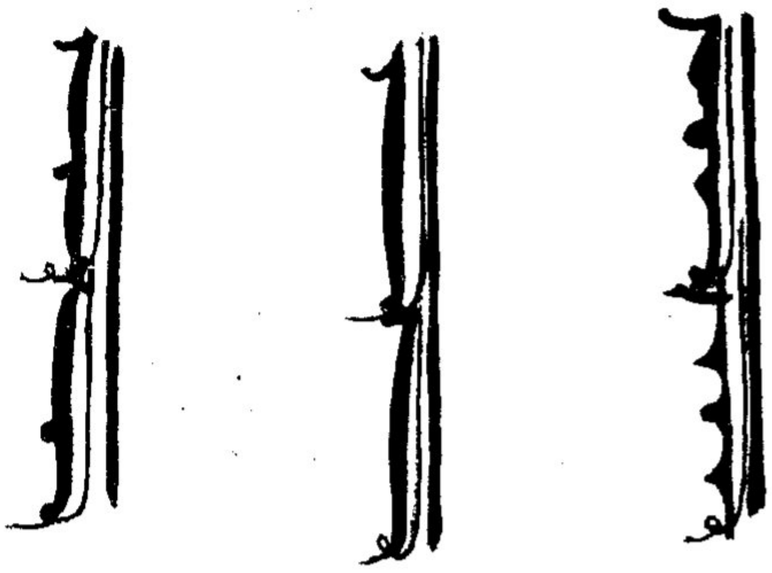
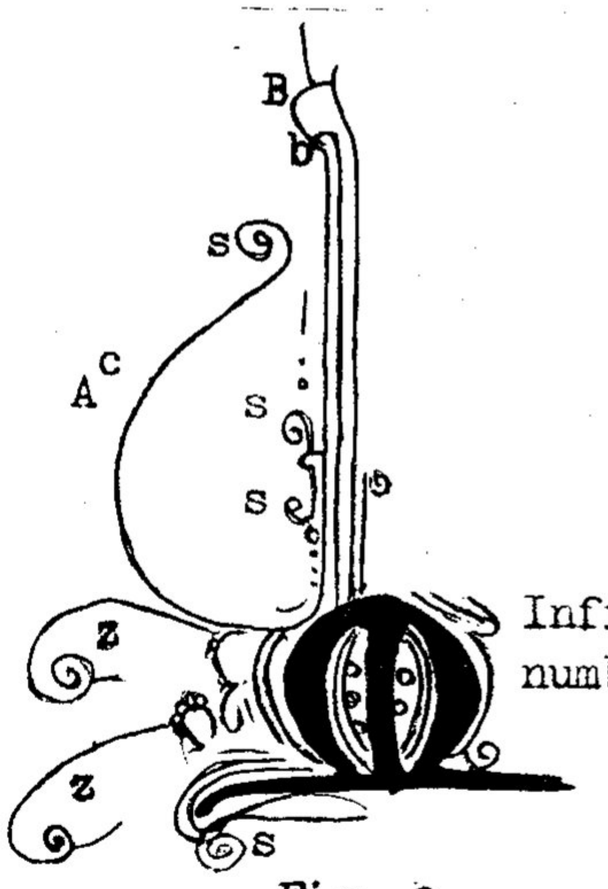


Fig. I.

fol. I34v.



Infilling number 7.

Fig. 2

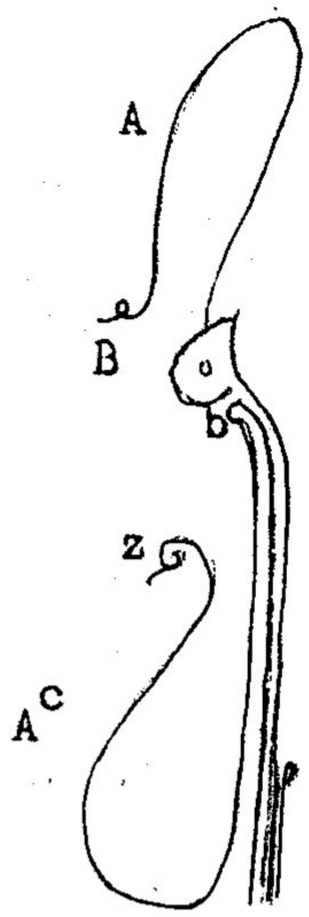
Types of Initial Infillings.

fol. I7v. fol.24. fol.9I.

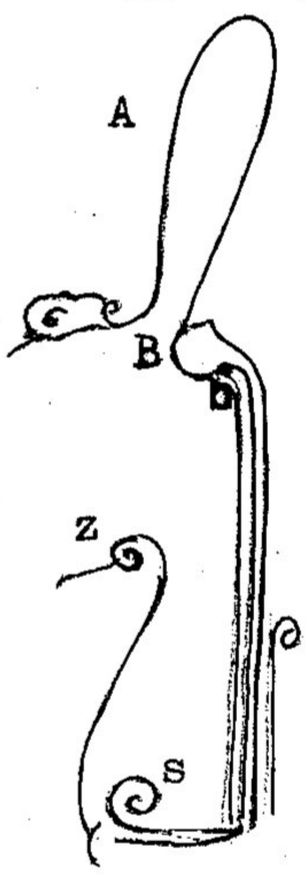


Fig. 3.

fol. 17v.



fol. 24.



fol.9I.

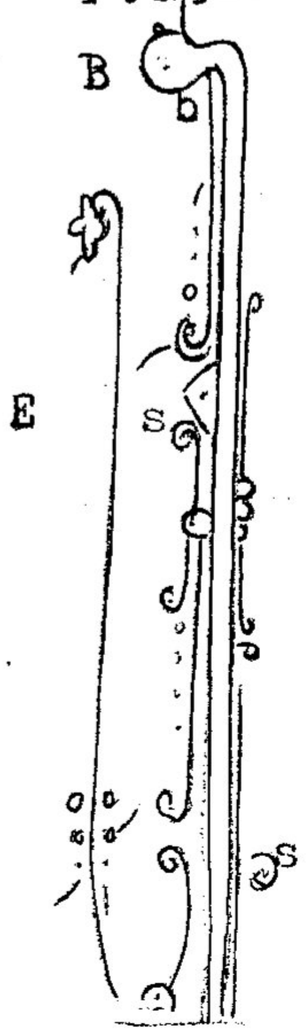


Fig. 4.

Oxford: Lincoln College, MS. lat. 113

Variants: Plate XXXVI, fig. 1

This shows the different types of 'J's used as painted decoration in the manuscript.

Plate XXXVI, fig. 2 (fol. 13^{v})

This figure shows some of the ornate decoration used in the manuscript.

Above the initial the long-stalked bulb, component B, has extra decoration on its stalk, and the open loop continuous, component A^{c}, has a spiralled finish. Below this, and beside the initial are two horizontal flourishes which finish with the swan's head flourish, component z, since the flourisher has added the extra flick of the pen that resembles a beak.

The infillings are the 'peas in pod' infillings, infilling component number 7.

Plate XXXVI, fig. 3

This demonstrates three varieties of infillings. These are uncommon in the thirteenth century.

Plate XXXVI, fig. 4

Here, one under the other, are variants of the long-stalked bulb with the ornate extra decoration that this flourisher uses.

Plate XXXVII: London: British Museum, Add. MS. 27,589

Basic Initial

fol.38v.

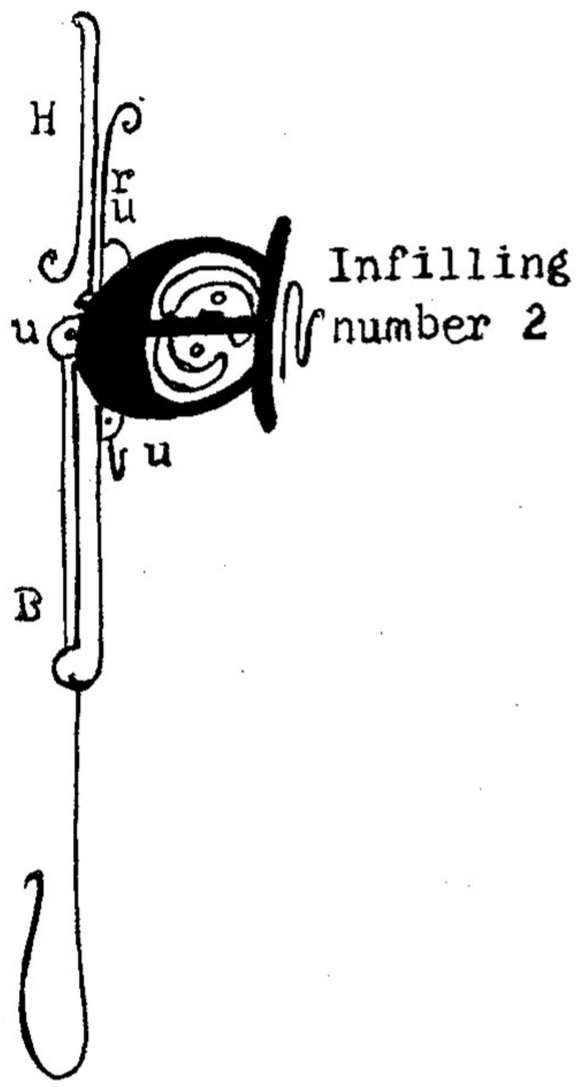


Fig. I.

Variants

fol.28

Top of Folio.

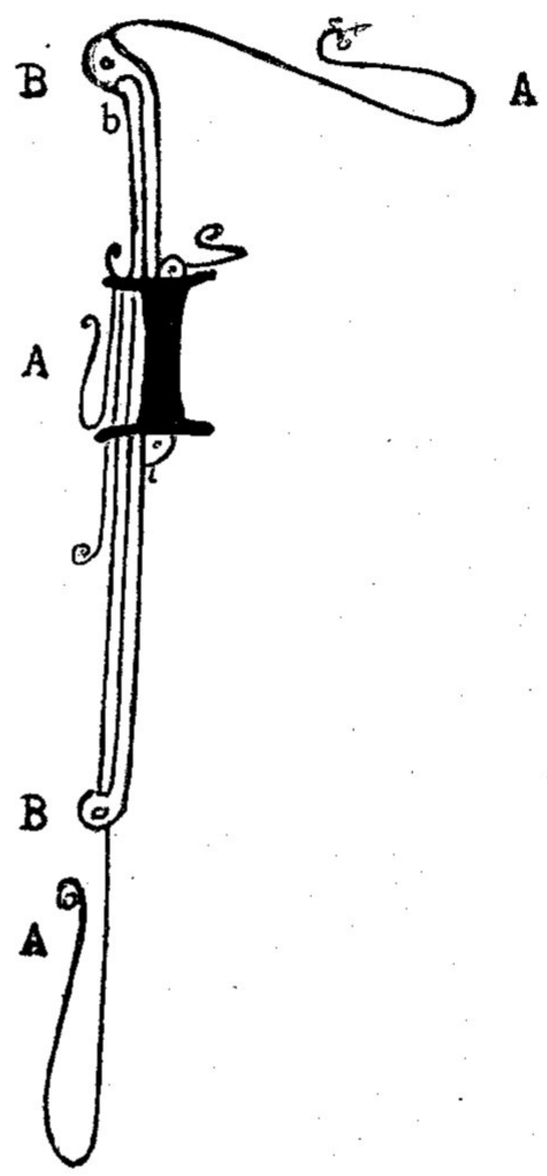


Fig. 2.

London: British Museum, Add. MS. 27,589

The Basic Initial: Plate XXXVII, fig. 1 (fol. 38^{v})

Above the initial is a hair-pin, component H.

Beside the initial is a pipped half-circle, component u, which joins the upper and lower sections of decoration.

Below the initial is a long-stalked bulb, component B, with an open loop, component A drawn from it.

The infilling is the caterpillar and bud, infilling component number 2.

Variant initial: Plate XXXVII, fig. 2 (fol. 28)

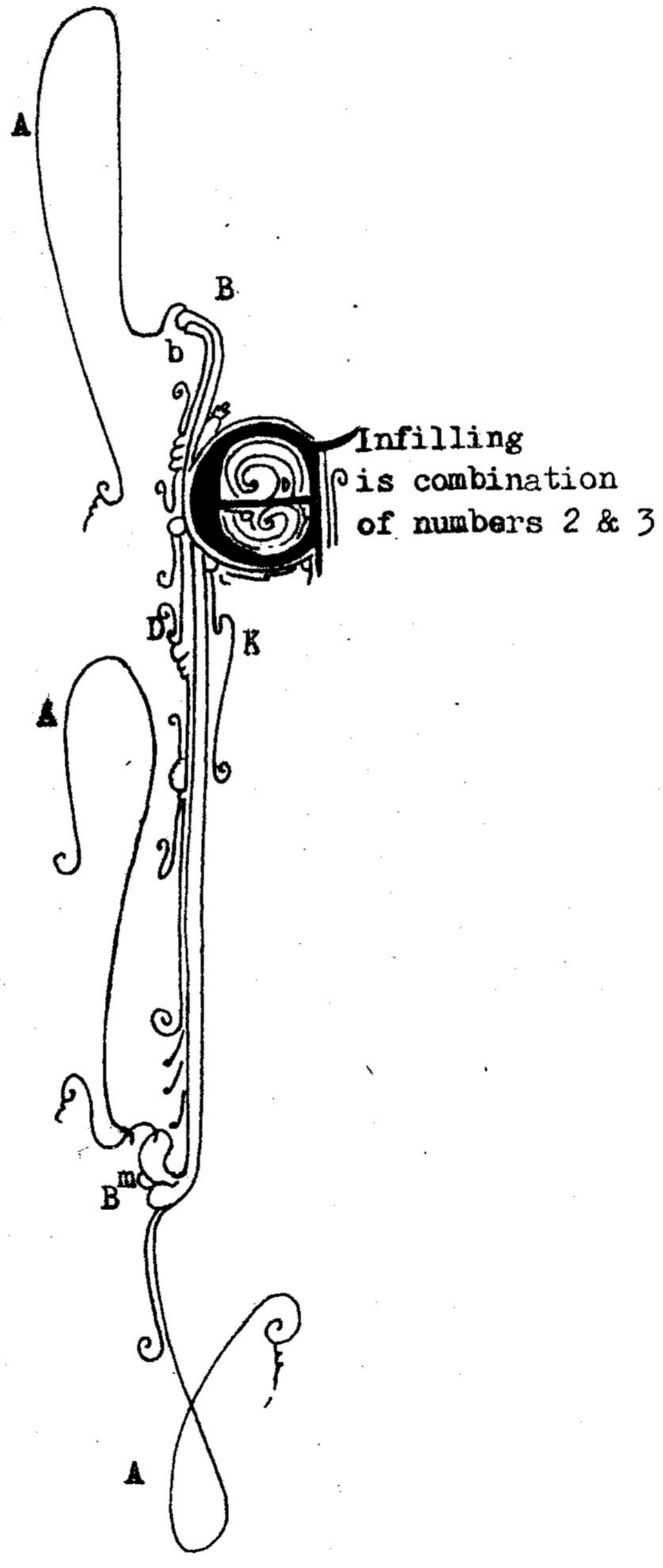
Above the initial is a long-stalked bulb, component B. From this is drawn a horizontal open loop, component A.

It is common in thirteenth century manuscript decoration to find components drawn horizontally where they appear, as in this figure, at the top of a folio.

Below the initial the long-stalked bulb and open loop components are inverted. This is a significant 'component combination' (see Catalogue). I have called it Group I.

Plate XXXVIII: London: British Museum, Add. MS. 42,555

fol. 60[v.]



London: British Museum, Add. MS. 42,555

The Basic Initial: Plate XXXVIII (fol. 60^{v})

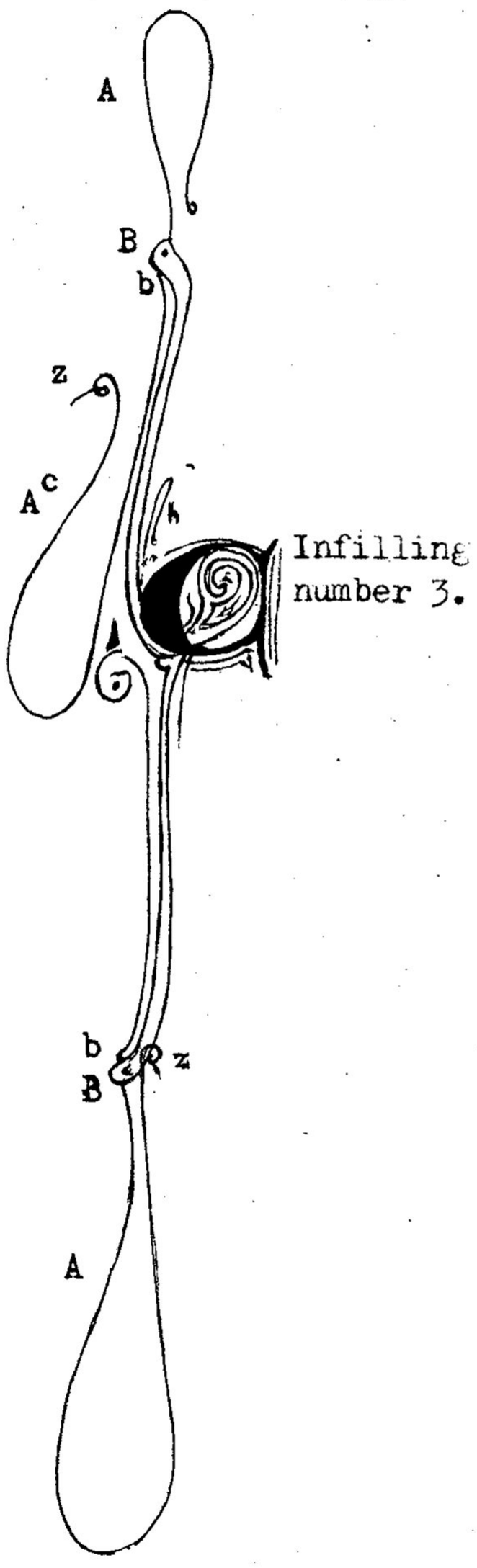
Above the initial is a long-stalked bulb, component B. From this rises an open loop, component A. This loop is curved downwards as it leaves the bulb and before the stroke rises upwards. This deviation is because there is a large illustration in the manuscript, the corner of which projects at this point in the decoration.

Below the initial the components B and A, the long-stalked bulb and open loop, are inverted. The 'open' loop in this case is in fact closed, since the upward pen stroke crosses the downward. I have counted it as an open loop since I think it is merely an ornate way of drawing the same component, and it is in the position of an open loop relative to the other decoration. The ornate character of the decoration is carried out by extra flourishes on the stalks of the long-stalked bulbs above and below the initial. These components above and below the initial form the significant 'component combination' which I have called Group I (see Catalogue). The lower bulb is the variant called the bulb multiple, component B^{m}. This is a transitional component.

Immediately under the initial, and beside the top of the long-stalked bulb's stalk, there is a kinked flourish, component K.

Plate XXXIX: Oxford: Bodleian Library, MS. Bodley 655

Basic Initial
fol. I93v.



Infilling number 3.

Fig. I.

Variants

fol. 9v.

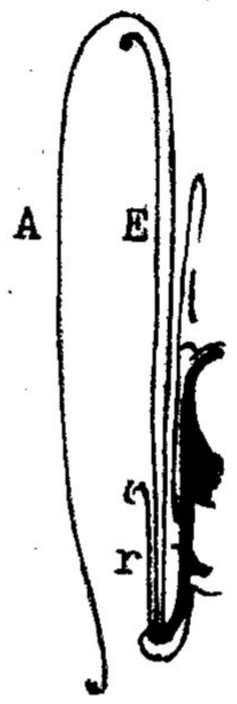


Fig. 2.

fol. 39

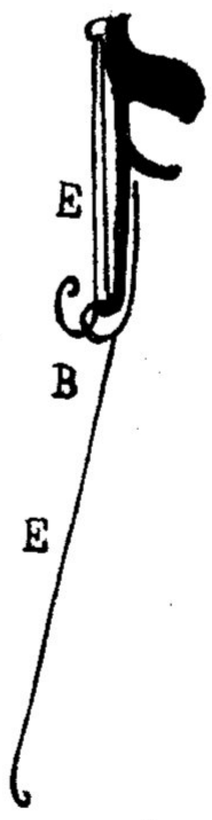


Fig. 3.

Oxford: Bodleian Library, MS. Bodley 655

The Basic Initial: Plate XXXIX, fig. 1 (fol. 193^{v})

Above the initial is the long-stalked bulb, component B, with one stalk-stroke continued to form the open loop continuous, component A^{c}. This is finished with the swan's head flourish, component z. Above the bulb is an open loop, component A.

Below the initial the components B and A, the long-stalked bulb and open loop, are inverted. This is the significant 'component combination' I have called Group I (see Catalogue).

The infilling is the 'ear' infilling, infilling component number 3.

Variants: Plate XXXIX, fig. 2 (fol. 9^{v})

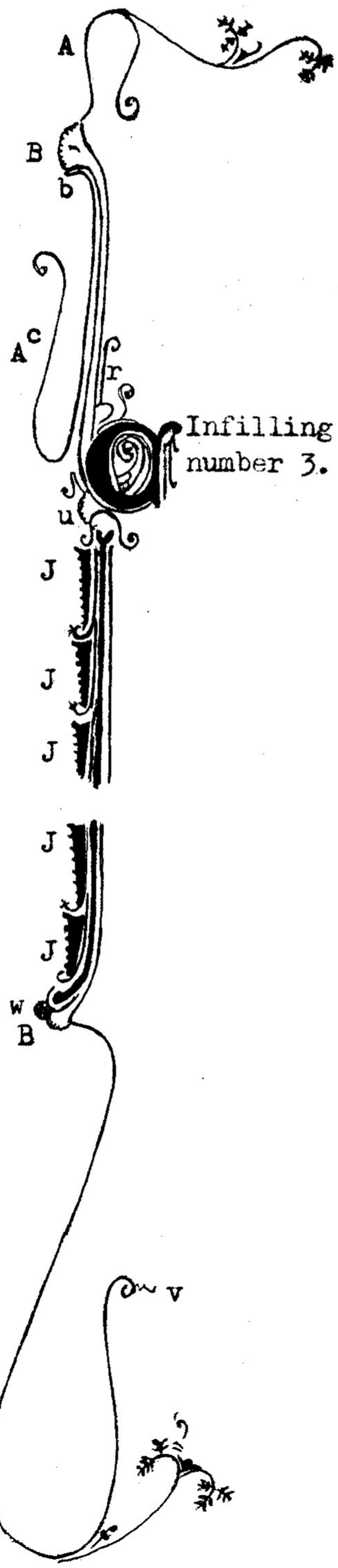
This shows a detail of decoration above and beside the initial. An open loop, component A, rises direct from the initial. Inside its curvature is a long flourish with curled tip, component E.

Plate XXXIX, fig. 3 (fol. 39)

A long-stalked bulb encloses the extended limb of the initial. From this is drawn a long flourish with curled tip, component E.

Plate XL: Oxford: Bodleian Library, MS. Auct. D.3.2

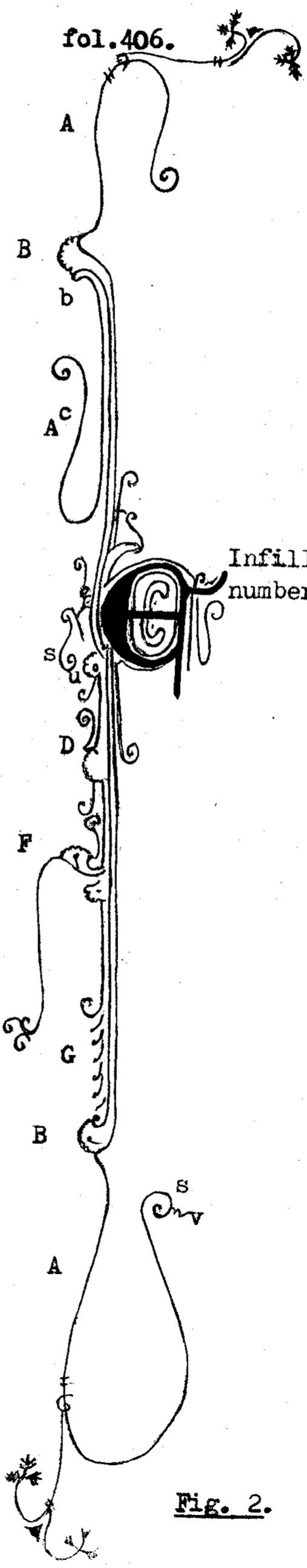
Basic Initial. fol.96v.



Infilling number 3.

Fig. I.

Variants. fol.406.



Infilling number 2

Fig. 2.

Oxford: Bodleian Library, MS. Auct. D.3.2

This manuscript is an accepted English one, but not proven by the same criteria as other manuscripts in this group (see Chapter 2).

The Basic Initial: Plate XL, fig. 1 (fol. 96^{v})

Above the initial is a long-stalked bulb and open loop, components B and A, with an open loop continuous, component A^{c}, drawn from the stalk of component B.

Below the initial there is a pseudo-limb which is decorated with painted 'J's. This limb is enclosed by a stalk, and a bulb is drawn at its foot. I have counted this as an ornate form of the long-stalked bulb, component B. An open loop, component A, is drawn from the bulb. This combination of long-stalked bulb and open loop, above and below the initial, forms the significant 'component combination' I have called Group I (see Catalogue).

The infilling is the 'ear', infilling component number 3.

Variant initial: Plate XL, fig. 2 (fol. 406)

The components above and below the initial are the same as those decorating the basic initial; the long-stalked bulb and open loop, the significant 'component combination' I have called Group I (see Catalogue).

The stalk of the long-stalked bulb above the initial also has the open loop continuous, component A^{c}, as with the basic initial. In addition, below the initial, there is a cat's paw component with corrugated half-circle beneath it, components D and u. Below these two is an extended fan, component F, with its extended line falling down to stamen decoration, component G.

The infilling is the caterpillar and bud, infilling component number 2.

Problem Manuscripts

Five of the 93 manuscripts I have examined are 'problem' manuscripts because the components used are a mixture of those in French and English manuscripts. I do not count as a 'problem' manuscript one which has evidence which definitely points to one country but which has decoration definitely pointing to the other; in this case I would describe the manuscript as having, for example, an 'English scribe and a French decorator' (see Chapter VI). The 'problem' manuscripts have decoration that is not as definite as this. Not only are the components mixed but they have only a tendency to point to one country or the other, and this tendency is contradicted by other evidence:

Oxford: Bodleian Library, MS. Bodley 406

The decoration is probably French. There is an English scribe.

Oxford: New College, MS. 112

The decoration is possibly French. The manuscript was very probably written in Oxford.

Oxford: Merton College, MSS. L.2.8 and L.3.3. Hand 1

This hand has decorated throughout in MS. L.2.8 and on fol. 1-85, 98-109^{v}, 122-133^{v}, 158-181^{v} and 194 to the end of MS. L.3.3. The components are too evenly intermingled to indicate one or other country. Hand 2 has decorated fol. 86-97^{v}, 110-121^{v}, 134-157^{v} and 182-193^{v} in MS. L.3.3. This hand is more English than French, although some French componentsæ are used. Both manuscripts are probably English.[1]

1. The Merton manuscripts are unfoliated. I do not consider myself competent to judge the scribal hand in the text, but I make the following tentative observations on MS. L.3.3: there is a possible change of hand in the writing

cont....

Oxford: All Souls College, MS. 84

The decoration is more French than English, but the decoration is transitional, and it is therefore difficult to identify its country of origin. The manuscript is very probably English.

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on fol. 133-134; fol. 115 has a change of scribe, but not of decorator after the major initial on fol. 115; all other changes in decorator are marked by a change in scribe; where the decorator changes from hand 1 to 2 and back again, the scribe in the text also changes, so that the same two scribes work with the same two decorators throughout; these changes may be accounted for by a time lapse or by a change of pen; the ruling of fol. 86-97^{v} does not match that of folia on either side.

Conclusion

The study of decoration in 93 manuscripts has enabled me to define components and component combinations which differentiate French from English decoration in the latter half of the thirteenth century. These characteristics are illustrated in this chapter by key manuscripts which have evidence of country of origin. The detailed distribution of components in 86 manuscripts is given in the Catalogue. Two of the remaining manuscripts will be used to demonstrate the application of my analysis of decoration (Chapter VI). The five problem manuscripts have already been described.

This section of the chapter is divided into three parts:

Firstly, my conclusions on French decoration, followed by initials from all key French manuscripts (plate XLI).

Secondly, my conclusions on English decoration, with a plate to represent English manuscripts (plate XLII).

Finally, a plate which brings together the French and English initials for comparison (plate XLIII).

The components of French decoration

1. The combination of a long-stalked bulb with two long straight flourishes both above and below the same initial is almost certainly French. I call this Component Combination Group II.

When used only above or below an initial, it is only possibly a French combination.

2. The combination of hair-pin above an initial with two or more long straight flourishes, component E, below it is almost certainly French. This is Component Combination Group III.

3. The long-stalked bulb, 'pulled' variety, component B^p, when used above the initial is a French component variant only.

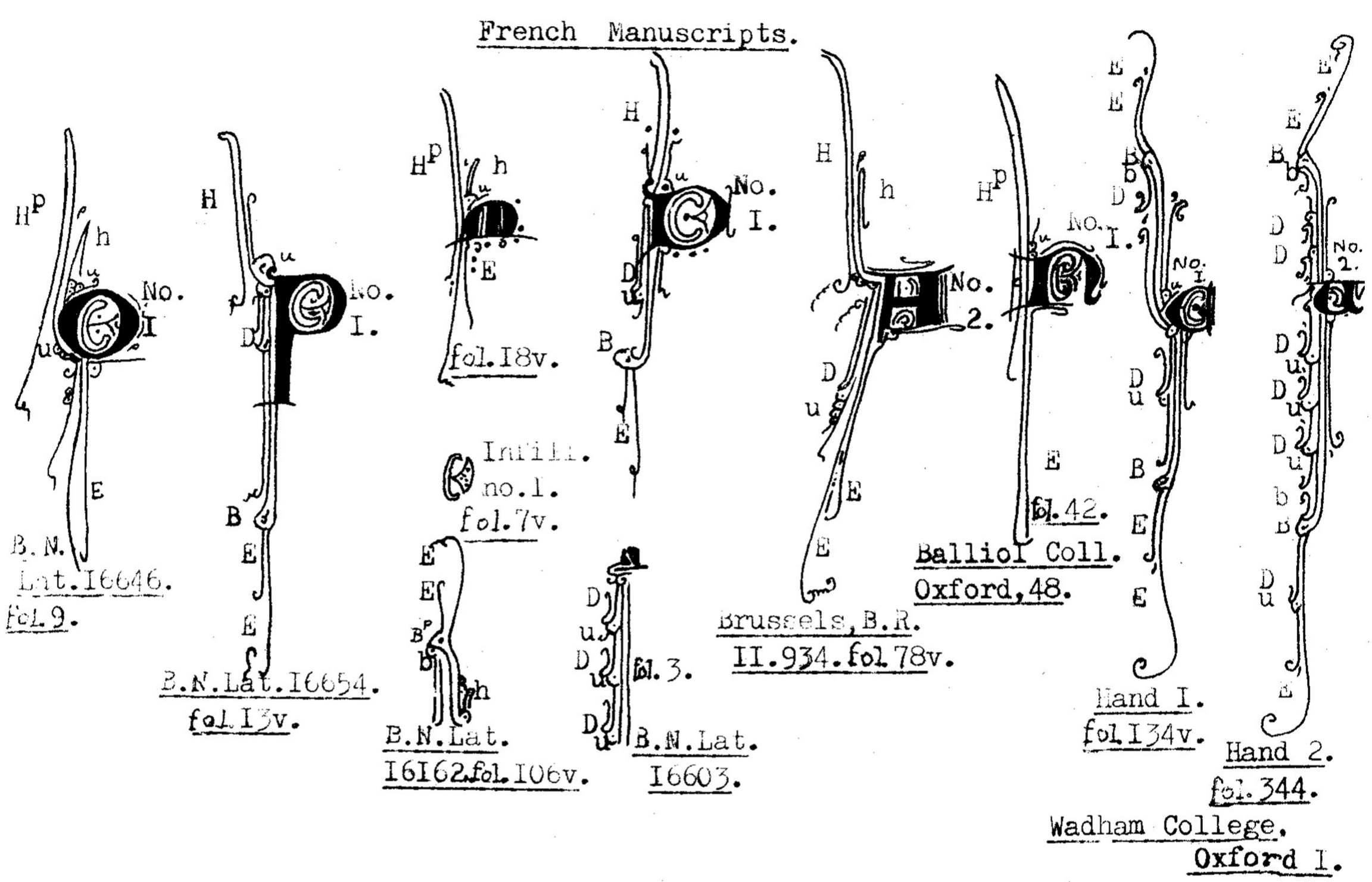
4. The hair-pin prolonged, component H^p, is almost certainly only a French component.

5. The hair-pin, component H, is much more common in French manuscripts than in English, especially when used with h, the hair-pin subsidiary.

6. The double-hook-and-triangle infilling, infilling component number 1, is almost certainly a sign of a French manuscript when it is used profusely throughout the manuscript. If any of the other components listed above are included in that manuscript in any numbers, it has definitely been decorated by a French decorator, or by a French trained one.

7. The cat's paw component, component D, in combination with the pipped half-circle, component u, is a sign of a probable French manuscript; when this pair is reapeated in a series, one after the other, it is a sign of a manuscript almost certainly decorated by a French decorator.

Plate XLI: The initials from the key French manuscripts



The manuscripts are represented by their basic initials, except Paris: Bibliothèque Nationale, MS. lat. 16162, which has its variant initial (its basic initial has the important Component Combination Group III).

The significant component combinations are:

long-stalked bulb, component B, with double long flourishes, component E, both above and below the same initial - Group II.

hair-pin, component H, above the initial with long flourishes, component E, below - Group III.

cat's paw, component D, with pipped half-circles, component u, under it, especially when in series.

The significant single components are:

hair-pin, component H

hair-pin prolonged, component H^p

double-hook-and-triangle, infilling component number 1.

long-stalked bulb, 'pulled' variant, component B^p.

The Components of English decoration

1. The long-stalked bulb, component B, with an open loop, component A, drawn from it, both above and below the same initial, is definitely an English Component Combination. This is Component Combination Group I. I have seen this only once in a French manuscript - a Bible in which initials are used profusely throughout, and only a single initial has this component combination. It occurs with one other single initial in a 'probable' French manuscript.

Destrez[1] states that the components I have called the long-stalked bulb and the open loop, components B and A, are characteristic of English decoration when they occur together. But it cannot be stressed too strongly that these components also occur in French manuscripts. In French decoration they are used together either above or below the initial; in English decoration they are used together both above and below the same initial.

2. The open loop continuous, component A^c, is very significant. Where it occurs with Group I Component Combination it is definitely a sign of English decoration.

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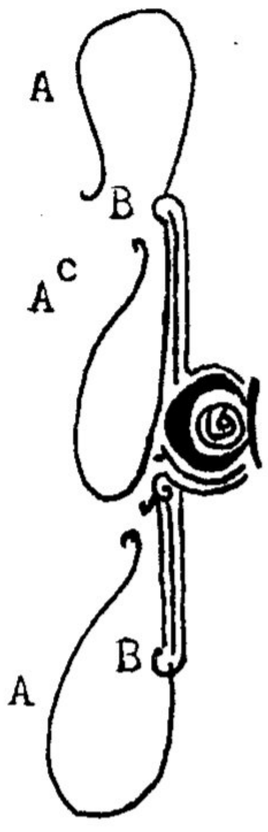
1. J. Destrez, La Pecia (1935), p. 54.

Plate XLII: The initials from the key English manuscripts

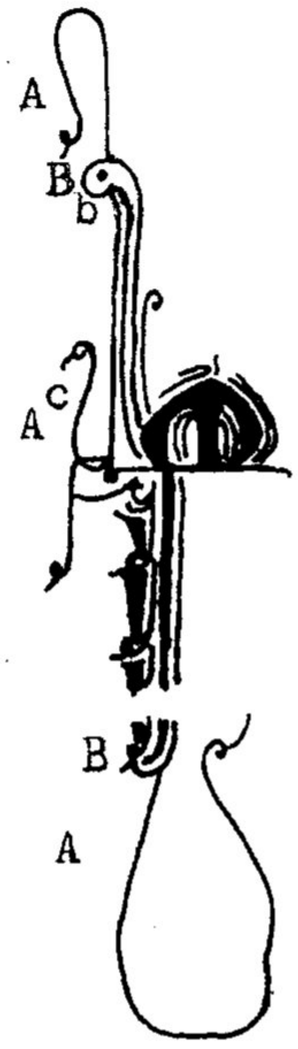
English Manuscripts.



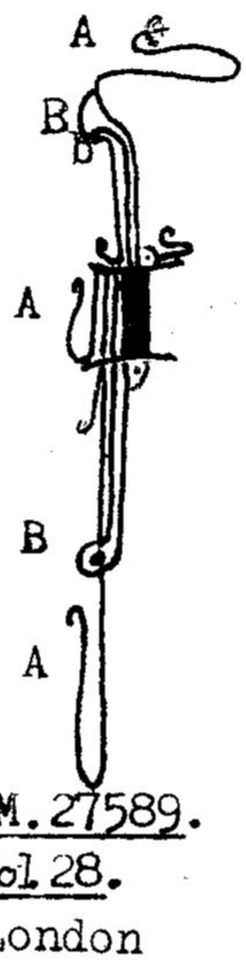
Laud Misc. 511. fol.19.
Oxford



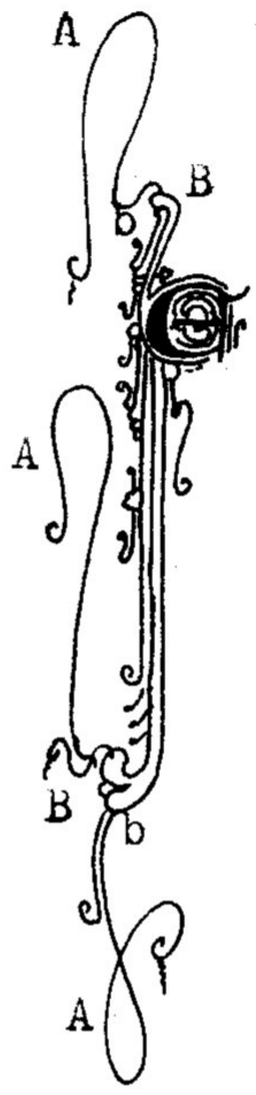
New College 116.fol.I.
Oxford



Lincoln College 113.fol.142.
Oxford



B.M.27589. fol.28.
London



B.M.42555. fol.60v.
London



Bodley 655. fol.193v.
Oxford

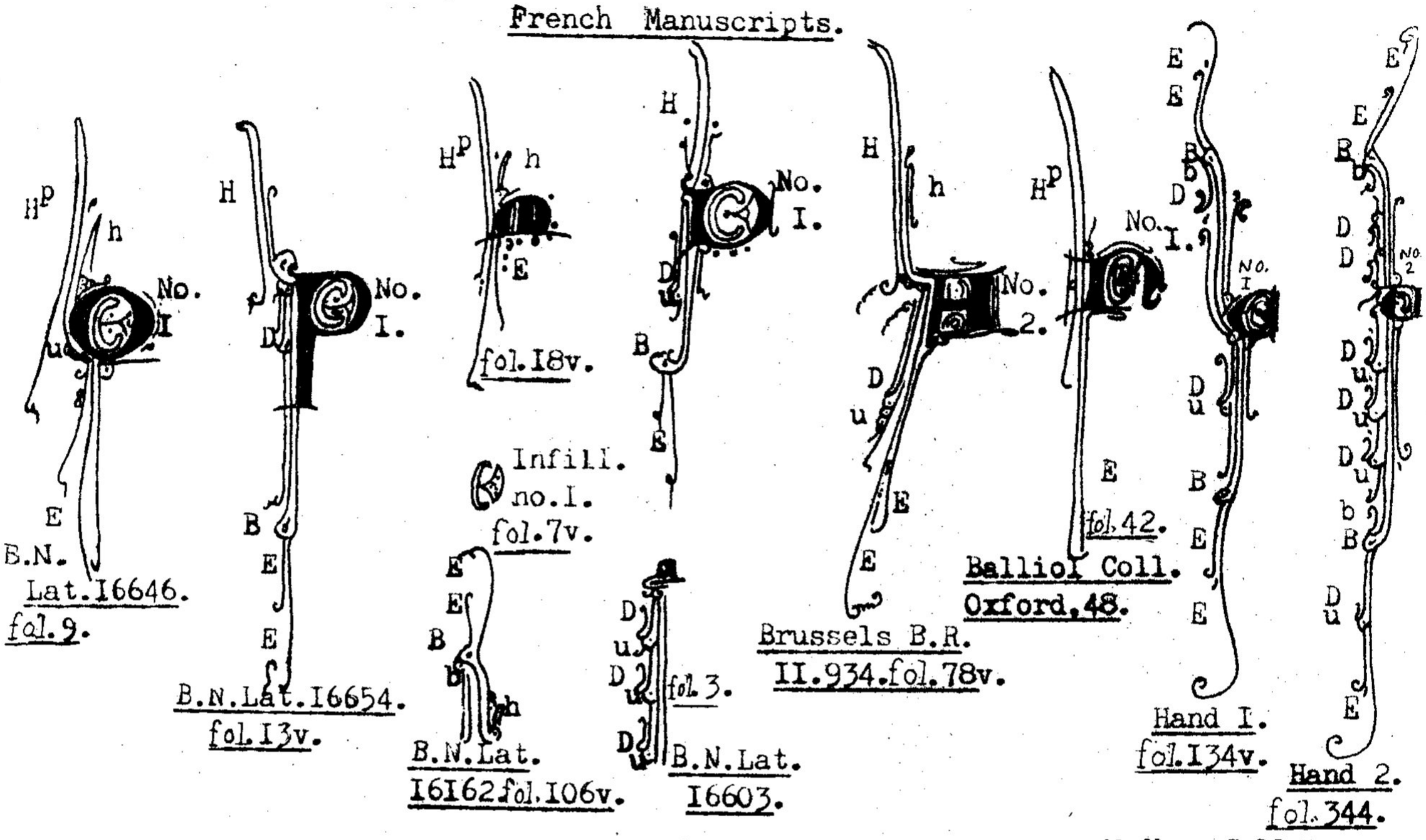


Auct.D.3.2. fol.96v.
Oxford

This includes the initial from the very probably English manuscript (Oxford: Bodleian Library, MS. Auct. D.3.2). All initials have the very significant Component Combination Group I. This is made up of the long-stalked bulb, component B, with the open loop, component A, drawn from it, both above and below the initial. Five of the seven initials show the open loop continuous, component A^{c}, drawn from the stalk of component B above the initials.

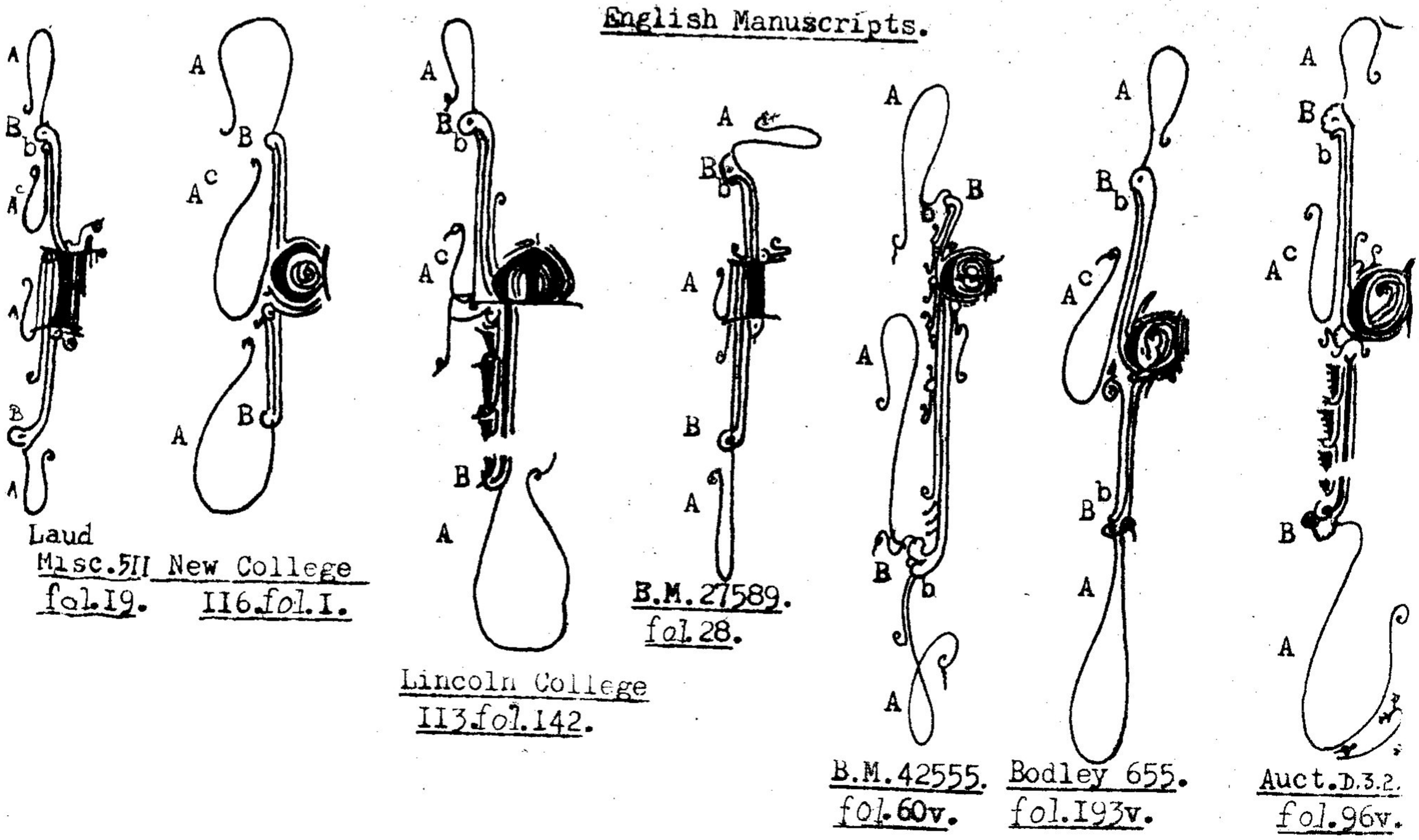
Plate XLIII: The initials from Plates XLI and XLII brought together for ease of comparison

French Manuscripts.



Wadham College,

English Manuscripts.



Chapter VI

SOME RESULTS OF ANALYSIS OF DECORATION

This thesis has shown that analysis of decoration may be a useful guide to dating and to identifying the country of origin of manuscripts in the thirteenth century. The results, however, may conflict with the available evidence. When this happens the decoration may still be found to provide information of some value. Three examples are given in this chapter:

Oxford: Balliol College, MS. 99

This manuscript has indisputable evidence of Oxford origin. I believe that the decoration is French, almost certainly Parisian. It thus provides a possible link between Paris and Oxford.

Oxford: Bodleian Library, MS. Laud Misc. 511

This manuscript shows how a change in decoration may be the first indication of insertion or correction in a manuscript.

Oxford: Bodleian Library, MS. Rawl. G.126

This manuscript is described in the Summary Catalogue as an English Bible, and it is signed by the scribe (Ricardulo de Samford). The decoration is French. Subsequent examination of the manuscript showed it to have palaeographical evidence of French origin.[1]

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1. N.R. Ker, personal communication.

Oxford: Balliol College, MS. 99

Albertus Magnus, 'in Metaphysica'; de Unitate intellectus contra Averroem; Simplicius, 'in. lib. de Celo et Mundo'.

Evidence of Oxford origin

Dr. R.W. Hunt (personal communication) has said that the scribal hand is definitely English, typical of the end of the thirteenth century.[1]

There is evidence of Oxford origin in the text, which has a Grosseteste translation.[2] 1271 is mentioned by Morbeka, as the date he finished a translation of Simplicius.

There is evidence of Oxford ownership:[2] Robertus Clothale gave the manuscript to Balliol College. He was at Oxford and an M.A. by 1290.[3]

Evidence of French decoration

This is illustrated on Plate XLIV, and described on page 131, (Chapter VI).

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1. M.B. Parkes, personal communication, has drawn my attention to some characteristics of this period of English writing, particularly the long-tailed 'r', in this manuscript.

2. A.B. R. Mynors, Catalogue of the Manuscripts of Balliol College, Oxford, 1963.

3. A.B. Emden, Biographical Register of the University of Oxford to A.D. 1500, Oxford, 1957, vol. I, p. 446.

Plate XLIV: Comparisons with Oxford: Balliol College, MS. 99



infilling No. 4



infilling No. 4



infilling No. 4



infilling no. 4

Balliol 99. fol. 98^{v}

MS. Bibl.Nat.lat.5592 fol. 121 **Paris MS. 1273** (Description from 'MSS. Datés' Vol. II, p. 277)

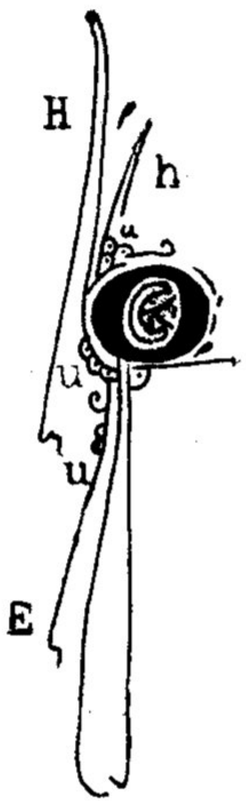
MS. Balliol 49. fol. 92^{v} MS. in **Paris** Taxing List of **1275**

B.M. Add. MS. 11,882. fol.89^{v} **Paris 1312**

Fig. 1 - Infillings



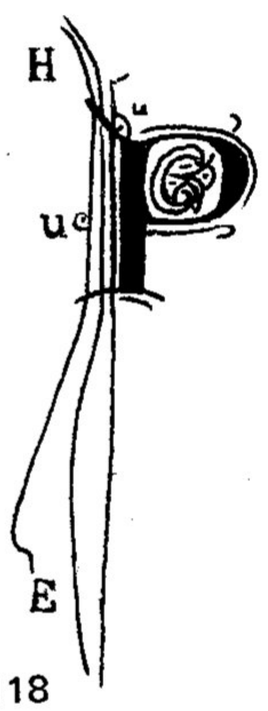
infilling No. 1



infilling No. 1



infilling No. 1



infilling No. 1

fol. 307^{v}

fol. 9

fol. 7^{v}

fol. 118

Balliol 99.

B.M. lat. 16646 de Fournival MS.

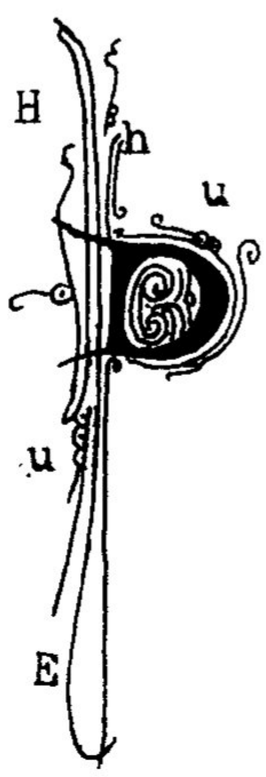
B.N. lat. 16162 de Fournival MS.

Paris: Bibl. de l'Arsenal MS. 352 MS. dated 1288. Very probably near Paris.

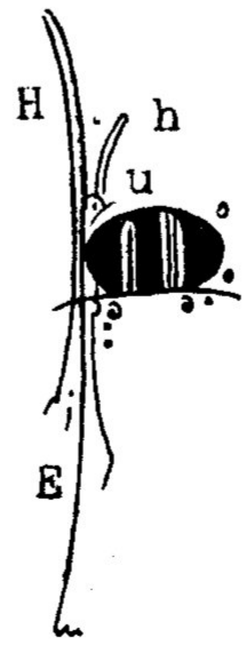
Fig. 2

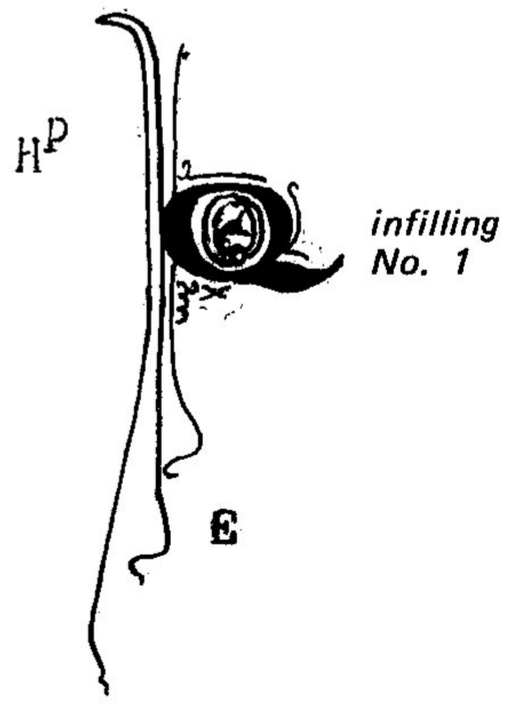


infilling No. 1



Infilling No. 1





infilling No. 1

Fol. 307^{v}

Balliol 99

fol. 101

Balliol 49. Paris 1275

fol. 18^{v}

B.N. lat. 16162 de Fournival MS.

fol. 268

B.M. Add. MS. 11,882

Oxford: Balliol College, MS. 99

Plate XLIV, fig. 1, infillings

This shows initial infillings typical of MS. Balliol College 99, MS. Bibl. Nat. lat. 5592 (a Paris manuscript dated 1273),[1] and MS. Balliol College, 49 (art. I of which appears on a Paris taxing list of 1275)[2] for comparison. This particular infilling is an uncommon one (but used frequently in the Balliol manuscript) and the close resemblance between the three is highly significant.

The infilling component is made up of sections shaped thus: 

I have called this shape the 'curled feather' and labelled it number 4 in my catalogue of components. In each of the three examples shown here the 'curled feather', although not curving in the same direction, is used in twin groups and in almost the same number. In each case there is a dot in the wider end of the shape, which could be said to give it the appearance of the profile of a small head with an eye. The fourth infilling is from an early 14th century manuscript, London: British Museum, Add. MS. 11,882.[3] The manuscript is a Paris one, dated 1312 on fol. 312^{v}. The curled feather infilling is used here in a similar way.

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1. C. Samaran & R. Marichal, Catalogue des manuscrits en écriture latine portant des indications de date, de lieu ou de copiste, Vol. II, (P.277). Paris, 1962,

2. R. A. B. Mynors, Catalogue of the Manuscripts of Balliol College, Oxford, 1963.

3. Additions to the MSS. in the British Museum in 1841-45, p. 15. London, 1850.

Plate XLIV, fig. 2

This figure shows an initial from MS. Balliol College 99 with three from proven French manuscripts. All have the significant component combination I have called Group III (see Catalogue and conclusion of Chapter V, p. 123, number 2). This combination consists of the hair-pin, Component H, above the initial, and long flourishes, component E, below. All have the infilling component number I, the double-hook-and-triangle (see Catalogue, and Chapter V, p. 123, number 6). This infilling and variants of it are used profusely throughout the Balliol manuscript.

Plate XLIV, fig. 3

Here all the initials have the hair-pin prolonged, component H^p. (See Catalogue and conclusion of Chapter V, p. 123, number 4). Where there is infilling space the initials have the double-hook-and-triangle, infilling number 1.

All these components of decoration in manuscript Balliol College 99 are characteristic only of French manuscripts. It is likely, therefore, that the decorator of the minor initials was trained in northern France, probably in Paris. It is impossible to know whether he was a Frenchman working in Oxford or an Englishman trained in Paris. While there is a danger in identifying the place of origin of a manuscript by its decoration alone, this particular manuscript points to a possible link between the Universities of Paris and Oxford in the thirteenth century.

Oxford: Bodleian Library, MS. Laud Misc. 511, s.c. 969

This manuscript has already been described (pp. 30-31, 102-103). It is a collection of sermons, decorated by three hands. There is one main hand throughout the manuscript (plate XXXII). I noticed that on fol. 119^{v}, 120, 120^{v}, 129, 129^{v} and 130 there was a change of flourisher, using the same components but with a different style (plate XXXIII). This led me to examine the scribal hand in the text, the ruling and size of folia; all were different from the surrounding folia. I then examined the binding and noticed that these folia formed two odd bifolia in one gathering (there are no initials on fol. 119 and 130^{v}), indicating an insertion or correction.

The last two quires were drawn by the third hand, fol. 181 to the end of the manuscript (plate XXXIII). It is a rougher, less practised hand than the other two, and uses red and blue initials alternately, instead of all blue with red flourishes as in the rest of the manuscript.

Oxford: Bodleian Library, MS. Rawl. G.126, s.c. 14851

Contents of Manuscript

Bible, c. 1300.[1] At the end of the Bible on fol. 536^{v} is a note by the scribe 'Ista Bibliotheca finita est in die Sanctorum Fabiani et Sebastiani a Ricardulo de Samford'.

Evidence of English Origin

The only evidence is that of the Summary Catalogue.

Evidence of French Decoration

This is illustrated on Plate XLV and described on p. 136, Chapter VI.

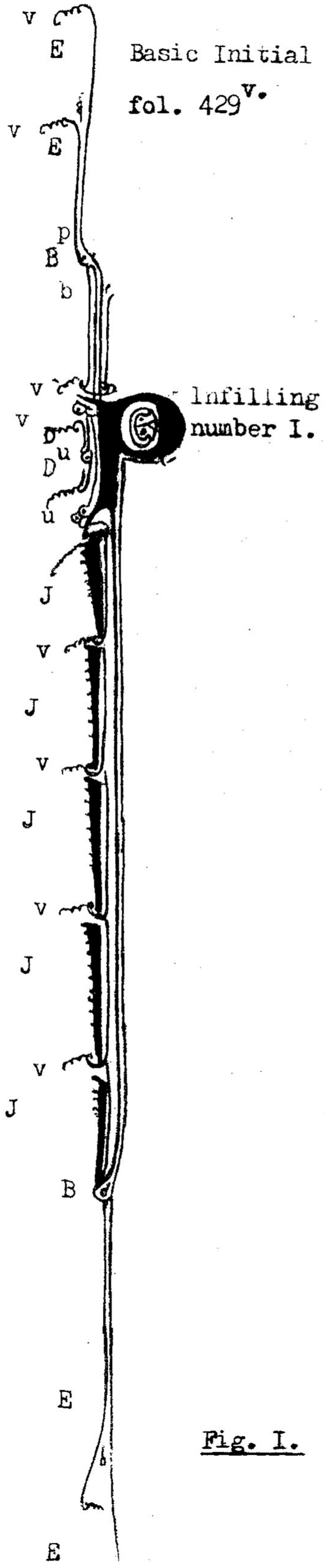
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1. The Summary Catalogue describes this Bible as written in England.

Plate XLV: Oxford: Bodleian Library, MS. Rawl. G.126

Basic Initial

fol. 429[v].



Infilling number I.

Fig. I.

Variants, fol. 156[v]



Fig. 2

Oxford: Bodleian Library, MS. Rawl. G.126, S.C. 14851

The Basic Initial: Plate XLV, fig. 1

Above the initial is a long-stalked bulb, 'pulled' variant, component B^p, from which rise long flourishes with curled tips, component E.

Beside the initial are two cat's paw components, component D, with pipped half-circles, component u, under each.

Below the initial there is a pseudo-extended limb of the initial which is decorated with painted 'J's. This limb forms part of the stalk of a long-stalked bulb. Thus the long-stalked bulb is formed below the initial, and from it are drawn two long flourishes, component E. The long-stalked bulb and long flourishes above the initial, with these same components inverted below, form the significant component combination, Group II. (See Catalogue, and chapter V, number 1.)

The infilling is the double-hook-and-triangle, infilling component number 1. (See Catalogue and chapter V, p. 123, number 6.) The double-hook-and-triangle infilling, and the cat's paw with pipped half-circle combination components (outside the initial and in pairs) are used profusely throughout the manuscript. (For the components D and u in series see chapter V, p. 123, number 7.)

Variants: Plate XLV, fig. 2

Above the initial is the hair-pin, component H, with beside it a subsidiary one, component h. (See Catalogue and chapter V, p. 123, number 5. It is especially significant when the hair-pin has beside it a subsidiary one.)

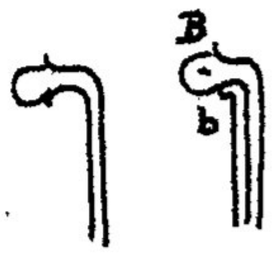
Beside the initial are two pairs of cat's paws, with pipped half-circles

under them.

All the components and their combinations described above are typical only of French decoration. Since the Summary Catalogue description states that the manuscript is an English one, and I could find no further evidence of the manuscript's country of origin, I took it to Mr. Neil Ker. He confirmed my opinion that the manuscript is in all probability French. He stated that the writing in the margins is French. His palaeographical evidence included the fact that the letter 'r', in particular, lacks the elongated limb characteristic of English writing of the period. He stated that the prologues to the Bible's books are the standard version of Paris Bibles of this period.

Principal Components outside the Initial

A  Open Loop (when continued from stalk of Long-Stalked Bulb is A^{C}).

B  Long-Stalked Bulb, and with minor Bulb, b.

C  Curled-stalk Bulb.

D  Cat's-Paw (profile).

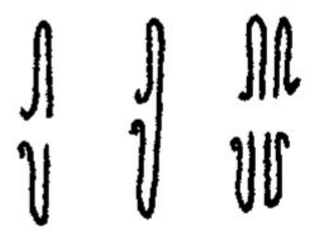
E  Long Flourish with curled tip.

F  Extended Fan.

G  Stamens.

H  Hair-pin.

H^{P}  Hair-pin Prolonged.

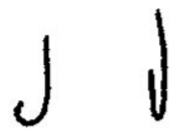
H^{D}  Hair-pin Double.

I  Principal Combination.

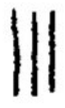
J  'J' Decoration.

K  Kinked Flourish.

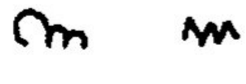
Subsidiary Components outside Initial

r  Short curled Flourish

s  Spiral.

t  Perpendicular Parallel Lines

u  Pipped half-circle

v  Small Wave Flourish

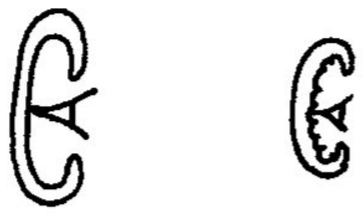
w  Pineapple

x  'Pointing Finger' Fan

y  Nose

z  'Swan's Head'

Infilling Components

1  Double-Hook-and-Triangle

2  Caterpillar and Bud

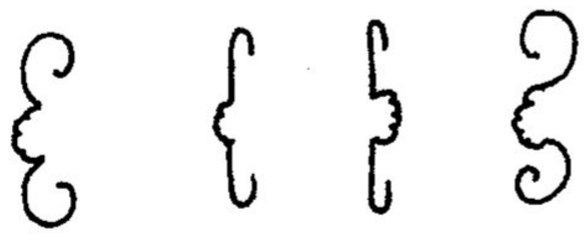
2h  Caterpillar and Bud Double-hitched

a b c d

3  Ear

4  Curled Feather

5  Lattice-work (round any shape)

6  Infilling Combination.

7  Peas in Pod

Interchangeable Components are listed after Infilling Components.

Significant Component Combinations are on the following pages:-

Group I - pages 20, 21 and 22.

Group II - page 41.

Group III - pages 55 and 56.

Group I with Component A^c, the Open Loop Continuous - page 23.

Component D, the Cat's Paw Profile, with component u, the Pipped Half-Circle - the coupled components in series one under the other - page 33.

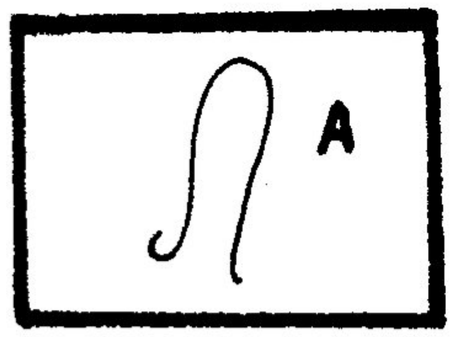
CATALOGUE OF COMPONENTS

CATALOGUE OF DECORATION COMPONENTS

I have called each component by a descriptive name. The components and component combinations are listed alphabetically and numerically according to the labels I have given to each one. Labelling letters A to K are given to those flourishes I have called principal components outside the initial; r to z to subsidiary components outside the initial; labelling numbers 1 to 7 denote infilling components. After the description of each component there is a list of the manuscripts I have examined in which the component appears. The manuscripts are listed in four categories: French, probable French, English, probable English. References for evidence of provenance and date are in the index.[1]

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1. All Magdalen College, Oxford manuscripts which have no catalogue evidence of date have been dated on palaeographical grounds by Mr. N.R. Ker (personal communication).



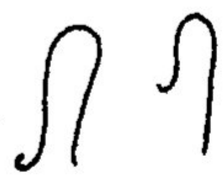
Principal Components Outside the Initial

A principal component is one which forms a main part of the decoration pattern.

Component A: the Open Loop

The pen stroke forms a fairly wide loop, starting from the initial or from another component.

The loop may be of equal lengths on each side, or one side may be shorter than the other:



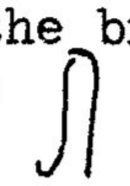
The flourish is not counted as Component A, open loop, if the finishing side of the loop is very much shorter than the starting one, thus:



If drawn below the initial it is inverted, thus:



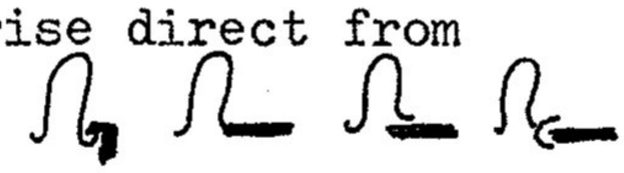
If the open loop is drawn with two strokes of the pen, the break is seen at the point of the curve:



The open loop is most commonly drawn from a point on Component B, the long-stalked bulb:



The open loop may rise direct from the initial, thus:



or from a component beside the initial, where there is no horizontal:



The following manuscripts contain Component A, the Open Loop:

French Manuscripts

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133, de Fournival facs.) (Before 1250 by decoration - see Chapter IV).

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598.
MS. lat. 16644.
MS. lat. 16657.
MS. lat. 16613.
MS. lat. 16162.
MS. lat. 16604 (hand 1).
MS. lat. 16605
MS. lat. 16602 (hands 1, 2 and 3).
MS. lat. 16662 (hybrid of components A and H.)

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (hand 2). (Late 13th century).
MS. 46 (late 13th century).
MS. 151 (13th century) (latter half of 13th century by decoration).

Oxford: Bodleian Library, MS. Bodley 786 (probably French - has French scribe). (Mid 13th century.)

Oxford: Corpus Christi College, MS. 114.

English Manuscripts

London: British Museum:-
MS. Arundel 435 ('English' part). (Before 1318, could be a copy of Oxford: Balliol MS. 76 = 1304.)
Add. MS. 42,555 (before 1262).
Add. MS. 27,589 (1264).
Royal MS. 14.C.VII.

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (hands 1, 2 and 3). (c. 1279).
MS. Bodley, 198 (before 1253).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley, 655 (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: Magdalen College, MS. lat. 124, Osney (c. 1240). (Decoration date agrees with this.)

Oxford: Merton College, Liber Ruber Registrum (1287-8).

Oxford: New College, MS. 116 (c. 1265-1320).

Rome: Biblioteca Apostolica Vaticana, MS. Urb. Lat. 206 (Oxford: Bodleian Library, MS. Film 507). (Hands 1 and 2. The latter hand, possibly French.) (before 1253).

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (probably Oxford) (13th century) (hand 2, transitional decoration).

Oxford: Balliol College:-
MS. 116 (latter half of 13th century).
MS. 106 (13th century). (Decoration is transitional or latter half of 13th century.)
MS. 119 (hands 1 and 2). (End of 13th century.)
MS. 118 (end of 13th century).

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (second half of 13th century).
MS. Ashmole 1512 (1296).
MS. Rawl. A.384 (13th century) (late 13th century decoration).
MS. Bodley 200 (towards end of 13th century).

Oxford: Magdalen College:-
MS. lat. 24 (early 13th century). (Decoration early.)
MS. lat. 174 (second quarter of 13th century). (Decoration agrees with this.)
MS. lat. 149 (first half to mid 13th century). (Decoration agrees with this.)

The following manuscripts contain Component A, the Open Loop, drawn direct from the upper horizontal of the initial:

French Manuscripts

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. facs. d.133, de Fournival MS.). (Before 1250 by decoration - see Chapter IV.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16657.
MS. lat. 16654.
MS. lat. 16652 (hand 1).
MS. lat. 16603.
MS. lat. 16613 (hand 1).
MS. lat. 16605.
MS. lat. 16602 (hands 1 and 2).

Vienna: National Bibliothek, MS. 1115,(1247).

Probable French Manuscripts

Oxford: New College, MS. 284 (dated only 13th century). (Decoration is transitional.)

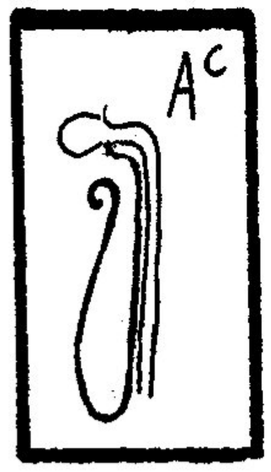
English Manuscripts

London: British Museum, MS. Royal 14.C.VII (1250-59).

Oxford: Bodleian Library, MS. Bodley 655 (1302 and 1303).

Oxford: Magdalen College, MS. lat. 132 - Osney (very early, possibly turn of century). (Decoration first quarter 13th century.)

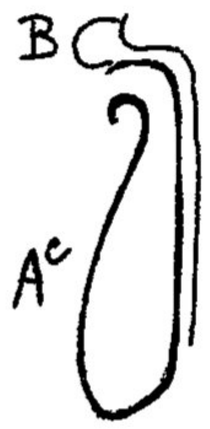
Oxford: New College, MS. 116 (very uncommon; manuscript has five only). (1265-1320.)



Component A^c: the Open Loop Continuous

The 'open loop continuous',[1] Component A^c, is drawn from the 'long-stalked bulb', Component B.

It is formed by the left-hand stroke of the stalk (whether of major or minor bulb), continuing from the point furthest from the bulb and curving round and upwards to make a new loop:



1. See also after Group I combination, the combination of long-stalked bulbs and open loops above and below the same initial. It follows the list of manuscripts containing the long-stalked bulbs, Component B, above and below the same initial.

The following manuscripts contain Component A^c, the Open Loop Continuous:

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (hand 1). (c. 1279).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84). (F.147 with long-stalked bulb in rudimentary form.)

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: Merton College, Liber Ruber Registrum, fol. 1. paragraph heading, no initial (1287-88).

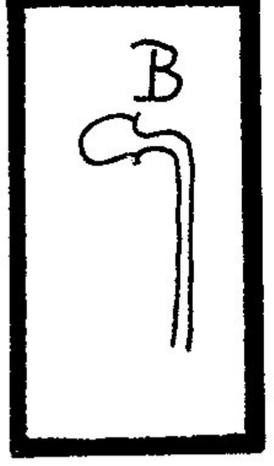
Oxford: New College, MS. 116 (1265-1320).

Probable English Manuscripts

London: British Museum, MS. Arundel 435 (English part, i.e. by decoration and has all blue letters). (Before 1318. Could be copy of Oxford: Balliol College MS. 76 = 1304.)

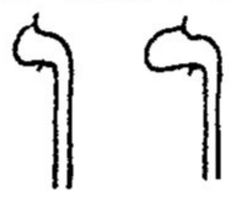
Oxford: Balliol College:-
MS. 116 (second half of 13th century).
MS. 119 (hands 1 and 2). (End of 13th century).

Oxford: Bodleian Library:-
MS. Bodley 200 (towards end of 13th century).
MS. Ashmole 1512 (1296).



Component B: the Long-Stalked Bulb

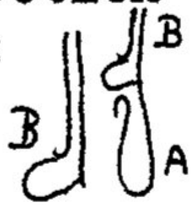
The component is made up of two parts, a 'stalk' and a 'bulb'. The 'stalk' is made up of two straight parallel lines. The 'bulb' is a semi-circular pen stroke at the end; it is always at the end of the stalk furthest from the initial. The bulb varies in shape from the flat to the elongated.

The more elongated, the more is the 'bulbous' effect: 

The bulb may be corrugated: 

Very frequently there is an 'eye': 

This is the component most often associated with the open loop, Component A: 

Singly or together, components A and B are inverted when used in the section of decoration below the initial: 

Beneath the main bulb there is often a second, minor one, Component b, drawn in primitive form. In this case the left-hand stroke of the long stalk is prolonged and is curved over, and it then follows the line of the main stalk.

The effect is of two stalks for the two bulbs,
but there is one stalk-stroke common to them both:



The minor 'bulb' is in fact formed by the curving over of the stalk-stroke.

This stalk-stroke is sometimes 'broken':



One variation of the long-stalked bulb is 'the bulb multiple or split'.

In the former there is more than one major bulb
on one stalk:



or several on the major and minor stalk:



In the latter, that of the 'split stalk',
the stalk itself bifurcates at the bulb
end, and separate 'heads' of bulbs are formed:



The bulb multiple or split is labelled B^{m}. It is not a common component. A list of manuscripts in which it occurs will follow the list of the very common, long-stalked bulb.

Another variant of the component is the long-stalked bulb 'pulled'. Here the bulb is nearly always 'open', since it does not close the gap between the stalk strokes:

closed bulb:



open bulb:



To form the 'pulled' variant, the two stalk strokes continue upwards after forming the bulb, as if they had pulled the bulb upwards as hair from a head:



or the appearance may be of horns on an animal's head:[1] 

This variant, the 'bulb pulled', is not very common, but the list of manuscripts in which it appears shows it is a significant one. It is labelled B^{p}.

1. An example of this is shown from fol. 106^{v} of Paris: Bibliothèque Nationale, MS. lat. 16162, in Chapter 6.

The following manuscripts contain Component B, the Long-Stalked Bulb:

French Manuscripts

Firenzi: Biblioteca Laurenziana, MS. Plut. 29.19, fol. 40a (Florence reproduction of de Fournival manuscript from Ullman's article in Onore de Marinis).

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133 (de Fournival) before 1250 by decoration - see Chapter IV).

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16581.
MS. lat. 16644.
MS. lat. 16662.
MS. lat. 16657.
MS. lat. 16654.
MS. lat. 16652 (hands 1 and 2).
MS. lat. 16162.
MS. lat. 16604 (hands 1 and 2).
MS. lat. 16603.
MS. lat. 16613 (hand 1).
MS. lat. 16605.
MS. lat. 16602 (hand 1).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (hand 2 - late 13th century).
MS. 46 (late 13th century).
MS. 151 (13th century, decoration latter half of 13th century).

Oxford: Bodleian Library:-
MS. Canon Gr., 97 (before 1253).
MS. Bodley 786 (mid 13th century).

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half of century.)

Oxford: New College, MS. 284 (13th century - decoration is transitional).

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262).
Add. MS. 27,589 (1264).
MS. Royal 14 C.VII (1250-59).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (hands 1, 2 and 3). (c. 1279).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).
MS. Bodley 198 (bulb very short - before 1253).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: Magdalen College:-
MS. lat. 131, Osney (13th century - decoration end of first quarter).
MS. lat. 124, Osney (13th century - decoration transitional, c. 1240).
MS. lat. 14. (Early. Decoration is end of first quarter)

Oxford: Merton College, Liber Ruber Registrum (1287-88). (Only one example of component.)

Oxford: New College, MS. 116 (1265-1320).

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (hand 1). (Before 1253 - Oxford: Bodleian Library, MS. Film 507.)

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (only probably Oxford). (13th century, hand 2 - decoration transitional.)

London: British Museum:-
MS. Royal 8 F.X (latter half of 13th century).
MS. Royal 7 C.II (13th-14th century. Latest note in manuscript is 1187.)

Oxford: Balliol College:-
MS. 116 (second half of 13th century).
MS. 119 (hands 1 and 2). (End of 13th century.)
MS. 118 (end of 13th century).
MS. 106 (13th century). (Decoration transitional or latter half of century.)

Oxford: Bodleian Museum:-
MS. Auct. D.4.5 (second half of 13th century).
MS. Ashmole 1512 (1296).
MS. Rawl. A.384 (13th century. Late decoration).
MS. Bodley 200 (towards end of 13th century).
MS. Rawl. G.7 (c. 1200).

Oxford: Corpus Christi College, MS. 111 (provenance uncertain: decoration possibly French, scribe is English according to Dr. R.W. Hunt. Decoration transitional or latter half of century).

Oxford: Magdalen College:-
MS. lat. 24 (13th century).
MS. lat. 149 (13th century).

Oxford: University College, MS. 190 (13th century).

I was interested to see Component B, the Long-Stalked Bulb, used in the decoration of a Doksanka Bible, in a museum in Prague. The component was in the standard plain form described.

B^m

The following manuscripts contain Component B^m, the Bulb, Multiple or Split (these manuscripts are not in the order of country of origin):

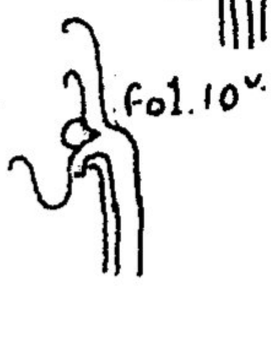
London: British Museum:-

MS. Royal 7 C.II (Bury St. Edmunds - latest note 1187):



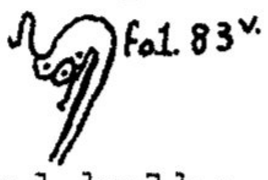
MS. Royal 8 F.X. (Hand 1)

Add. MS. 42,555 (Abingdon apocalypse - before 1262):



MS. Royal 14 C.VII (English 1250-1259).

Multiple bulb:



Double stalk and bulb:

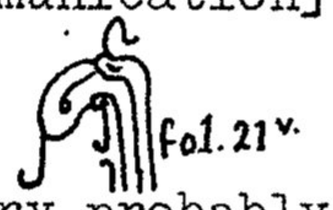


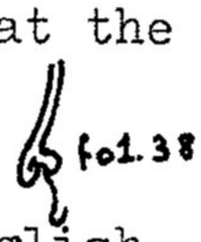
Split Stalk:



Oxford: Bodleian Library:-

MS. Canon Gr. 97 (decoration probably French. Dr. R.W. Hunt has said [personal communication] that the manuscript could be French. Before 1253):



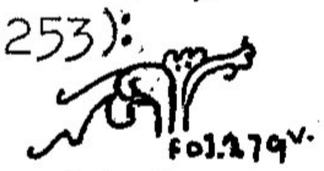


MS. Rawl. G.7 (very probably English. S.C. dating is C. 1200. Decoration first quarter of century):

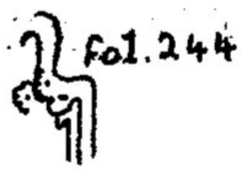




MS. Bodley 198 (English, has Grosseteste's symbols. Before 1253):

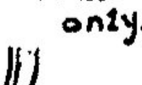


Oxford: Corpus Christi College, MS. 114 (probable French decoration which is transitional or latter half of century):



Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (English, before 1253. Oxford: Bodleian Library, MS. Film 507):





Oxford: Bodleian Library, MS. Bodley 655 (Osney, Oxford, 1302 and 3):



The following manuscripts contain Component B^p, the Long-Stalked Bulb - 'pulled'

French Manuscripts

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (before 1250):-
MS. lat. 16581 (bulb is 'pulled' but is closed).
MS. lat. 16162 (major initials).

Probable French Manuscripts

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration transitional to latter half of century.)

English Manuscripts

London: British Museum, MS. Royal 14 C.VII (below initial). (1250-59.)

Component Combination

The following manuscripts contain Component B, the Long-Stalked Bulb, with Component A, the Open Loop (only above or below the initial):

French Manuscripts

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133 (de Fournival) - before 1250 by decoration - see Chapter IV).

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
- MS. lat. 16581 (the open loop could be seen as a very curled flourish (E)).
- MS. lat. 16657 (open loop is very small).
- MS. lat. 16644.
- MS. lat. 16162.
- MS. lat. 16662 (hybrid of components A and H).
- MS. lat. 16613 (hand 1).
- MS. lat. 16604 (hand 1).
- MS. lat. 16605.
- MS. lat. 16602 (hand 1).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:
- MS. 45 (hand 2 - late 13th century).
- MS. 46 (late 13th century).

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration transitional to latter half of century.)

English Manuscripts

London: British Museum:
- MS. Arundel 435 ('English' part = Hand 2). (Before 1318. Could be a copy of Oxford: Balliol College, MS. 76 = 1304).
- Add. MS. 27,589 (1264).
- Add. MS. 42,555 (before 1262).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (hands 1, 2 and 3). (c. 1279.)
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: Magdalen College, MS. lat. 124, Osney (c. 1240). (Decoration is transitional.)

Oxford: Merton College, Liber Ruber Registrum (one example of component only) (1287-88).
Oxford: New College, MS. 116 (c. 1265-1320).
Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 266 (hand 1 - e.g. paragraph heading fol.49. Before 1253. Oxford: Bodleian Library, MS. Film 507).

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (only probably Oxford). (Hand 2. Open loop very short. 13th century. Decoration early.)

Oxford: Balliol College:-
MS. 119 (hand 2. End of 13th century).
MS. 118 (end of 13th century).

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of 13th century).
MS. Ashmole 1512 (1296).
MS. Bodley 200 (towards end of 13th century).

Oxford: Corpus Christi College, MS. 111 (provenance unknown. Decoration possibly French, scribe is English according to Dr. R.W. Hunt. Decoration transitional or latter half of 13th century).

Oxford: Magdalen College, MS. lat. 24 (early 13th century). (Decoration early.)

Component Combination.

The following manuscripts contain Component B, the Long-Stalked Bulb - both above and below the same letter (with no open loop or with one only):

French Manuscripts

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (hand 1). (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16652 (hand 2. No open loop).
MS. lat. 16604 (hand 1).
MS. lat. 16605.
MS. lat. 16602 (hand 1).
MS. lat. 16657.

Probable French Manuscripts

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration transitional to latter half of century.)

English Manuscripts

London: British Museum:-
MS. Arundel 435 ('English' part). (Before 1318. Could be a copy of Oxford: Balliol College, MS. 76 =1304.)
MS. Royal 14 C.VII (1250-59).
Add. MS. 42,555 (rather ornate). (Before 1262).
Add. MS. 27,589 (1264).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (hands 1, 2 and 3). (c. 1279.)
MS. Auct. D.3.2 (ornate. Late 13th century).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Magdalen College, MS. lat. 131 (early 13th century. Decoration end of first quarter).

Oxford: New College, MS. 116 (c. 1265-1320).

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (hand 1 - fol. 49 paragraph heading). (Before 1253. Oxford: Bodleian Library, MS. Film 507.)

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (only probably Oxford). (Hand 2. 13th century, decoration transitional.)

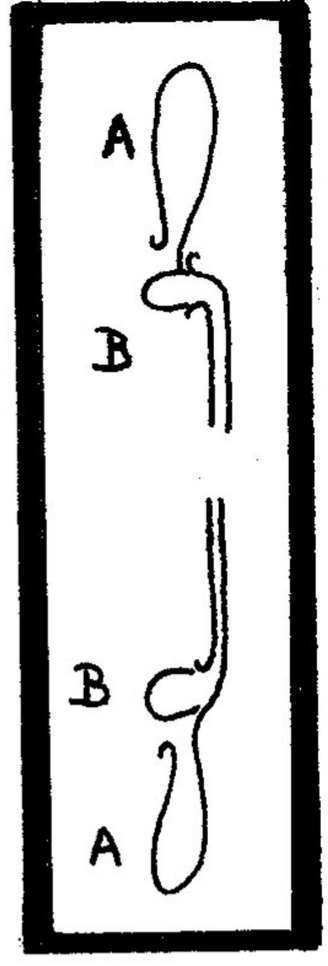
Oxford: Balliol College:-
MS. 119 (hand 2). (End of 13th century.)
MS. 116 (latter half of 13th century).

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century. Late decoration).
MS. Bodley 200 (towards end of 13th century).
MS. Auct.D.4.5 (second half of 13th century).

Oxford: Magdalen College, MS. lat. 149 (first half to mid 13th century). (Decoration first half of century.)

Oxford: University College, MS. 190 (13th century). (Decoration very early).

Component Combination. Group I



Group I is a significant combination of components. It consists of an open loop, component A, drawn from a long-stalked bulb, component B, above the initial, and the same components inverted below it:



The following manuscripts contain Component B, the Long-Stalked Bulb, with Component A, the open loop, above and below the same initial. This combination is Group I:

French Manuscripts

Oxford: Wadham College, MS. 1 (1244). On fol. 135^{v} is the only example of this combination in the manuscript).

Probable French Manuscripts

Oxford: Corpus Christi College, MS. 114 (one only in manuscript - fol. 136. Decoration appears more French than English.)

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262).
Add. MS. 27,589 (1264).
MS. Royal 14 C.VII (Matthew Paris. 1250-59).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).

Oxford: Lincoln College, MS. lat. 113.

Oxford: New College, MS. 116 (c. 1265-1320).

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (hand 1) (before 1253) - Oxford: Bodleian Library, MS. Film 507).

Probable English Manuscripts

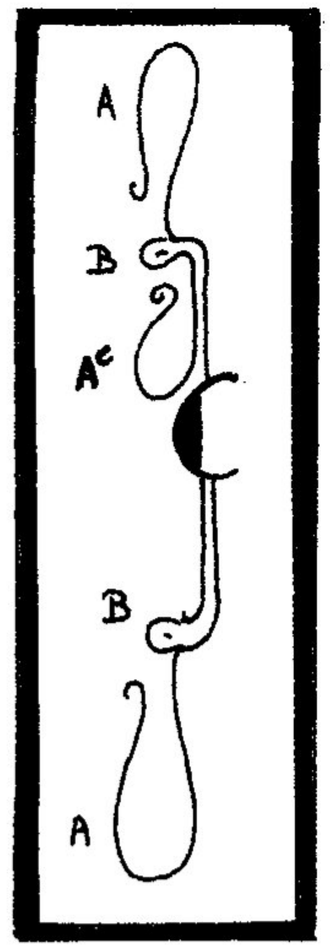
London: British Museum, MS. Arundel 435 (before 1318). (Could be copy of Oxford: Balliol College, MS. 76 = 1304). All English characteristics of decoration and blue initials In hand 2 - I think this part of manuscript has English decoration - not proven.

Oxford: Bodleian Library, MS. Auct. D.4.5 (latter half of 13th century).

Oxford: Balliol College:-
MS. 116 (latter half of 13th century).
MS. 119 (hand 2 - fol. 73^{v} only). (End of 13th century).

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century. Late decoration).
MS. Bodley 200 (towards end of century). (Only one true example in manuscript).

Oxford: Magdalen College, MS. lat. 24 (early 13th century. Early decoration).



Component Combination

The following manuscripts contain Group I Components with Component A^c, the Open Loop Continuous,[1] on the same Initial:

English Manuscripts

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (Hand 1 - main flourisher).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: New College, MS. 116 (c. 1265-1320).

Probable English Manuscripts

Oxford: Balliol College, MS. 116 (latter half of century).

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1. The open loop continuous is described after Component A, the open loop, and the list of manuscripts in which it appears.

The following manuscripts contain all Flourished Initials Blue:

French Manuscripts

London: British Museum, MS. Arundel 435 (second part only where all decoration is English = fol. 236 to end of manuscript). (Before 1318. Could be copy of Oxford: Balliol College, MS. 76 = 1304.)

Oxford: Balliol College, MS. 76 (added quire only = fol. 186-187). (This manuscript not otherwise included in this thesis.)

English Manuscripts

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (except in added odd bifolia). (c. 1279.)
MS. Auct. D.3.2 (except one folio with prayers - very small initials). (Late 13th century.)
MS. Bodley 655, Osney, Oxford. (Blue letters ff.1-181^{v}) - (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (has one flourished red initial and red and blue unflourished initials, but all other flourished ones are blue). (1280-84).

Oxford: Corpus Christi College, MS. 111 (Catalogue Aristoteles Latinus states latter half of century and probably French scribes (fol. 121-390, except fol. 232-249). Dr. R.W. Hunt thinks English, especially hand of glosses. Decoration is probably French.)

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

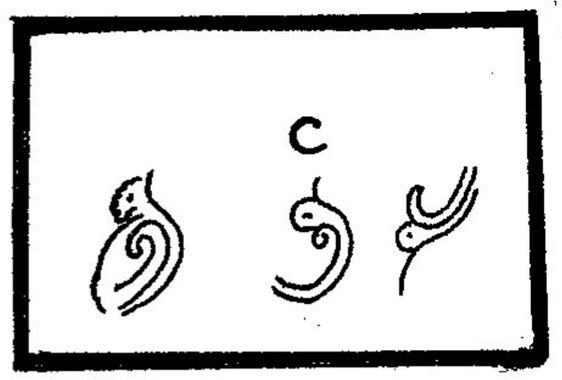
Oxford: New College, MS. 116 (1265-1320).

Probable English Manuscripts

Oxford: Balliol College:-
MS. 119 (not proven, but pledged, Oxford 1295). (End of 13th century).
MS. 118 (Professor Mynors (Catalogue of the Manuscripts of Balliol College) states possibly same scribe as Balliol MS. 119). (Same decoration as Balliol MS. 119 except for hand in odd quires in 119.)
MS. 106 (not proven, but probably English). (13th century. Decoration transitional or latter half of century.)
MS. 116 (second half of 13th century).

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century. Late decoration).
MS. Ashmole 1512 (provenance unknown). (1296. Probably English because all initials are blue, but decoration is in 14th century style and not comparable with decoration in MSS. used in this thesis.)

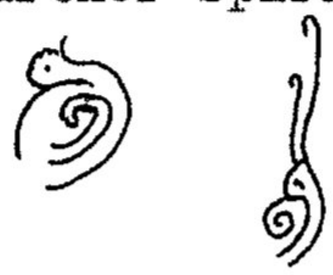
Oxford: Magdalen College, MS. lat. 174 (has red and blue letters, but only blue are flourished. Second quarter of century. Decoration is early 13th century).



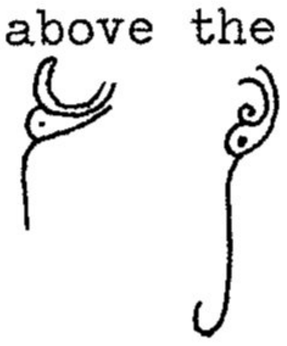
Component C: the Curled-Stalk Bulb

This could be seen as similar to Component B, the long-stalked bulb, with the difference that the 'stalk' is curled, and usually shorter than that of the long-stalked bulb.

In the case of the curled stalk bulb the stalk is not only curled right round, but usually encloses a further spiral, either double or single:



The component is seen above the initial or inverted below it:



Its most common position is above the initial.

The following manuscripts contain Component C, the Curled-Stalk Bulb:

French Manuscripts

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1, (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598 (hands 1 and 2).
MS. lat. 16662.
MS. lat. 16652 (hand 1).
MS. lat. 16604 (hand 1).
MS. lat. 16602 (hand 1).
MS. lat. 16581.

Probable French Manuscripts

Oxford: Balliol College, MS. 151 (13th century. Decoratinn is latter half).

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262).
MS. Royal 14 C.VII. English (1250-59).

Oxford: Christ Church (Chapter Lib), Osney Cartulary (only one above initial, one below, in manuscript). (1280-84).

Oxford: Merton College, Liber Ruber Registrum (1287-88).

Probable English Manuscripts

Oxford: Balliol College:-
MS. 119 (hand 2). (End of 13th century. One example used by hand 1 on fol. 58v).
MS. 116 (second half of 13th century).



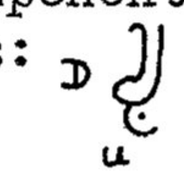
Component D: the Cat's Paw

This component resembles a cat's paw, seen in profile. The amount of 'leg' drawn with it varies.

It is drawn here as if in the section below the initial, since that is its most common position: 

It is often seen in series, and coupled with a semi-circular pen stroke.

This is called the pipped half-circle and will be labelled u.

Component D, the cat's paw, and the pipped half-circle, Component u, drawn together appear like this: 

When they are drawn in series they are one above the other: 

The cat's paw is either drawn beside the initial and with no intervening line, or decorating a line. I have counted it as principal decoration. (The pipped half-circle is more often used as a decoration on the principal flourishes and is counted as subsidiary decoration.) The cat's paw component is distinguished from a fairly similar component, the minor bulb, by its position relative to the long-stalked bulb. The minor bulb is always drawn with the major, and it shares a common stalk-stroke with it.

This stroke is always longer than the longest 'leg' of the cat's paw: 

The following manuscripts contain Component D, the Cat's Paw (single with no pipped half-circle):

French Manuscripts

Firenze: Biblioteca Laurenziana, MS. Plut. 29.29, fol. 40a (reproduction from Ullman's article in In Onore di Marinis of de Fournival manuscript).

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133). (Before 1250 by decoration - see Chapter IV.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (before 1250):-
MS. lat. 16598 (hand 1).
MS. lat. 16613 (hand 1).

Probable French Manuscripts

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half of 13th century.)

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (hand 1 and not many, and single above corrugated half-circle.)
MS. Auct. D.3.2 (late 13th century).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84). (Only inverted one counted, e.g. fol. 41, 147.)

Probable English Manuscripts

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (second half of 13th century).
MS. Bodley 200 (towards end of 13th century).

Oxford: Corpus Christi College, MS. 111 (English scribe, according to Dr. R.W. Hunt. Probably French decoration. Latter half of century. Decoration is transitional or latter half of century.)

Oxford: Magdalen College, MS. lat. 174 (second quarter of century. The decoration agrees with this dating.)

Component Combination

The following manuscripts contain single Component D, the Cat's Paw, with one or more Component u, the Pipped Half-Circles each:

French Manuscripts

Brussels: Bibliothèque Royale, MS. 11,934, Tome II (1286). (Paw very rigid, long and narrow with string of pips below, but has enough curve to be counted as cat's paw; and is in position of cat's paw in decoration.)

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133). (Before 1250 by decoration - see Chapter IV.)

Oxford: Balliol College, MS. 49 (1275 and 1304).

Oxford: Wadham College, MS. 1 (hand 1). (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598 (hand 2).
MS. lat. 16581.
MS. lat. 16654.
MS. lat. 16652 (hand 1).
MS. lat. 16604 (hands 1 and 2).
MS. lat. 16603.
MS. lat. 16605.
MS. lat. 16602 (hands 1 and 3).

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273). (Beside major letters.)

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century. Hand 1).
MS. 151 (13th century). (Decoration latter half of 13th century.)

Oxford: Bodleian Library, MS. Bodley 786 (mid 13th century).

English Manuscripts

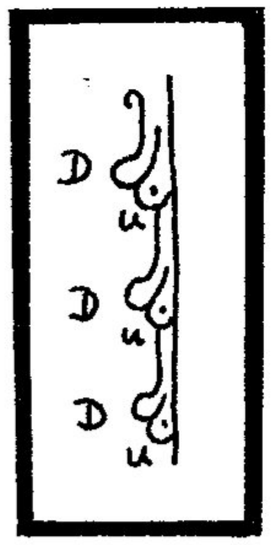
Oxford: Magdalen College, MS. lat. 14 (early 13th century). (Decoration is early, probably first quarter.)

Probable English Manuscripts

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (second half of 13th century). (One or two only, others are unpipped.)
MS. Rawl. A.384 (13th century). (Late decoration).

Oxford: Corpus Christ College, MS. 111 (latter half of century.) (English scribe, possibly French decoration. Decoration is transitional or latter half of 13th century.)

Oxford: Magdalen College, MS. lat. 24 (early 13th century. Early decoration).



Component Combination

The following manuscripts contain Component D, the Cat's Paws, coupled with Component u, the Pipped Half-Circles (two or more) in Series:

French Manuscripts

London: British Museum:-
Add. MS. 38,723 (mid 13th century).
MS. Arundel 435 (before 1318, possibly 1304). (Hand 1 'French' part by decoration.)

Oxford: Balliol College:-
MS. 48 (late 13th century to early 14th century). (Below major initial.)
MS. 278 (late 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

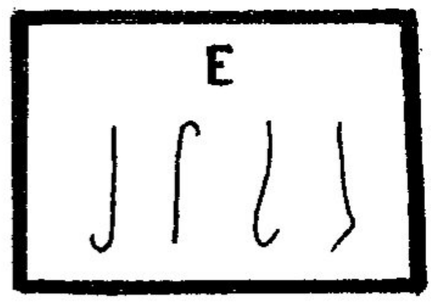
Oxford: Wadham College, MS. 1 (1244). (Hand 2.)

Paris: Bibliothèque Nationale, MS. 5592 (beside major initial). (1273.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598 (hand 1).
MS. lat. 16644.
MS. lat. 16662.
MS. lat. 16654.
MS. lat. 16162.
MS. lat. 16603.
MS. lat. 16613 (hand 1).

Probable English Manuscripts

Oxford: Magdalen College, MS. lat. 24 (early 13th century). (Series of three. Widely spaced. As cat's paws have long 'legs'. Early decoration.)



Component E: the Long Flourish with Curled Tip

This pen flourish is a simple one.

It consists of a fairly straight stroke of the pen, the shaft's length and curvature depending on the surrounding decoration, and with the curl of the tip varying from a gentle one:



to a flick of the pen almost at right angles to the shaft:



It may have a spiralled end:



It is listed only in combination with other components.

Component Combination

The following manuscripts contain this component combination:- Component E, Long Flourish with Curled Tip, drawn from Bulb of Component B above initial (one or two long flourishes):

French Manuscripts

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598 (hand 1 - above curled-stalked Bulb).
MS. lat. 16662 (above curled-stalked Bulb).
MS. lat. 16657.
MS. lat. 16162.

Probable French Manuscripts

Oxford: Balliol College, MS. 151 (13th century). (Decoration is latter half of 13th century.)

Oxford: Bodleian Library, MS. Bodley 786 (mid 13th century). (Also has straight flourishes alone with pipped half-circles. The flourish is also used both above and below initial with pipped half-circles.)

Oxford: New College, MS. 284 (13th century). (Transitional decoration).

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262).
MS. Royal 14 C.VII (1250-59).

Oxford: Bodleian Library, MS. Laud. Misc. 511 (c. 1279). (Hand 1. Five initials with straight flourishes;others are top of folia and are horizontal.)

Oxford: Magdalen College, MS. lat. 131 (13th century). (Decoration end of first quarter.)

Oxford: Merton College, Liber Ruber Registrum (1287-88). (Horizontal. Paragraph heading.)

Probable English Manuscripts

London: British Museum, MS. Royal 8 F.X (latter half of 13th century).

Oxford: Balliol College:-
MS. 116 (second half of 13th century). (Single flourishes.)
MS. 119 (end of 13th century). (Hand 1.)

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century). (Late decoration.)
MS. Rawl. G.7 (c. 1200).

Component Combination

The following manuscripts contain Component E, the Long Flourish with Curled or Straight Tip, below letter with Component B, the Long-Stalked Bulb, or as part of Component H, the Hair-Pin:

French Manuscripts

Brussels: Bibliothèque Royals, MS. II 934, Tome II (1286).

Destrez Reproductions:-
(from La pecia dans les manuscrits universitaires du XIII^{e} et du XIV^{e} siècle (Paris, 1935)).
All Paris manuscripts

Pl. 2 - Paris, Nat. lat. 3050 (1260-1275), fol. 76.
Pl. 3 - Paris, Nat. lat. 14529 (1250-1300), fol. 74^{v}.
Pl. 4 - Paris, Nat. lat. 16158 (or 19158) (1270-1290), fol. 264.
Pl. 6 - Paris, Nat. lat. 14706 (1270-1290), fol. 122.
Pl. 7 - Cité du Vatican, Vat. lat. 907 (second half of 13th century), fol. 75.
Pl. 9 - Paris, Nat. lat. 15861 (1280-1320), fol. 124.
Pl.14 - Evreux, Bibl. municipale 114 (1305-1315), fol. 57.
Pl.15 - Evreux, Bibl. municipale 114 (1305-1315), fol. 214^{v}.
Pl.16 - Paris, Nat. lat. 5394 (1320-1330), fol. 38.
Pl.17 - Saint-Omer Bibl. municipale 136 (1330-1340), fol. 104.

Florence: Biblioteca Laurenziana (Reproduction), Plut. 29.19, fol. 40a (from Ullman's chapter in In Onore di Marinis, de Fournival MS., before 1250).

Florence: Biblioteca Medicea Laurenziana, MS. S. Croce Plut. XXIX, Dext. 11 (reproduction, fol. 8^{r}, 1292).

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133 (de Fournival Manuscript). (Before 1250 by decoration - see chapter IV.)

London: British Museum:-
MS. Arundel 435 (before 1318). (French part = hand 1. Could be copy of Oxford: Balliol College, MS. 76 = 1304.)
Add. MS. 38,723 (mid 13th century).

Oxford: Balliol College:-
MS. 49 (late 13th century - early 14th century).
MS. 48 (late 13th century - early 14th century).
MS. 278 (late 13th century).

Paris: Bibliothèque de l'Arsenal:-
MS. Arsenal 3516 (c. 1267).
MS. Arsenal 352 (1288).

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273).
"

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16162.
MS. lat. 16646.
MS. lat. 16654.
MS. lat. 16652 (hand 1).
MS. lat. 16662.
MS. lat. 16604 (hands 1 and 2).
MS. lat. 16603.
MS. lat. 16613 (hands 1 and 2).
MS. lat. 16602 (hand 3).
MS. lat. 16644.
MS. lat. 15585.

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century). (Hand 1).
MS. 46 (late 13th century).
MS. 151 (13th century). (Latter half of 13th century decoration.)

Oxford: Bodleian Library:-

MS. Laud. Misc. 605 (1261). (Hands 1 and 2.)
MS. Bodley 377 (c. 1300).
MS. Canon Gr. 97 (Before 1253 by decoration).

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half of century.)

Oxford: Magdalen College, MS. lat. 56 (early 13th century except fols. 100-111 = 14th century, English by decoration and agreed to by Mr. N.R. Ker, on palaeographical grounds. I think decoration fols. 140-182^{v} is French (one initial by different hand on fol. 175), but Mr. Ker is not sure he would agree with this palaeographically).

Oxford: New College, MS. 284 (13th century). (Transitional decoration).

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253).
Oxford: Bodleian Library, MS. Film 507 (Hand 2), probably French Decoration, and hand 4 (minor initial decoration is entirely French, but major initial decoration is difficult to identify).

English Manuscripts

London: British Museum, MS. Royal 14 C.VII (1250-59).

Oxford: Bodleian Library, MS. Bodley 655 (1302 and 1303).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-1284).

Oxford: Magdalen College, MS. lat. 131 (13th century). (Very early on palaeographical grounds. Decoration agrees.)

Oxford: Merton College, Liber Ruber Registrum (1287-88). (Paragraph heading, no initials).

Oxford: New College, MS. 116 (c. 1265-1320). (Not many of this component in manuscript.)

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (13th century). (Hand 2, transitional decoration (only probably Oxford). E is very short under B, but counted as E by reason of position in decoration.)

London: British Museum:-
MS. Royal 8 F.X.(latter half of 13th century).
MS. Arundel 435 (before 1318). (Could be 1304. English part of manuscript, by decoration.)

Oxford: Balliol College, MS. 116 (latter half of 13th century).

Oxford: Bodleian Library:-
MS. Ashmole 1512 (1296).
MS. Bodley 200 (towards end of 13th century).

Oxford: Magdalen College, MS. lat. 174 (second quarter of the century on palaeographical grounds. Decoration agrees with this).

Oxford: University College, MS. 190 (13th century). (Probably English by decoration only. Early decoration.)

French Manuscripts, with spiral end to flourish

London: British Museum, MS. Arundel 435 (before 1318, could be 1304).
(Curled in 'English' part.)

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16581 (curled and spiralled tips to flourish).
MS. lat. 16657.
MS. lat. 16605.
MS. lat. 16648.
MS. lat. 16598 (hands 1 and 2).

Vienna: National Bibliothek, MS. 1115 (from facsimile) (1247).

English Manuscripts (with spiral end to flourish)

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (Hands 1, 2 and 3.)
MS. Bodley 198 (before 1253). (Tip just curled.)

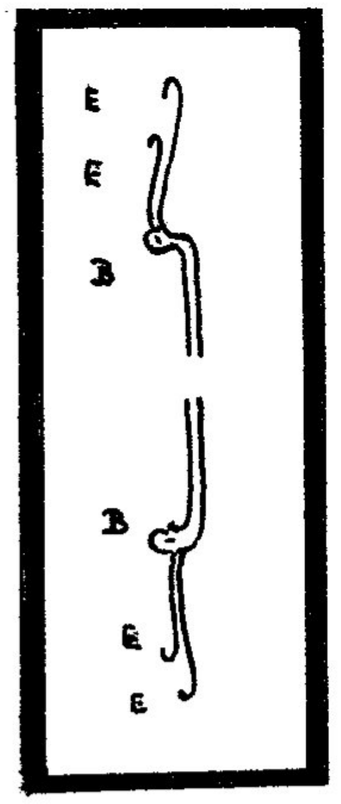
Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Merton College, Liber Ruber Registrum (1288).

Probable English Manuscripts, with spiral end to flourish

Oxford: Balliol College:-
MS. 119 (end of 13th century). (Hands 1 and 2.)
MS. 118 (end of 13th century).
MS. 106 (13th century). (Decoration transitional or latter half of century.)

Oxford: Corpus Christi College, MS. 111 (latter half of 13th century).
(English Scribe. Probably French decorator of transitional or latter half of century.)



Component Combination. Group II

Group II is a significant combination of components. It consists of the long-stalked bulb, component B, with two long flourishes with curled tips, component E, drawn from it above the initial, and the same components inverted below it:



The following manuscripts contain Group II combination of components:

French manuscripts

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. I (1244).

Oxford: Bodleian Library, MS. Rawl. G.126. (This MS. is described in Chap. VI only, where the evidence is given for deciding it is a French MS.)

The following manuscripts contain Component e, the Straight Flourish, used only as subsidiary decoration. (It is an interchangeable component):[1]

French Manuscripts

Firenze: Biblioteca Laurenziana, MS. Plut. 29.19, fol. 40a. (Facs. in In Onore di Marinis, Vol. IV.) (Ullman, 'Geometry in the Medieval Quadrum'. A de Fournival Manuscript, so before 1250. Above initial, beside hair-pin.)

London: British Museum:-
Add. MS. 38,723 (mid 13th century). (Beside upper bulb stalk.)
MS. Arundel 435 (before 1318, possibly 1304). ('English' part. Beside initial.)

Oxford: Balliol College, MS. 48 (late 13th - early 14th century). (Beside hair-pin, above initial.)

Oxford: Wadham College, MS. 1 (1244). (Beside upper and lower bulb stalks. Hands 1 and 2.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16581 (beside lower bulb stalk).
MS. lat. 16644 (beside upper bulb stalk).
MS. lat. 16662 (beside upper and lower bulb stalk).
MS. lat. 16657 (beside lower bulb stalk).
MS. lat. 16654 (beside lower and upper bulb stalk).
MS. lat. 16162 (beside upper bulb stalk, major initial).
MS. lat. 16604 (beside lower and upper bulb stalks).
MS. lat. 16603 (beside hair-pin).
MS. lat. 16613 (beside upper open loop above bulb, and beside upper stalk on different initial).
MS. lat. 16602 (beside lower bulb stalk, hand 1; beside open loop, hand 2.)

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273). (Beside initial.)

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century). (Hand 2.)
MS. 46 (late 13th century).
MS. 151 (13th century). (Decoration latter half of century.)

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

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1. Interchangeable Components are described at the end of this Catalogue, after the Initial Infilling Components.

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262). (Beside crossed 'open loop', below initial.)
Add. MS. 27,589 (1264). (Beside hair-pin above initial).

Oxford: Balliol College, MS. 62 (mid 13th century). (Beside lower bulb stalk.)

Oxford: Bodleian Library:-
MS. Bodley 655 (1302 and 3).
MS. Laud. Misc. 511 (c. 1279). (Beside initial and bulb stalk and below initial, hand 1; beside stalk below initial, hand 2.)
MS. Auct. D.3.2 (late 13th century). (Beside upper and lower bulb stalk.)

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84). (Beside lower bulb stalk.)

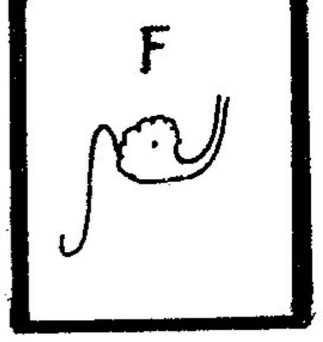
Oxford: Lincoln College, MS. lat. 113 (c. 1293). (Beside upper bulb stalk).

Oxford: Merton College, Liber Ruber Registrum (1287-8). (Beside lower open loop.)

Oxford: New College, MS. 116 (1265-1320). (Beside open loops and long-stalked bulbs with various degrees of curl, nine or ten in manuscript.)

Probable English Manuscripts

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of 13th century). (Below initial.)



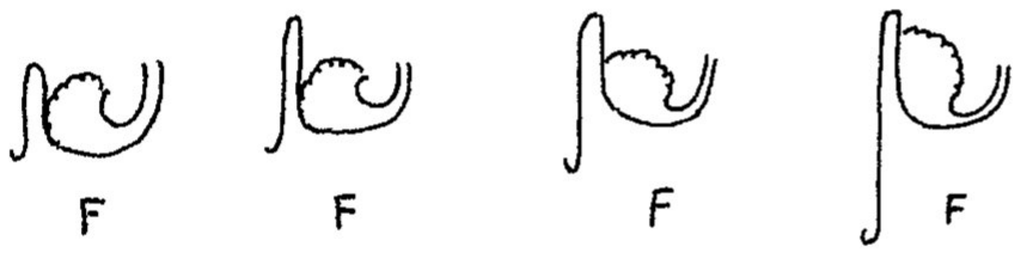
Component F: the Extended Fan

The main part of this component is a corrugated semi-circle, which could be seen as a fan:

The 'fan' is on a curved 'stalk', made up of two pen strokes:

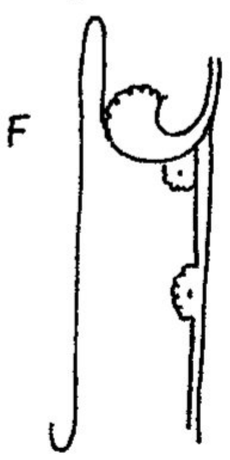
The lower pen stroke is continued on after forming the uncorrugated side of the fan. This extended line rises above the fan and then loops back and falls usually at least to the level of the curve of the stalk. This whole component is called the 'extended fan', and labelled F.

The part of the stalk which forms the extension varies in length:



That is to say, the part above the fan may be shorter or longer before it loops back, and the distance it falls from this point may also vary.

It may even fall down past the rest of the decoration below the fan, forming a long, sweeping flourish:



This component is an important dating one, but the dating by decoration of the following manuscripts has taken into account all other decoration in each manuscript or facsimile. For this component, manuscripts are listed

chronologically within their groups. The order is indicated by the numbers in square brackets after each manuscript.

The following manuscripts contain Component F, the Extended Fan (numbers in square brackets after each manuscript indicate the order by decoration):

French Manuscripts

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133 (13th century). (de Fournival manuscripts. Transitional by decoration.) [24]

London: British Museum, Add. MS. 38,723 (mid 13th century). (By decoration transitional.) [32]

Paris: Bibliothèque Mazarine, MS. 5 (c. 1226). (Decoration middle of first half of century.) [6]

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 15585. (Decoration probably middle of the first half of the century. The manuscript has very few flourished initials.) [10]
MS. lat. 16662. [28]) These four manuscripts are
MS. lat. 16654. [29]) contemporary by decoration,
MS. lat. 16604 (hand 1). [30]) which is transitional. All
MS. lat. 16605 (not many). [31]) different hands in decoration.

Probable French Manuscripts

Oxford: Bodleian Library, MS. Canon Gr. 97 (before 1253). (Decoration is end of first half of century.) [19]

English Manuscripts

London: British Museum:-
MS. Arundel 157 (before 1220). (Decoration first quarter of century). [5]
MS. Royal 14 C.VII (1250-59). (Transitional by decoration). [21]
Add. MS. 42,555 (before 1262). (Transitional by decoration). [26]

Oxford: Bodleian Library:-
MS. Bodley 198 (before 1253). (Decoration is end of first quarter to c. 1240.) [20]
MS. Auct. D.3.2 (late 13th century). (Late by decoration.) [33]

Oxford: Magdalen College:-
MS. lat. 132, Osney (very early, could be turn of century). (Decoration is first quarter of century). [1]
MS. lat. 131 (very early 13th century). (Extension does not rise. Decoration is end of first quarter of century.) [7]

Oxford: Magdalen College (continued):-
MS. lat. 129, Osney (first half of century). (Decoration is mid first half of century.) [11]
MS. lat. 130, Osney (first half of century or even earlier). (Decoration is about the middle of the first half of the century.) [12]

Paris: Bibliothèque Nationale, MS. Fr. 24766 (1212). (Decoration first quarter of century.) [3]

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206. Ox. Bod. Lib. MS. film 507 (before 1253) Hand I. (transitional decoration) [27].

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (13th century). (Probably Oxford. Hands 1 and 2. Early decoration (hand 1 contemporary with Oxford: Magdalen College, MS. 132). The Manuscript given this place in list order as hand 2 is transitional.) [15]

London: British Museum:-
MS. Royal 8 F.X (latter half of century). (Decoration is transitional to third quarter of century.) [22]
MS. Royal 7 C.II. Bury St. Edmunds. (Catalogue says 12th-13th century; has note in 12th century hand 1187). (Transitional decoration.) [23]

Oxford: Bodleian Library:-
MS. Rawl. G.7 (c. 1200). (Decoration is first quarter of century.) [2]
MS. Laud. Misc. 291, Bury St. Edmunds. (Decoration is end of first quarter of century.) [17]

Oxford: Magdalen College:-
MS. lat. 100 (c. 1215). (Very probably Worcester. Decoration is first quarter of century.) [4]
English MS. MS. lat. 14 (13th century). (Early, decoration is end of first quarter of century.) [8]
MS. lat. 24 (13th century). (Early. Decoration is end of first quarter of century.) [9]
MS. lat. 174 (second quarter of century). (Decoration is end of second quarter of century, roughly drawn and few flourished initials.) [13]
MS. lat. 149 (first half to mid century). (Decoration is early transitional.) [14]

Oxford: New College, MS. 274 (St. Albans first half of century). (Decoration is first half of century.) [16]

Oxford: University College, MS. 190 (13th century). (Decoration is first half of century.) [18]

The MS. which is No. 25 by decoration on this list is a 'Problem MS.' and is omitted as it is described in that section of this thesis. It is
Ox: All Souls College, MS. 84.



Component G: the Stamen Decoration

This decoration is most commonly found below the initial, and often in series with Component J, the 'J' type of brush and pigment ornamentation, though not always. It usually accompanies pen flourishes of the more complicated variety, decorating a major initial; but is occasionally seen with the very simple, decorating a minor one. It consists of a series of short, oblique lines, each with a dot on the end, and drawn usually on a vertical line.

They could be said to resemble the stamens of a flower, and are called 'stamen decoration', and labelled G:





The following manuscripts contain Component G, the Stamen Decoration:

French Manuscripts

London: British Museum, Add. MS. 38,723 (mid 13th century).

Oxford: Bodleian Library:-
MS. Auct. D.5.17 (late 13th century). (Also on fol. 27 spaces left for red 'J's?)

Oxford: Wadham College, MS. 1 (1244).

Paris: Biblioethèque Nationale, MS. lat. 16662 (de Fournival Manuscript). (Before 1250).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Bodleian Library, MS. Canon Gr. 97 (before 1253).

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262).

Oxford: Bodleian Library, MS. Laud. Misc. 511 (c. 1279). (Five sets only. Hands 2 and 3.)

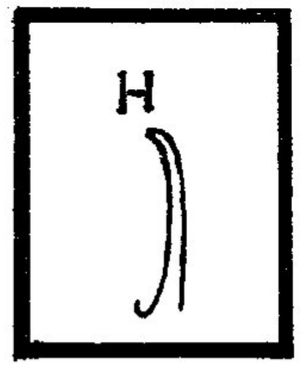
Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: New College, MS. 116 (c. 1265-1320). (One set only, on fol. 50^{v}.)

Probable English Manuscripts

Oxford: Balliol College:-
MS. 106 (13th century). (Transitional decoration or latter half of century.)
MS. 116 (latter half of 13th century).
MS. 118 (2 sets).
MS. 119 (Hand 2. A few sets).

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of century). (According to Summary Catalogue is English.)



Component H: the Hair-Pin

The hair-pin usually curves away from the initial in varying degrees, but it may be fairly rigid:

or it may be rigid with a curved tip:

This is a component that is rarely inverted below the initial. It may be above the initial only; it may be beside the initial and project above it; or it may be drawn through the three sections of the initial. This last is the 'hair-pin prolonged' component, and is labelled H^p.

Examples of the three types are:-



The following manuscripts contain Component H, the Hair-Pin:

French Manuscripts

Brussels: Bibliothèque Royale, MS. II 934, Tome II (1286).

Florence: MS. Plut. 29.19, fol. 40a (reproduction from Ullman, In Onore di Marinis, de Fournival manuscript, so before 1250).

Florence: Biblioteca Medicea Laurenziana, MS. S. Croce Plut. XXIX, Dext. II, fol. 8^r (1292). (Reproduction.)

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133. Before 1250 by decoration - see chapter IV.)

London: British Museum, MS. Arundel 435 (before 1318, possibly 1304). (French part = hand 1.)

Oxford: Balliol College:-
MS. 48 (late 13th century - early 14th century).
MS. 49 (late 13th century - early 14th century).
MS. 278 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque de l'Arsenal:-
MS. 352 (1288). (From Facsimile).
MS. 3516 (c. 1267). (From Facs.).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):
MS. lat. 16648.
MS. lat. 16598 (hand 1).
MS. lat. 16581.
MS. lat. 16662.
MS. lat. 16646.
MS. lat. 16654.
MS. lat. 16652 (hand 1).
MS. lat. 16162.
MS. lat. 16604 (hand 2).
MS. lat. 16603.
MS. lat. 16613 (hands 1 and 2).
MS. lat. 16602 (hand 2).

Also with hair-pin components are the following reproductions from Destrez' book, La Pecia dans les Manuscrits Universitaires du XIII^{e} et du XIV^{e} siècle (Paris, 1935):-

Plances 2, 3, 4, 6, 7, 14, 15 (very short above initial), 16 and 17. (See details of manuscripts under component E.)

Probable French Manuscripts.

Oxford: Balliol College:-
MS. 45 (late 13th century). (Hand 1.)
MS. 151 (13th century). (Latter half of century by decoration.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 605 (1261). (Hands 1 and 2.)
MS. Bodley 377 (c. 1300).
MS. Bodley 786 (mid 13th century).

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half of century.)

Oxford: Magdalen College, MS. lat. 56 (dated only 13th century except fols. 100-111 which have 14th century English decoration. Mr. N.R. Ker agrees with this, on palaeographical grounds. I think fols. 140-182^{v} have French decoration.)

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

English Manuscripts

London: British Museum:-
Add. MS. 27,589 (1264).
MS. Royal 14 C.VII (1250-59).

Oxford: Balliol College, MS. 62 (mid 13th century). (But on right of initial not with main decoration.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (1279). (Hand 1. Hair-pin uncommon in this manuscript.)
MS. Bodley 198 (before 1253).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Magdalen College, MS. lat. 124 (c. 1240). (Decoration agrees with this date.)

Probable English Manuscripts

Oxford: Balliol College:-
MS. 119 (end of 13th century). (Hand 1.)
MS. 118 (end of 13th century).
MS. 106 (13th century). (Decoration transitional or latter half of century).
MS. 116 (latter half of 13th century). (But very few in manuscript, possibly one or two only.)

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of 13th century).
MS. Ashmole 1512 (1296). (Three rigid lines above, beside and below, continuous - not typical hair-pin. Decoration not typically English but more like 14th century flourishes.)

Oxford: Corpus Christi College, MS. 111 (latter half of century). (Decoration transitional or latter half of century. English scribe, probably French decorator.)

Oxford: Magdalen College:-
MS. lat. 174 (13th century). (Second quarter of 13th century, decoration agrees with this date.)
MS. lat. 149 (13th century). (English and first half to mid century, decoration agrees with this date.)

Is combined with open-loop beside initial similar to 'Extended Fan' but with no fan: 



The following manuscripts contain Component H^p, the Hair-Pin Prolonged (above, beside and below initial, prolonged in one or both legs):

French Manuscripts

Florence: Biblioteca Medicea Laurenziana, MS. S. Croce Plut. XXIX, Dext. II (1292). (From reproduction of fol. 8^r.)

London: British Museum, MS. Arundel 435 (before 1318). (Could be 1304 if copy of Oxford: Balliol College, MS. 76 (French part).)

Oxford: Balliol College:-
MS. 48 (c. 1275). (All same hand in decoration as part of manuscript in taxing list.)
MS. 49 (1275-1304). (All same hand in decoration as part of manuscript in taxing list.)
MS. 278 (late 13th century).

Paris: Bibliothèque de l'Arsenal:-
MS. 352 (1288).
MS. 3516 (c. 1267).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598.
MS. lat. 16581.
MS. lat. 16646.
MS. lat. 16162.

Probable French Manuscripts

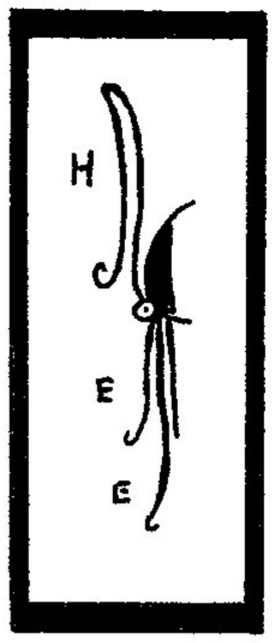
Oxford: Balliol College, MS. 45 (late 13th century). (Hand 1.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 605 (126D).
MS. Bodley 377 (c. 1300).
MS. Bodley 786 (mid 13th century).

Oxford: Magdalen College, MS. lat. 56 (13th century). (This part, i.e., fol. $4\text{-}99^v$, of manuscript has French decoration. Mr. N.R. Ker has said it is French, on palaeographical evidence.)

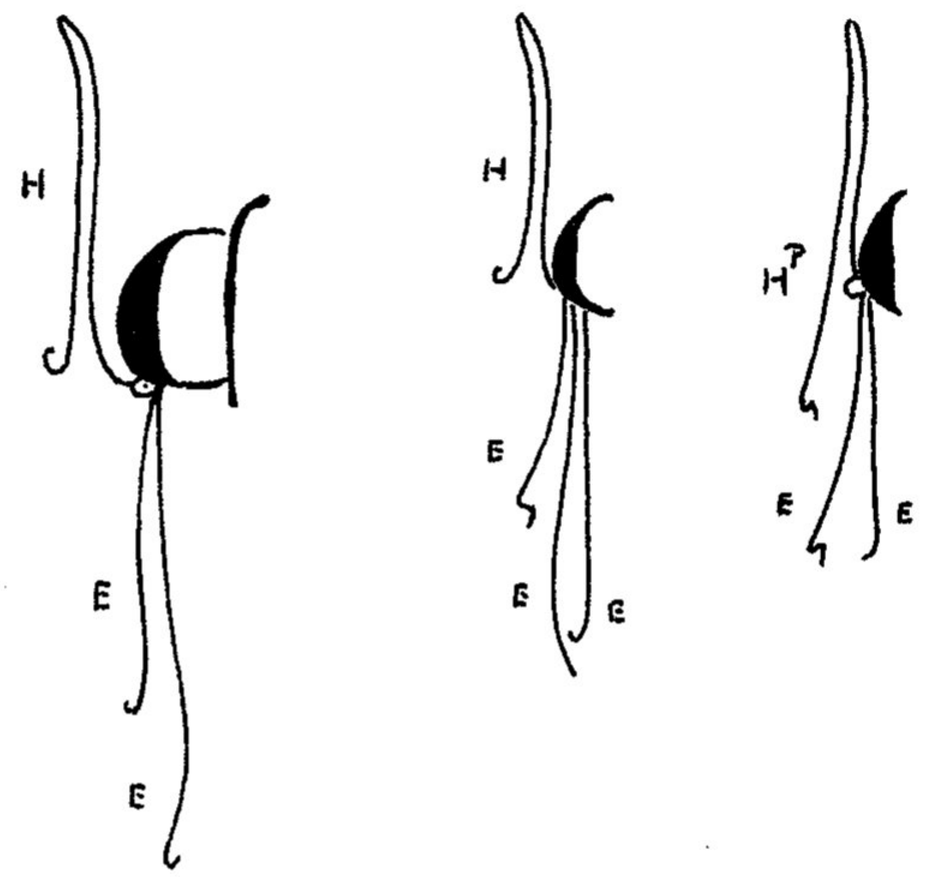
English Manuscripts

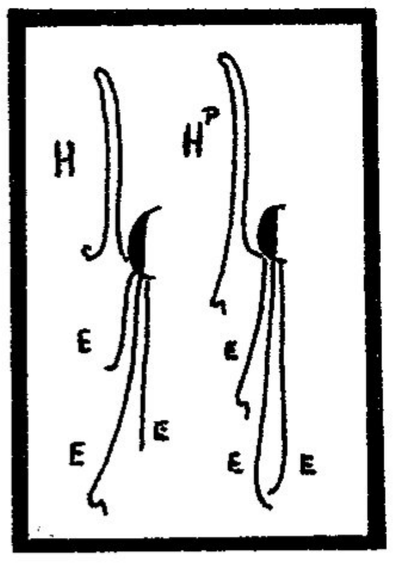
Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253). (Oxford: Bodleian Library, MS. Film 507. Hand 4. (Fol. 335 to end of manuscript). Am certain is French decoration. Part of manuscript with English evidence is in different hand and in different part of manuscript.)



Component Combination. Group III

Group III is a significant combination of components. It consists of the hair-pin component, component H, above the initial, with two or more long flourishes with curled tips, component E, below it:





Component Combination.Group III

The following manuscripts contain the Hair-Pin, Component H, above initial (or beside and above) with two or more Long Flourishes with curled tips, component E, below:

French Manuscripts

Brussels: Bibliothèque Royale, MS. II 934, Tome II (1286).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16648
MS. lat. 16598 (hands 1 and 2).
MS. lat. 16646.
MS. lat. 16652 (hand 1)
MS. lat. 16162.
MS. lat. 16604 (hand 2)
MS. lat. 16613 (hand 2).
MS. lat. 16602 (Hair-pin almost as wide as an open-loop). (Hands 2 and 3.)

Probable French Manuscripts

Oxford: Balliol College, MS. 151 (13th century). (Decoration is latter half of century.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 605 (1260).
MS. Bodley 786 (mid 13th century).

English Manuscripts

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253). (Oxford: Bodleian Library, MS. Film 507. Hand 2 decoration includes these components in atypical form, and unusual style, in part of manuscript with English reference.)

Probable English Manuscripts

Oxford: Corpus Christi College, MS. 111 (end of century). (Dr. R.W. Hunt states English scribe. Decoration is possibly French.)



Component Combination.

The following manuscripts contain Component H, the Hair-Pin above the initial; with Component B, the Long-Stalked Bulb, and Component E, the Long Straight Flourish, single or double, below initial:

French Manuscripts

Firenzi: Biblioteca Medicea Laurenziana, MS. Plut. 29.19 (reproduction of fol. 40a, from Ullman in In Onore di Marinis, vol. IV, 1964).

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16662.
MS. lat. 16654.
MS. lat. 16603.

Probable French Manuscripts

Oxford: Balliol College, MS. 151.

Oxford: New College, MS. 284.

Probable English Manuscripts

Oxford: Balliol College:-
MS. 118.
MS. 119.
MS. 106.

The following manuscripts contain Component h,[1] the Hair-Pin Subsidiary, i.e. beside the main one, or beside Component B, the Long-Stalked Bulb, above the initial:

If the components are short, and there are more than one, associated with pipped half-circles, they are counted as inverted cat's paws (component D) thus: 

French Manuscripts

Brussels: Bibliothèque Royale, MS. II 934, Tome II (1286). (with H.)

Florence: Biblioteca Medicea Laurenziana, MS. S. Croce Plut. XXIX, Dext. II (1292). (With H. From reproduction fol. 8r.)

London: British Museum, MS. Arundel 435 (before 1318, possibly 1304). (French part. With H.)

Oxford: Balliol College:-
MS. 49 (late 13th century - early 14th century). (With H.)
MS. 278 (late 13th century). (With H.)

Oxford: Wadham College, MS. 1 (1244). (With B.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16648 (with H).
MS. lat. 16581 (with H).
MS. lat. 16662 (with H).
MS. lat. 16646 (with H).
MS. lat. 16652 (with component A, the open-loop).
MS. lat. 16162 (with H and with B).
MS. lat. 16604 (with H).
MS. lat. 16613 (with H, hand 1; with H and B, hand 2).
MS. lat. 16605 (with B and A, the open-loop).
MS. lat. 16602 (with B and A, open-loop, hand 1).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century). (With H.)
MS. 151 (13th century). (With H.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 605 (1261). (With H.)
MS. Bodley 377 (c. 1300). (With H.)

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1. See under 'interchangeable components', after infilling components, at end of catalogue.

Oxford: Corpus Christi College, MS. 114 (13th century). (With B. Decoration transitional to latter half of century.)

Oxford: Magdalen College, MS. lat. 56 (13th century, except fols. 100-111, which are 14th century English). (With H.)

English Manuscripts

Oxford: Balliol College, MS. 62 (mid 13th century). (With B.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (With H. Very few in manuscript.)
MS. Bodley 655 (1302 and 3). (With B.)

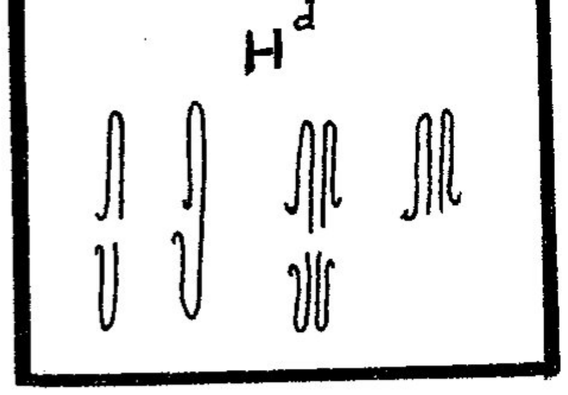
Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84). (With H.)

Oxford: Magdalen College, MS. lat. 124 (c. 1240). (Osney, Ox. Decoration agrees with this dating. With H.)

Probable English Manuscripts

Oxford: Balliol College:-
MS. 119 (end of 13th century). (Hand 1. With H.)
MS. 118 (end of 13th century). (With H.)

Oxford: Corpus Christi College, MS. 111 (latter half of century. With B. English scribe according to Dr. R.W. Hunt. Possibly French decorator.)



Component H^d: The Hair-Pin Double

This component is, in fact, a combination of 'hair-pins' of a more rigid type, composed of single ones like this: ∫

There is no curve at the tip. There are four combinations:-

one hair-pin above an initial and one inverted below the initial:

they may be joined together and drawn in one continuous line, thus:

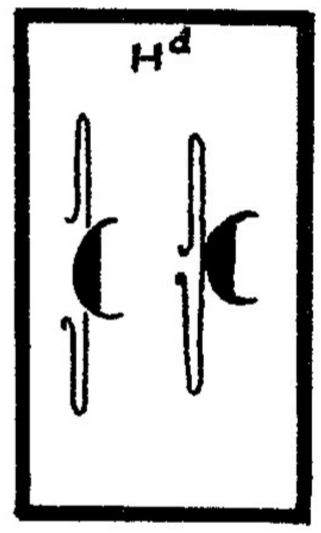
there may be two hair-pins side by side above the same initial:

there may be two hair-pins, inverted and side by side below an initial:

or there may be two hair-pins above and two inverted hair-pins below the initial:

Each combination is labelled component H^d.

The following manuscripts contain Component H^d, the Hair-Pin Double. (As this component is an important dating one, this list is divided by type of hair-pin double, rather than by country of origin:



London: British Museum, MS. Royal 1.D.X (13th century). (Royal Catalogue says 'early, possibly Winchester. Calendar of marked English Character?) [English]

Oxford: Bodleian Library, MS. Bodley 198 (before 1253). [English]

Oxford: Magdalen College, MS. lat. 130 (13th century). (Osney, Oxford. First half of century. Decoration agrees.) [English]

Paris: Bibliothèque Nationale, MS. lat. 16657 (before 1250). (de Fournival Manuscript.) [French]

* * * * *



London: British Museum, MS. Royal 14 C.VII (1250-59). [English]

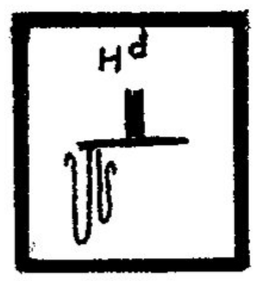
Oxford: Bodleian Library:-
MS. Rawl. G.7 (c. 1200 - according to Summary Catalogue). [Probable English]
MS. Laud. Misc. 291 (13th century). (Bury St. Edmunds. Appears early by decoration. No proof of date.) [English]

Oxford: Magdalen College:-
MS. lat. 14 (13th century). (Early and has early decoration.) [English]
MS. lat. 132 (13th century). (Osney, Oxford. Very early, possibly turn of century. Decoration first quarter of century.) [English]
MS. lat. 130 (13th century). (First half of century, or even earlier. Decoration is mid first half of century. Osney, Oxford.) [English]

Paris: Bibliothèque Mazarine, MS. 5 (before 1231). (Above extended fan.) [French]
Bibliothèque Nationale, MS. Fr. 24766 (1212). [Oxford.]

* * * * *

Oxford: Magdalen College, MS. lat. 24 (13th century). (Probable English, and early. Decoration appears early.)



Paris: Bibliothèque Nationale, MS. Fr. 24766, Oxford (1212).

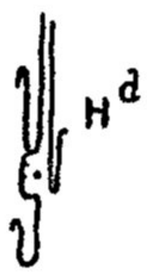
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Oxford: Bodleian Library:-
MS. Rawl. G.7 (c. 1200). (According to Summary Catalogue.) [English]
MS. Laud. Misc. 291 (13th century). (Bury St. Edmunds. Has early decoration but no proof of date.) [English]

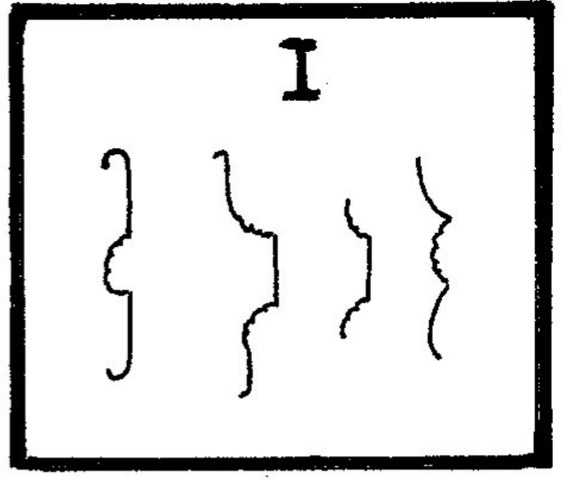


Oxford: University College, MS. 190 (13th century). (Coxe's Catalogue says English, appears very early by decoration.) [English]

Paris: Bibliothèque Nationale, MS. Fr. 24766 (1212). (Oxford.)

And 

* * * * *



Component I: the Principal Combination [1]

The principal combination is formed by the joining of simple subsidiary components. The whole decoration is outside the initial and may form a pattern from above it, run down beside it and finish below it. Or it may be beside the initial only. The extent depends on the number of components combined. It may consist of a short line with a curled tip (subsidiary component r), the same inverted below, and the two joined by a corrugated half-circle (subsidiary component u).

This would form a simple decoration above, beside and below an initial thus: 

It may be added to by having two corrugated half-circles joined by a straight line: 

If it is a decoration beside the initial only, the upper and lower curled pen-strokes are omitted.

This decoration will then consist of either the straight stroke with the two corrugated half-circles: 

or there will be only one corrugated half-circle with two slightly curved pen-strokes: 

All these combinations are labelled with the letter I.

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1. This component is included in the 'Interchangeable Components'.

The following manuscripts contain Component I, the Principal Combination:

French Manuscripts

Paris: Bibliothèque Nationale, MS. lat. 16647 (before 1250). (de Fournival Manuscript.)

English Manuscripts

Oxford: Bodleian Library, MS. Bodley 198 (before 1253).

Oxford: Magdalen College:-
MS. lat. 14 (early 13th century).
MS. lat. 132 (Osney, Oxford. Very early 13th century, possibly turn of century.)
MS. lat. 131 (Very early 13th century, Osney, Oxford.)

Oxford: New College, MS. 274 (first half of century). (St. Albans. Has extended fan between the two corrugations.)

Probable English Manuscripts

Oxford: Bodleian Library, MS. Rawl. G.7 (c. 1200).

Cambridge: Corpus Christi College, MS. 315 (13th century). (Only probably Oxford - early by decoration only. Hand 1.)

Oxford: New College MS. 274.



Component J: the 'J' Decoration

This is the only type of initial decoration included in this thesis which is painted by brush, with pigment. Most commonly it accompanies ornate flourishes of major initials and takes the form of a series of 'J's, one directly below the other. The three types of 'J's illustrated above are the most commonly used; that with the fringe of thin parallel hair-like strokes on its left hand edge, is the most common.[1]

There are other variants of the unfringed 'J', for example:

But the basis structure is always of a short horizontal 'head', and a broad vertical 'body', narrowing to the lower extremity.

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1. Oxford: Bodleian Library, MS. Auct. D.5.17 has 'J's reversed, on Fol. 313, i.e. the hair-like strokes are on the right, on the border of the component nearer to the initial.

The following manuscripts contain Component J, the 'J' Decoration:

(P.H. = Parallel Hairs i.e. the small hair-like strokes on left border of J.)

French Manuscripts

London: British Museum:-
Add. MS. 38,723 (mid 13th century). (With parallel hairs.)
MS. Arundel 435 (before 1318, could possibly be 1304.)

(plain and rounded in 'French' part of manuscript: ʃ

plain, straight ones, and ones with triangles in, in 'English' part of manuscript: ʃ

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century). (With parallel hairs.)

Paris: Bibliothèque Nationale, MS. lat. 16662 (before 1250). (de Fournival Manuscript. With parallel hairs, not in series.)

Vienna: National Bibliothek, MS. 115 (1247). (With parallel hairs.)

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262) (With parallel hairs).

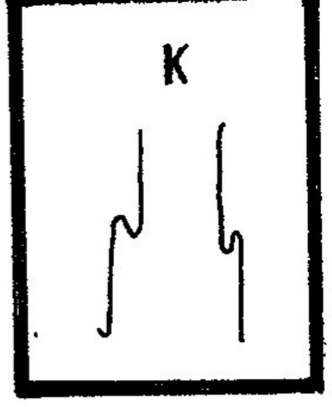
Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (With parallel hairs.)
MS. Auct. D.3.2 (late 13th century). (With parallel hairs.)

Oxford: Lincoln College, MS. lat. 113 (c. 1293): ſ ſ ſ

Oxford: Merton College, Liber Ruber Registrum (1287-8). (With parallel hairs - paragraph heading only. Horizontal.)

Probable English Manuscripts

Oxford: Bodleian Library, MS. Rawl. A.384 (13th century). (With parallel hairs. Late decoration.)



Component K: the Kinked Flourish

The kinked flourish sometimes appears to have been made with one continuous stroke of the pen, sometimes with two.

In the latter case the break is at the position of the kink in the line: ʃ

The kink may be at any point along the line, but its distinguishing feature is that it is on the shaft of the stroke, not at its end.

The kink is usually a fairly sharp one: ɬ

but it may be more gentle, thus: ɬ ɬ

The flourish is seen above or below the initial. It may be drawn directly from the initial, or from another component (most commonly from component B, the long-stalked bulb); it may be drawn beside another flourish or the prolonged limb of an initial; or it may stand alone.

The following manuscripts contain Component K, the Kinked Flourish:

French Manuscripts

Paris: Bibliothèque Mazarine, MS. 5 (before 1231).

Paris: Bibliothèque Nationale, MS. lat. 16657 (before 1250). (de Fournival Manuscript. Appears early transitional by decoration.)

Probable French Manuscripts

Oxford: Bodleian Library, MS. Canon Gr. 97 (before 1253). (Decoration is transitional.)

Oxford: Corpus Christi College, MS. 114 (probably French by decoration only.)

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262). (Beside long-stalked bulb. Transitional by decoration.)
MS. Royal 14 C.VII (1250-59).
Oxford: Christ Church (Chapter Lib.) Osney Cartulary, I280 - 84. (I example in MS.)
Oxford: Bodleian Library, MS. Bodley 198 (before 1253). (Transitional by decoration.)

Oxford: Magdalen College, MS. lat. 129 (first half of century). (Osney, Oxford. Appears first quarter of century by decoration.)
Oxford: Magdalen College, MS.lat. I24. (First half of century). (I example in MS.)

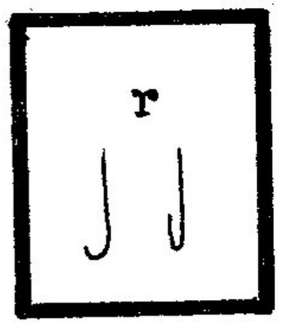
Probable English Manuscripts

London: British Museum, MS. Royal 8 F.X (latter half of century). (Appears transitional by decoration.)

Oxford: University College, MS. 190 (13th century). (Appears late in first quarter by decoration.)
Oxford: Balliol College, MS. II8. (Before 1318) (I example in MS.)
Oxford: Balliol College, MS. II9. (Hand I). (MS. probably between I286 & I295)
Oxford: Magdalen College, MS lat. 100. (I example in MS.)

Subsidiary Components Outside the Initial

Subsidiary Components are those drawn on to components already named as principal. They may also be flourishes which are drawn separate from the principal components and beside them, but not themselves sufficiently significant to form part of the main pattern. They may be components drawn in the angle made by parts of principal components, or in the angle formed by the horizontals of the initial.



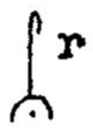
Component r: the Short Flourish with curled or hooked end

This component is of the very simplest and is usually drawn beside other decoration, but not contributing to the pattern.

It consists of a short line with an end that either curls gently:



or hooks sharply:



The following manuscripts contain Component r, the Short Curled or Straight Flourish (it may be horizontal):

French Manuscripts

Brussels: Bibliothèque Royale, MS. II 934, Tome II (1286).

Firenzi: Biblioteca Laurenziana, MS. Plut. 29.19 (Facs. from Ullman, In Onore di Marinis, vol. IV (1964). (de Fournival Manuscript, before 1250).

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133. Before 1250 by decoration (see chapter IV). de Fournival Manuscript.)

London: British Museum:-
Add. MS. 38,723 (mid 13th century).
MS. Arundel 435 (before 1318). (Hand 1, 'French' part.)

Oxford: Balliol College:-
MS. 48 (late 13th century - early 14th century).
MS. 49 (late 13th century - early 14th century).
MS. 278 (late 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244). (Hand 1.)

Paris: Bibliothèque de l'Arsenal, MS. 352 (1288).

Paris: Bibliothèque Mazarine, MS. 5 (before 1231).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 15585.
MS. lat. 16598 (hands 1 and 2).
MS. lat. 16644.
MS. lat. 16662.
MS. lat. 16646.
MS. lat. 16657.
MS. lat. 16654.
MS. lat. 16162.
MS. lat. 16604.
MS. lat. 16603.
MS. lat. 16613 (hands 1 and 2).
MS. lat. 16605
MS. lat. 16602 (hands 1, 2 and 3).
MS. lat. 16648.
MS. lat. 16581.
MS. lat. 16652.

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century). (Hands 1 and 2.)
MS. 46 (late 13th century).
MS. 151 (13th century). (Transitional decoration.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 605 (1261). (Hands 1 and 2.)
MS. Bodley 377 (c. 1300). (Chapter heading initials and small initials in text.)
MS. Bodley 786 (mid 13th century).
MS. Canon Gr. 97 (before 1253.)

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

English Manuscripts

London: British Museum:-
MS. Arundel 157 (before 1220).
Add. MS. 42,555 (before 1262).
Add. MS. 27,589 (1264).
MS. Royal, 14 C.VII (1250-59).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Bodley 198 (before 1253).
MS. Laud. Misc. 511 (c. 1279). (Hands 1, 2 and 3).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: Magdalen College:-
MS. lat. 132 (13th century). (Osney, Oxford. Very early, possibly 1200. Early decoration.)
MS. lat. 129 (13th century). (Osney, Oxford. First half of century. Decoration is middle of the first half of century.)
MS. lat. 130 (13th century). (Osney, Oxford. First half of century. Decoration is middle of the first half of century.)
MS. lat. 131 (13th century). (Osney, Oxford. Very early. Decoration is end of first quarter of century.)
MS. lat. 149 (13th century). (First half to mid century. Transitional decoration.)

Oxford: Merton College, Liber Ruber Registrum (1287-88).

Oxford: New College, MS. 116 (1265-1320).

Oxford: University College, MS. 190 (13th century). (Coxe's Catalogue of Oxford College Manuscripts states English. Early decoration.)

Paris: Bibliothèque Nationale, MS. Fr. 24766 (1212).

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253). (Hand 1. Hand 2 (possibly French), Hand 3 (problematical). Oxford: Bodleian Library, MS. Film 507.)

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315. (Hand 2. Transitional decoration.)

London: British Museum:-
MS. Royal 7 C.II (Bury 12th-13th century. Latest note 1187 in contemporary hand.)
MS. Royal 8 F.X (second half of 13th century).

Oxford: Balliol College:-
MS. 116 (second half of 13th century).
MS. 119 (end of 13th century). (Hands 1 and 2.)
MS. 118 (end of 13th century).
MS. 106 (13th century). (Decoration is transitional or latter half of 13th century.)

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of 13th century).
MS. Laud. Misc. 291 (13th century). (Bury. Early decoration.)
MS. Rawl. G.7 (c. 1200).
MS. Rawl. A.384 (13th century). (Late decoration.)
MS. Bodley 200 (towards end of 13th century).
MS. Ashmole 1512 (1296).

Oxford: Corpus Christi College, MS. 111 (latter half of 13th century).
(Transitional decoration or latter half of century. English scribe, according to Dr. R.W. Hunt. Possibly French decoration.)

Oxford: Magdalen College:-
MS. lat. 24 (13th century). (Early 13th century.) (Early decoration).
MS. lat. 174 (second quarter of century). (Transitional decoration.)



Component s: the Spiral

A pen flourish will be called a 'spiral' only when the curl of the flourish is continued on to form more than one curve from the straight, thus: 

not:

Most commonly it is found as a finish to a long flourish: 

But it may be used as an infilling in the more simple type of decoration, thus: 

Used in this way it appears to depend on the shape of the space to be filled, and so to have no significance. For this reason I have not kept a record of manuscripts in which it occurs as an infilling.

The following manuscripts contain Component s, the Spiral:

Spiral Alone (or with very short stem)

French Manuscripts

Paris: Bibliotheque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598 (hand 2).
MS. lat. 16646.
MS. lat. 16162.
MS. lat. 16602 (hand 3).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 46 (late 13th century).
MS. 151 (13th century). (Decoration latter half of century.)

Oxford: Bodleian Library, MS. Bodley 786 (mid 13th century).

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (Hands 1 and 2.)
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 198 (before 1253).
MS. Bodley 655 (1302 and 3).

Oxford: Christ Church (Cahpter Lib.), Osney Cartulary (1280-84).

Oxford: Merton College, Liber Ruber Registrum (1287-88).

Oxford: New College, MS. 116 (c. 1265-1320).

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253).
(Oxford: Bodleian Library, MS. Film 507.)

Probable English Manuscripts

Oxford: Balliol College, MS. 119 (end of century). (Hand 1.)

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century). (Late decoration.)
MS. Ashmole 1512 (1296).
MS. Auct. D.4.5 (latter half of century.)
Oxford: Corpus Christi College, MS. 111 (latter half of century).
(Decoration is transitional or latter half of century.)

Spiral as Flourish Ending

French Manuscripts

Oxford: Balliol College:-
MS. 48 (late 13th century - early 14th century).
MS. 49 (late 13th century - early 14th century).
MS. 278 (late 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244). (Hands 1 and 2.)

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16648.
MS. lat. 16598 (hands 1 and 2).
MS. lat. 16581.
MS. lat. 16662.
MS. lat. 16657.
MS. lat. 16654.
MS. lat. 16162.
MS. lat. 16604 (hand 1).
MS. lat. 16613 (hands 1 and 2).
MS. lat. 16605.
MS. lat. 16602 (hands 1, 2 and 3).

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 46 (late 13th century).
MS. 151 (13th century). (Decoration is latter half of century.)

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half of century.)

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (Hands 1, 2 and 3.)
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 198 (before 1253).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: New College, MS. 116 (c. 1265-1320).

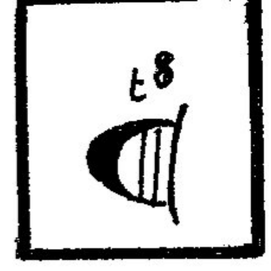
Probable English Manuscripts

London: British Museum, MS. Arundel 435 (before 1318, possibly 1304). (Hand 2. 'English' hand of manuscript.)

Oxford: Balliol College:-
MS. 116 (latter half of 13th century).
MS. 119 (end of 13th century). (Hands 1 and 2.)
MS. 106 (13th century). (Decoration is transitional.)

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century). (Late decoration.)
MS. Bodley 200 (towards end of 13th century.)
MS. Auct. D.4.5 (latter half of 13th century.)

Oxford: Corpus Christi College, MS. 111 (end of 13th century). (Transitional decoration or latter half of century. English scribe. Possibly French decorator.)



Component t: Perpendicular Parallel Lines

In this thesis pen flourishes will be called 'perpendicular parallel lines', and labelled component t only where they form no part of any other component of decoration. Where they finish with a flourish resembling a bulb, they are counted as the stalk of the bulb; where they loop back at the tip they are counted as a 'hair-pin loop' etc. On their own these lines are most commonly drawn beside the initial, between two horizontals, where there is decoration of a more complicated kind above and below.

They may also be drawn beside the horizontal upright, on the right of initials, thus:



But these pen-lines are dependent on the shape of the initial, and observation of their use has shown them to be unimportant in either dating a manuscript or in showing its place of origin. Therefore I have kept a count only of perpendicular parallel lines used as infillings; in these cases the shape of the letter has not been the deciding factor and so the flourish may be of some significance. It is labelled t^{8}. The letter indicates its position on the component list as a subsidiary component, the number as an infilling component.

The following manuscripts contain Component t,[8]
Perpendicular Lines as Infillings (parallel):

French Manuscripts

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244). (Hand 4.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (before 1250):-
MS. lat. 16162.
MS. lat. 16604.

Probable French Manuscripts

Oxford: Bodleian Library, MS. Canon Gr. 97 (before 1253).

English Manuscripts

Oxford: Bodleian Library, MS. Laud. Misc. 511 (c. 1279). (Hand 1.)

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

Oxford: Merton College, Liber Ruber Registrum (1287-88).

Probable English Manuscripts

Oxford: Balliol College, MS. 116 (latter half of 13th century).



Component u: the Pipped Half-Circle

This may be corrugated or plain; the latter is more common. It is formed by a semi-circular line drawn by the pen. The 'pip', which it nearly always encloses, is formed by a simple dot.

The component is found in the angles drawn by the other pen flourishes; or in the angles of the initial itself: 

It may also be found in series, one under the other: 

or singly, drawn on a straight pen flourish.

The pipped half-circle's most common combination with another component is that with component D, the flourish resembling a cat's paw in profile: 

The following manuscripts contain Component u, the Pipped Half-Circle (corrugated or plain):
(Not combined with cat's paws, though some of these manuscripts have pipped half-circles which are with cat's paws. These are separately listed.)

French Manuscripts

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133. Before 1250 by decoration (see chapter IV).)

London: British Museum, MS. Arundel 435 (before 1318, possibly 1304). (Hand 1 'French' part.)

Oxford: Balliol College:-
MS. 48 (late 13th century - early 14th century).
MS. 49 (late 13th century - early 14th century).
MS. 278 (late 13th century).

Oxford: Wadham College, MS. 1 (1244). (Hand 1.)

Paris: Bibliothèque de l'Arsenal:-
MS. 352 (1288). (facs.)
MS. 3516 (c. 1267). (facs.)

Paris: Bibliothèque Mazarine, MS. 5 (before 1231).

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16648.
MS. lat. 16598 (hands 1 and 2).
MS. lat. 16581.
MS. lat. 16662.
MS. lat. 16646.
MS. lat. 16657.
MS. lat. 16654.
MS. lat. 16652 (hand 1).
MS. lat. 16162.
MS. lat. 16604 (hand 2).
MS. lat. 16603.
MS. lat. 16613 (hands 1 and 2).
MS. lat. 16605.

Vienna: National Bibliothek, MS. 1115 (1247). (facs.)

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century). (Hand 1.)
New College MS. 284 (13th century). (Transitional decoration.)
MS. 151 (13th century). (Decoration is latter half of century.)

Oxford: Bodleian Library:-
MS. Laud. Misc. 605 (1261). (Hands 1 and 2.)
MS. Bodley 377 (c. 1300).
MS. Bodley 786 (mid 13th century).
MS. Canon Gr. 97 (before 1253).

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half of century.)

Oxford: Magdalen College, MS. lat. 56 (13th century, except fol. 100-111 = 14th century, and is English.)

English Manuscripts

London: British Museum:-
MS. Royal 14 C.VII (1250-59).
Add. MS. 42,555 (before 1262).
Add. MS. 27,589 (1264).

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279).
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 198 (before 1253).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Magdalen College:-
MS. lat. 14 (13th century (early)).
MS. lat. 149 (13th century). (English and first half to mid century.)
MS. lat. 132 (13th century). (Osney, Oxford. Very early.)
MS. lat. 129 (13th century). (Osney, Oxford. First half of century.)
MS. lat. 130 (13th century). (Osney, Oxford. First half of century.)

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253). (Oxford: Bodleian Library, MS. Film 507. Hands 1 and 2: Series of pips with no cat's paw, and one single. Hand 4: looks French (all major initials are difficult to identify.)

Paris: Bibliothèque Nationale, MS. Fr. 24766 (1212).

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (13th century). (Only probably Oxford. Early decoration. Hand 2, transitional decoration.)

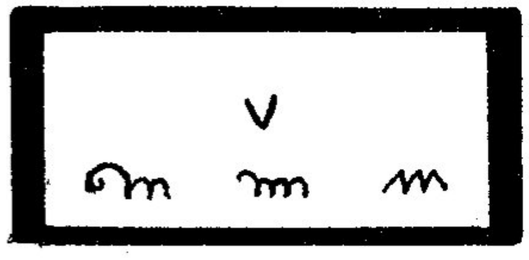
London: British Museum:-
MS. Royal 8 F.X (latter half of 13th century).
MS. Royal 7 C.II (13th and 14th century). (Latest note in manuscript is 1187.)
MS. Royal 1 D.X (early 13th century).

Oxford: Balliol College:-
MS. 119 (end of 13th century). (Hand 1.)
MS. 118 (end of 13th century).

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century). (Late century decoration.)
MS. Bodley 200 (towards end of century.)
MS. Rawl. G.7 (c. 1200).

Oxford: Corpus Christi College, MS. 111 (latter half of 13th century). (Decoration transitional or latter half of century.)

Oxford: Magdalen College, MS. lat. 24 (13th century). (Early, and probably English.)
Oxford: Magdalen College MSS. lat. 100 & 149
Oxford: University College, MS. 190 (13th century). (Coxe's Catalogue of Oxford College Manuscripts states English. Early decoration.)
Oxford: New College, MS. 274.

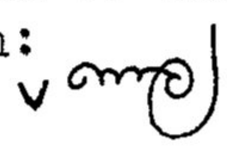


Component v: the Small Wave Flourish

This pen flourish most often takes the form of a very small trembled line like the letter 'm' with a looped beginning to the letter: ෆm

But it may have more sections than the letter 'm' thus: ෆm

or it may be more angular: ෆ

It is always on the end of a long flourish and most commonly this long flourish finishes with a 'spiral', on to which the 'small wave flourish' is drawn: 

The following manuscripts contain Component v, the Small Wave Flourish:

French Manuscripts

Brussels: Bibliothèque Royale, MS. II 934, Tome II (1286).

Leiden: MS. Voss. Lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133 (before 1250 by decoration - see chapter IV.)

London: British Museum:-
MS. Arundel 435 (13th century - 'French' part. Before 1318).
Add. MS. 38,723 (mid 13th century).

Oxford: Balliol College, MS. 278 (late 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16598 (hand 2).
MS. lat. 16646.
MS. lat. 16652 (hand 1).
MS. lat. 16162.
MS. lat. 16604 (hand 1).
MS. lat. 16618 (hands 1 and 2). (2 has more loops to each one.)
MS. lat. 16605.

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century).
MS. 46 (late 13th century).
MS. 151 (13th century). (Latter half of century decoration.)

Oxford: Bodleian Library, MS. Laud. Misc. 605 (1260).

Oxford: Corpus Christi College, MS. 114 (13th century). (Decoration is transitional to latter half.)

Oxford: Magdalen College, MS. lat. 56 (13th century (except fol.100-111 = 14th century English)).

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

English Manuscripts

London: British Museum, Add. MS. 42,555 (before 1262).

Oxford: Bodleian Library:-
MS. Auct. D.3.2 (late 13th century).
MS. Laud. Misc. 511 (c. 1279). (Only one in manuscript, on odd bifolio fol. 130.) Hand 2.

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Merton College, Liber Ruber Registrum (1287-8).

Oxford: New College, MS. 116 (1265-1320). (Not typical of manuscript, scattered irregularly.)

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253). (Hand 1.) Oxford: Bodleian Library, MS. Film 507.)

Probable English Manuscripts

Oxford: Balliol College:-
MS. 116 (latter half of 13th century).
MS. 119 (end of 13th century). (Hand 1.)

Oxford: Bodleian Library:-
MS. Rawl. A.384 (13th century). (Late 13th century decoration.)
MS. Auct. D.4.5 (latter half of 13th century). (2 examples only in manuscript.)



Component w: the Pineapple

This component consists of a circle, or a nearly complete circle, which encloses a network of fine, crossed strokes of the pen; there are two or three upright strokes, the number depending on the size of the 'pineapple' and these lines are crossed by ones that are usually slightly oblique. The component is always supplementary to other decorations, i.e., it appears not as part of the general pattern, but drawn on to it.

It either appears 'balanced' on two or three pipped half-circles outside the initial: 

or between two corrugated 'fans': 

It is not common in decoration in the thirteenth century on minor initials, and where it is used it is with the more ornate type of initial, usually a major capital, and usually in a luxuriant manuscript.

The following manuscripts contain Component w, the Pineapple:

French Manuscripts

Oxford: Balliol College, MS. 48 (late 13th century - early 14th century).

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273).

English Manuscripts

Oxford: Bodleian Library, MS. Auct. D.3.2 (late 13th century).

Probable English Manuscripts

London: British Museum, MS. Royal 7 C.II (13th-14th century). (Latest note in manuscript dated 1187. Early decoration.)

Oxford: Bodleian Library, MS. Rawl. A.384 (13th century). (Late decoration.)

Oxford: Magdalen College, MS. lat. 100

x



Component x: the 'Pointing Finger' Fan

This component is a variant of the corrugated half-circle; the word 'fan' is used as simpler and more convenient and a corrugated half-circle could be said to be fan-shaped. The component is most often part of the decoration under the initial and most often has a 'stalk' composed of two pen strokes. It sometimes could be seen as taking the place of component B, the long-stalked bulb, by reason of its position relative to the rest of the components.

The 'finger' is formed by a prolonging of one of the corrugations, so that the latter may appear as knuckles of a hand: 

The finger may be pointing upwards or downwards.

In some cases the component has the appearance more of a face with a long nose: 

since the corrugated line encloses an 'eye'.

There is one rudimentary form[1] with no corrugation: 

---

1. Oxford: Bodleian Library, MS. Rawl. G.7, fol. 94.

The following manuscripts contain Component x, the Pointing Finger Fan:
(the numbers in square brackets are my opinion of chronological order, with other components of decoration taken into consideration in each manuscript)

English Manuscripts

London: British Museum, MS. Royal 14 C.VII (1250-59). (Transitional decoration. Pointing finger fan on F.73 very similar to one on fol. 162 of Oxford: Bodleian Library, MS. Bodley 198). [8]

Oxford: Bodleian Library, MS. Bodley 198 (before 1253). (Transitional decoration.) [7]

Oxford: Magdalen College:-
MS. lat. 14 (13th century). (Early. Decoration is first quarter.) [1]
MS. lat. 131 (13th century). (Osney, Oxford. Very early. Decoration end of first quarter.) [2]
MS. lat. 129 (13th century). (Osney, Oxford. First half of century. Decoration appears fairly early, first half of century.) [6]

Probable English Manuscripts

Oxford: Bodleian Library:-
MS. Laud. Misc. 291 (13th century). (Bury. Decoration first half of Century.) [4]
MS. Rawl. G.7 (c. 1200). (Early decoration, about end of first quarter.) [5]

Oxford: Magdalen College, MS. lat. 24 (13th century). (Early. Decoration end of first quarter.) [3]

Oxford: Magdalen College, MS. lat. 100.

Component y: the Nose

Although listed here as a complete component it would be more accurate to call this flourish a particular stroke of the pen that finishes a component; and there are common components which include part of the one labelled y. But this method of finishing the component is so distinctive in character that in all probability it is the mark of one particular flourisher. If this is so, it is important as a means of identifying a manuscript's original locality; this is the reason I give it a place as a separate component.[1] In position, relative to other components, this flourish is that of decoration on the bulb of a minor long-stalked bulb, component b; a cat's paw profile, component D; or a subsidiary loop; the loop itself the least important to the whole pattern. It is most easily demonstrated by showing the more common decorative finishes to the cat's paw component.

Undecorated it is drawn thus: 

Common finishes are: 

and: 

and: 

Sometimes another flourish is added:

or: 

---

1. I have seen it in only four manuscripts: two of definite Oxford origin, two with 'very probable' Oxford connections. Three of the four have dating evidence which is compatible with a common flourisher, the fourth is undated.

Less frequently: 

or: 

But the particular pen flourish labelled y is thus: 

The last flick of the pen as it finishes the stroke could be seen as resembling a 'nostril', and this gives the flourish the appearance of a nose.

The following manuscripts contain Component y, the Nose:

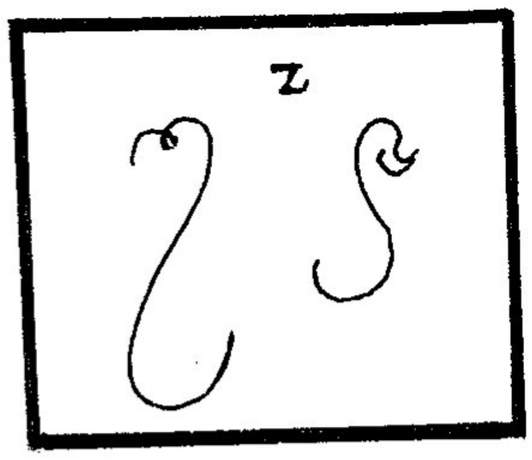
English Manuscripts

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84). (Decoration is second half of century, post transitional.)

Oxford: Magdalen College, MS. lat. 124 (c. 1240). (Osney, Oxford. Decoration agrees.)

Probable English Manuscripts

Oxford: Balliol College:-
MS. 118 (13th century). (Very probably Oxford. Professor Mynors, in Catalogue ofthe Manuscripts of Balliol College (1963) states probably the same scribe as that of Oxford: Balliol College, MS. 119.)
MS. 119 (13th century). (Very probably Oxford and pledged in Oxford 1295. Written between 1286-95, according to Professor Mynors.)



The following manuscripts contain Component z, the Swan's Head[1] (finish to the open loop component). (Only complete with beak):

English Manuscripts

London: British Museum:-
MS. Arundel 435 (before 1308, possibly 1304). ('English' part of manuscript).
MS. Royal 14 C.VII (1250-59). (Transitional decoration.)

Oxford: Bodleian Library:-
MS. Auct. D.3.2 (late 13th century).
MS. Bodley 655 (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Lincoln College, MS. lat. 113 (c. 1279).

Oxford: Magdalen College, MS. lat. 124 (c. 1240). (Osney, Oxford. Decoration agrees).

Oxford: New College, MS. 116 (12654320). (Fol. 60, but not typical of this manuscript).

Probable English Manuscripts

Oxford: Balliol College, MS. 118 (end of 13th century).

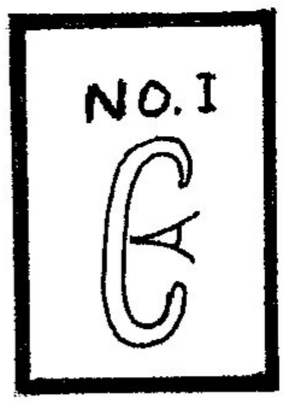
Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of 13th century).
MS. Rawl. A.384 (13th century). (Late decoration.)

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1. For complete description of this component, see under 'Interchangeable Components'.

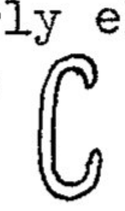
Initial Infillings

These are components which may be made by several strokes of the pen or by individual units of decoration, but which make up one complete motif inside an initial. They will be labelled by numbers.



Component Number 1: the Double-Hook-and-Triangle Infilling

This infilling is made up of two parts, but together they make up one component.

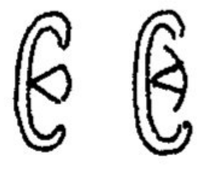
One is a double-ended hook, made up of two lines parallel to each other, and usually fairly elongated in the upright stroke between the hooks: 

at a right-angle to this double hook is the second part, a shape that can be seen as a triangle on its side: 

with the base furthest from the hook, its long sides extended, and with the apex touching the inner curve of the middle of the double hook: 

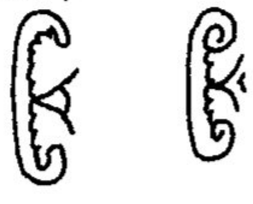
But more often this triangle resembles the letter 'A' lying on its side: 

and there is a type where the cross-stroke of the 'A' is curved: 

yet another where the base of the triangle is curved: 

Most common of all is the 'triangle' with all sides curved: 

The base may be omitted: 

There is a hook which is the same in shape as the simple double-hook, but where the inner line is corrugated: 

All these are counted as the 'double-hook-and-triangle' infilling, and labelled number 1.

The following manuscripts contain Component Number 1, the Double-Hook-and-Triangle Infilling:

French Manuscripts

Destrez Reproductions (from La Pecia,[1] these referred to by Destrez as all being French):
Planche 2 = Paris Nat. lat. 3050 (1260-75). (Fol. 76, triangle is incomplete.)
Planche 3 = Paris Nat. lat. 14529 (1250-1300). (Fol. 74^{v}.)
Planche 9 = Paris Nat. lat. 15861 (c. 1280-1320). (Fol. 124.)

Firenze: Biblioteca Laurenziana, MS. Plut. 29.19 (before 1250). (Ullman, In Onore di Marinis, vol. IV (1964). Very curled version, reproduction from de Fournival collection.)

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133. (Before 1250 by decoration (see chapter IV)). (de Fournival manuscript.)

London: British Museum:-
Add. MS. 38,723 (mid 13th century).
MS. Arundel 435 (before 1318, possibly 1304). (French part = hand 1.)

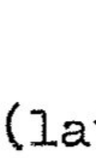
Oxford: Balliol College;-
MS. 48 (late 13th century - early 14th century).
MS. 49 (late 13th century - early 14th century).
MS. 278 (late 13th century).

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century). (Has double one on fol. 119.)

Oxford: Wadham College, MS. 1 (1244). (Most components more like caterpillar with bud, but double-hook-and-triangle used on fol. 136^{v}, 137^{v}, 138^{v}, 141, 142^{v}, 162^{v}.

Paris: Bibliothèque de l'Arsenal:-
MS. 352 (1288).
MS. 3516 (c. 1267).

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273). (Double.)

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16648.
MS. lat. 16598 (hands 1 and 2). (2 = )
MS. lat. 16581.
MS. lat. 16644.
MS. lat. 16662.
MS. lat. 16646.

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1. Destrez, La Pecia dans les manuscrits Universitaires du $XIII^{e}$ et du XIV^{e} Siècle, Paris, 1935.

Paris: Bibliothèque Nationale, de Fournival Manuscripts (continued):-
MS. lat. 16657.
MS. lat. 16654.
MS. lat. 16652 (hands 1 and 2).
MS. lat. 16162 (ornate).
MS. lat. 16604 (hand 2).
MS. lat. 16603.
MS. lat. 16613 (hands 1 and 2).
MS. lat. 16605.
MS. lat. 16602 (hands 1, 2 and 3). (Last very ornate, but three minor initials only are in manuscript.)

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College:-
MS. 45 (late 13th century).
MS. 46 (late 13th century).
MS. 151 (13th century). (Decoration latter half of century.)

Oxford: Bodleian Library:-
MS. Bodley 377 (c. 1300). (Some with pips instead of triangles. But also has ordinary ones.)
MS. Canon Gr. 97 (before 1253).
MS. Laud. Misc. 605 (1261). (Hands 1 and 2.)
MS. Bodley 786 (mid 13th century).

Oxford: Magdalen College, MS. lat. 56 (13th century - except fols. 100-111 = 14th century, English hand).

Oxford: New College, MS. 284 (13th century). (Transitional decoration.)

English Manuscripts

London: British Museum, MS. Royal 14 C.VII (1250-59).

Oxford: Bodleian Library, MS. Bodley 198 (before 1253). (Only a few, otherwise double caterpillar.)

Oxford: Magdalen College:-
MS. lat. 149 ('English' first half to mid century. Transitional decoration.)
MS. lat. 130 (first half of century). (Osney, Oxford. First half of century. Decoration appears middle of the first half of the century.)

Rome: Bibliotheca Apostolica Vaticana, MS. Urb. lat. 206 (before 1253). (Hand 4, French hand - minor initials completely French flourishing, but major initials difficult to group. In English manuscript with four hands as decorators. Oxford: Bodleian Library, MS. Film 507.)

Probable English Manuscripts

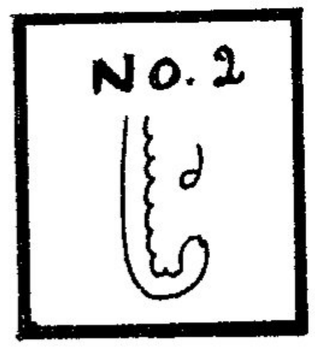
Cambridge: Corpus Christi College, MS. 315 (13th century). (Probably Oxford. Hand 2, transitional decoration.)

Oxford: Balliol College:-
MS. 119 (end of 13th century). (Hand 1.)
MS. 118 (end of 13th century).

Oxford: Bodleian Library:-
MS. Rawl. G.7 (c. 1200). (Very small and not many in manuscript. These have no triangles and are too rudimentary to class properly as this component. Is probably only incidental to shape of letter.)
MS. Rawl. A.384 (13th century). (Late decoration.)
MS. Laud. Misc. 291 (Bury. First half of 13th century). (Early decoration.)
MS. Auct. D.4.5. Latter half of century. (Crude version of component.)

Oxford: Corpus Christi College, MS. 111 (latter half of 13th century). (Decoration transitional or latter half of century. English scribe.)

Oxford: Magdalen College, MS. lat. 100 (c. 1215). (Early decoration.)
Oxford: Magdalen College, MS. lat. 149.



Component Number 2: the 'Caterpillar and Bud' infilling

Two parallel lines form the main part of this component, curving at one end.

The outer line is plain, the inner is corrugated: 

The corrugated line can be said to resemble the legs of a curled caterpillar. The straight end is 'open', or joined to the line of the initial. The 'bud' (a very small circle, with or without a short pen stroke drawn on it), is beside the corrugated or inner line of the component. Often the bud is omitted, but I count it still as the same component.

The extent of the curve of the 'caterpillar' varies: 

The component may be upright or horizontal: 

There is a rudimentary form, where the caterpillar has no 'legs', or corrugations, on its inner curve: 

All are labelled number 2.

The following manuscripts contain Component Number 2,
the 'Caterpillar and Bud' infilling (and without bud):

French Manuscripts

Brussels: Bibliothèque Royale, MS. II 934, Tome II (1286).

Leiden: MS. Voss. lat. O.38 (Oxford: Bodleian Library, MS. Facs. d.133.
Before 1250 by decoration - see chapter 4.)

Oxford: Bodleian Library, MS. D.5.17 (late 13th century).

Oxford: Wadham College, MS. 1 (1244).

Paris: Bibliothèque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16652.
MS. lat. 16644.
MS. lat. 16646.
MS. lat. 16604 (hand 1).
MS. lat. 16605.
MS. lat. 15585.

Vienna: National Bibliothek, MS. 1115 (1247).

Probable French Manuscripts

Oxford: Balliol College, MS. 45 (13th century). (Hand 1.)

Oxford: Bodleian Library, MS. Canon Gr. 97 (before 1253).

English Manuscripts

London: British Museum:-
Add. MS. 42,555 (before 1262).
Add. MS. 27,589 (1264).
MS. Royal 14 C.VII (1250-59).
MS. Arundel 157 (before 1220).

Oxford: Bodleian Library:-
MS. Laud. Misc. 511 (c. 1279). (Fol. 144^{v} is complete and formed and there are one or two other small and rudimentary ones. Hands 1 and 3.)
MS. Bodley 198 (before 1253).
MS. Auct. D.3.2 (late 13th century).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary (1280-84).

Oxford: Magdalen College:-
MS. lat. 14 (early 13th century). (Has early decoration.)
MS. lat. 130 (first half of century or possibly even earlier). (Osney, Oxford. Decoration middle of the first half of the century.)

Oxford: Merton College, Liber Ruber Registrum (1287-88). (Very rudimentary form, no bud.)

Probable English Manuscripts

Cambridge: Corpus Christi College, MS. 315 (13th century). (Probably Oxford. Early decoration. Hands 1 and 2. Early and transitional decoration.)

London: British Museum, MS. Royal I D. X(early 13th century).

Oxford: Bodleian Library:-
MS. Auct. D.4.5 (latter half of 13th century). (With unstalked bud.)
MS. Rawl. G.7 (c. 1200). (With very small circle not stalked. There are one or two with stalks, but these are joined to rest of infilling.)
MS. Ashmole 1512 (1296).
MS. Rawl. A.384 (13th century). (Very similar to a double-hook-and-triangle infilling - in variant is real double-hook-and-triangle. Late decoration.)
MS. Bodley 200 (towards the end of 13th century).
MS. Laud. Misc. 291 (Bury, first half of 13th century). (Early decoration.)

Oxford: Magdalen College:-
MS. lat. 100 (c. 1215). (Decoration first quarter.)
MS. lat. 174 (second quarter of century). (Transitional decoration).

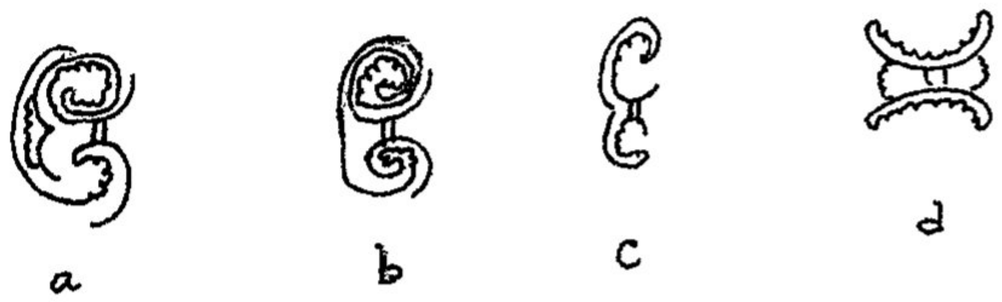
Oxford: New College, MS.274 (first half of century). (St. Albans. Has triangle but two caterpillars - if joined would make double-hook-and-triangle.)

Prague: Doksanka Bible. (Manuscript seen in exhibition in Prague.)

NO. 2^h

Component Number 2^h: The Caterpillar, Double Hitched infilling

This infilling component consists of two curled 'caterpillars', with or without 'buds', in the space inside one initial. They are joined or 'hitched' by two very small vertical lines. There are four[1] variants of this component:



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1. I have seen what could be a fifth version of this component, in one of the early manuscripts, London: British Museum, MS. Arundel 157, written before 1220. The component is made up of single lines, thus:

I have seen variant b of this infilling in one other manuscript, but it is not included in this list as it is a 'problem' manuscript, and is described in this thesis in a separate section under that heading.

The following manuscripts contain Component Number 2^h,
the Caterpillar, Double Hitched infilling:

French Manuscripts

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century). (Fol. 563, in interpretation of Hebrew names.) [b]

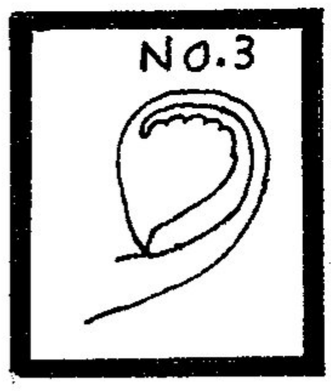
Paris: Bibliothèque Nationale, de Fournival Manuscripts (before 1250):-
MS. lat. 16644 [b]
MS. lat. 16602 (but with no connecting vertical bars: 
Hand 1. [c]

English Manuscripts

London: British Museum, MS. Arundel 157 (before 1220). Single line = 

Oxford: Bodleian Library, MS. Bodley 198 (before 1253). [d]

Paris: Bibliothèque Nationale, MS. Fr. 24766 (1212). (Oxford.) [c]



Component Number 3: the Ear infilling

This infilling is made up of a 'caterpillar'-like shape, with the inner curve facing usually to the left, and almost entirely encircled by an oval line:



The whole effect is of a left ear seen in profile. It is labelled

Number 3.

The following manuscripts contain Component Number 3, the 'Ear' infilling:

Probable French Manuscripts

Oxford: Balliol College, MS. 151 (13th century). (Late decoration):



English Manuscripts

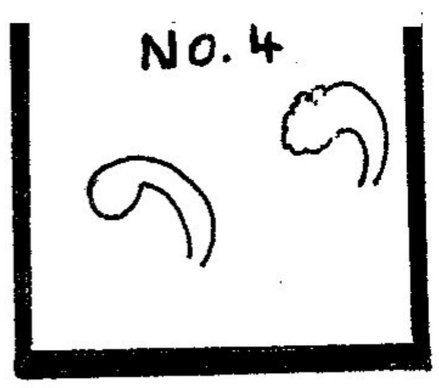
Oxford: Bodleian Library:-
MS. Auct. D.3.2 (late 13th century):



MS. Bodley 655 (1302 and 3):



London: British Museum, Add. MS. 42,555 (before 1262). (Has a variant which combines 'ear' and 'caterpillar' components:



Component Number 4: the Curled Feather infilling

This shape resembles the outline of a curled feather.

There is a large round-tipped end, which may be plain or corrugated, and a 'stem' curving and narrowing to its base:

The curled feather may curve to the right or the left:

It is usually seen in series with others the same:

Often there are two groups. They may curve inwards towards each other:

Or they may curve away from each other:

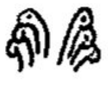
Sometimes a dot is added inside the curled tip:

It may give the component the appearance of an animal's head, especially in those cases where one tip has a pointed 'ear':

They are labelled Number 4 when singly or in groups.

The following manuscripts[1] contain Component Number 4, the Curled Feather infilling (plain and corrugated):

French Manuscripts

Oxford: Balliol College, MS. 49 (late 13th century to early 14th century): 

Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century. Fol. 257): 

Paris: Bibliothèque Nationale, MS. lat. 5592 (1273): 

Probable French Manuscripts

Oxford: Balliol College:-
MS. 46 (late 13th century).
MS. 151 (13th century). (Decoration latter half).

English Manuscripts

Oxford: Balliol College, MS. 62 (mid 13th century).

Oxford: Bodleian Library:-

MS. Bodley 198 (before 1253).

MS. Bodley 655 (1302 and 3).

Oxford: Christ Church (Chapter Lib.), Osney Cartulary, (1280-84).

Oxford: Magdalen College, MS. lat. 132 (13th century). (Osney, Oxford. Very early, possibly turn of century. Decoration first quarter of century.)

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1. Two further manuscripts contain this infilling, but are omitted from this list since they are described in separate sections of this thesis.

Probable English Manuscripts

London: British Museum, MS. Royal 7 C.II (13th and 14th century). (Latest note is 1187. Bury St. Edmunds manuscript. Early decoration.)

Oxford: Balliol College, MS. 119 (end of 13th century. Hand 2).

Oxford: Magdalen College, MS. lat. 100 (c. 1215) (Very probably Worcester. Decoration first quarter).



Component Number 5: Lattice-Work infilling

This is made up of crossed pen strokes which may fill any shape or space.

That is to say, the fine net-work of hair-like strokes is drawn to any shape used as a design inside an initial, whether it is a leaf shape, or a circle:



Or it may be drawn in the space around these:



The lines usually used cross each other diagonally. It differs from the pineapple, component w, in not being confined to a constant shape and in being inside the initial.

The following manuscripts[1] contain Component Number 5, the Lattice-Work infilling:

French Manuscripts

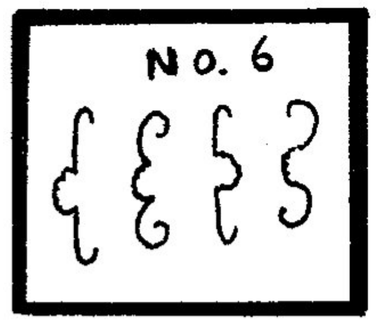
Oxford: Bodleian Library, MS. Auct. D.5.17 (late 13th century). (e.g. fol. 23^{v}.)

English Manuscripts

Oxford: Lincoln College, MS. lat. 113 (c. 1293).

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1. Two further manuscripts contain this infilling, but they are not included on this list as they are in the special category of 'problem manuscripts' and are described in the section of this thesis under that heading.

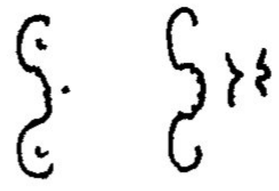


Component Number 6: the Infilling Combination[1]

This component is an infilling formed by a combination of the same flourishes that make the principal combination, component I; but in this case the curled lines (component r), which are used above and below the corrugated half-circles (component u) have a more definite curl. The upper curled stroke may be seen as resembling a 'head', the lower a 'tail'; between the two is the corrugated half-circle, the 'body'.

The 'head' and 'tail' may face in either direction: 

The corrugated body may also be reversed: 

There may be added decoration: 

---

1. This infilling component is included in the 'Interchangeable Components'.

The following manuscripts contain Component Number 6, the Infilling Combination. The numbers in square brackets denote the chronological order, judged by decoration:

French Manuscripts

Paris: Bibliothèque Nationale, MS. lat. 16647 (before 1250). (de Fournival manuscript.) [1]

English Manuscripts

Oxford: Magdalen College:-
MS. lat. 132 (13th century). (Osney, Oxford. Very early, could be turn of century. Decoration is first quarter of century.) [2]
MS. lat. 131 (13th century). (Osney, Oxford. Very early 13th century. Decoration is end of first quarter of century.) [3]

Probable English Manuscripts

Cambridge: Corpus Christ College, MS. 315 (13th century). (Probably Oxford. Early decoration. Hand 1.) [2]

London: British Museum, Royal MS. 1 D.X (poss. Winchester). (Early 13th century). (Decoration first quarter.) [1]

Oxford: New College, MS. 274 (first half of century). (St. Albans. Has double line, so is developing into 'caterpillar' infilling: [4]

Oxford: Magdalen College, MS lat. 100.





Component Number 7: Peas in Pod Infilling

Inside the initial space are drawn two curved and parallel lines. A row (usually two or three) of small circles follow the inner curve, resembling peas lying in a pod.

The edge of the pod is represented by the two curved lines:

The following manuscripts contain Component Number 7, Peas in Pod Infilling:

French Manuscripts

Firenze: Biblioteca Medicea Laurenziana, MS. S. Croce Plut. XXIX, Dext.11 (1292). (Reproduction of fol. 8^{r} of manuscript from Catalogue of Aquinas works.)

Probable French Manuscripts

London: British Museum, MS. Arundel 435 (before 1318, possibly 1304). ('French' hand.)

English Manuscripts

Oxford: Lincoln College, MS. lat. 113 (1293).

Reversed Colour Infillings

It sometimes happens that a letter with a structure requiring two infillings will have the colours of these reversed. On one side of the letter M for example, the initial itself will be blue and the infilling red; the other side of the initial in these cases will be red and the infilling blue. (Another example is the initial S.)

The following manuscripts contain Reversed Colour Infilling in Double Letters:

French Manuscripts

Paris: Bibliotheque Nationale, de Fournival Manuscripts (all before 1250):-
MS. lat. 16662.
MS. lat. 16652.
MS. lat. 16162.
MS. lat. 16652.

English Manuscripts

Oxford: Bodleian Library:-
MS. Rawl. G.7 (c. 1200). (Fol. 289^{v}.)
MS. Auct. D.3.2 (late 13th century). (Not quite same category: as fol. 214 has two 'S's, each of gold and blue, with red and blue infilling decoration, one with blue upper infilling and red below, blue letter above, gold below; and other 'S' is reverse of this. Same with 'D' on fol. 227. But on fol. 416 is an 'S' with red and blue letter and blue infilling above, red below.

Probable English Manuscripts

Oxford: Bodleian Library, MS. Auct. D.4.5 (latter half of 13th century). (Fol. 42^{v}).

Interchangeable Components[1]

These are components that change their definition either by their change in position in the decoration relative to the initial or to other components, or by combining with other components to form a different one.

An example of the first would be where a component listed as 'principal' was drawn, possibly on a smaller scale and still outside the initial and beside another principal component, but not part of the pattern. It would become a subsidiary component. Principal or subsidiary components would become 'infillings' if used inside the initial.

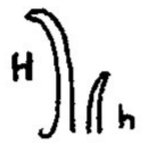
An example of the second would be a component, normally used as 'subsidiary', drawn on to a principal component. It would become part of that principal component.

The 'Principal Combination', component I, and the 'Infilling Combination', component number 6, are examples of components made up of a combination of subsidiary components.

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1. The components in this group which are considered to be significant are labelled on the plates, and the manuscripts in which they occur are listed under the appropriate component label.

Component h: the Hair-Pin Subsidiary

This component is drawn on a smaller scale than when it is a principal part of the whole pattern, but it moves its position, most commonly to the right of the main component of decoration above the initial, thus: 

As it is now a subsidiary flourish, this component is labelled with a small h.

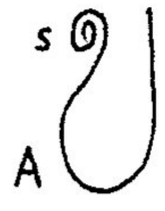
Component e: the Long Flourish with Curled Tip

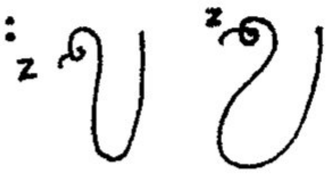
This may be used as a subsidiary flourish, in which case it is drawn alongside a principal one and plays a less important part in the decoration. It is labelled with a small e: 

Component z: The Swan's Head.

The spiral is an example of a component that is interchangeable both by means of changing its position in the whole pattern and by its combination with other components. Drawn by itself outside the initial its position is subordinate to the main pattern, and it comes into the category of subsidiary decoration. But it may complete a component and become part

of it. It is then counted as a principal component.

This is the case when a spiral is the finish to an open loop, component A, which it commonly is: 

A short flick of the pen is often added to this spiral on a wide open loop: 

This flick of the pen changes the appearance of the open loop, and it now resembles a 'swan's head', the flick with the pen adding a 'beak'. The component is labelled z since it forms a subsidiary flourish.

The spiral may be used by itself as an infilling, thus becoming again a different component: 

The most frequent use of the spiral is as a finish to principal components; next in frequency is its use as a subsidiary decoration; least often, it is an infilling (not listed in this catalogue).

Component t^{9}: Perpendicular Parallel Lines

These may be used as infillings as well as subsidiary decoration outside the initial. Where they occur it is usually in a manuscript of the less luxuriant type. The infilling is labelled t^{9}: 

Index of Manuscripts

French Manuscripts

Bruxelles: Bibliothèque Royale, MS. II 934. Tome II.
Aquinas, Commentaries on 'Sentences of Peter Lombard', Paris, 1286.
(See Chapter II, p. 29).

Firenze: Biblioteca Laurenziana, MS. Plut. 29.19.F.40a (Facsimile)
Ars Geometriae. N. France, before 1250.
B.M. Ullman, 'Geometry in the Medieval Quadrivium', In Onore di Marinis, Volume IV, 1964, pp. 280-1.

Firenze: Biblioteca Medicea Laurenziana, MS. S. Croce Plut. XXIX, Dext, 11.
Thomas Aquinas, 'Metaphysicam'. Paris, 1292 (facsimile).
H.F. Dondaine et H. Shooner, Codices Manuscripti Operum Thomae de Aquino, Tomus I, Rome, 1967, no. 878.

Leiden: MS. Voss. Lat. O.38. Oxford: Bodleian Library, MS. Facs. d.133.
N. France, before 1250. Facsimile of de Fournival manuscript.
(See Bibliothèque Nationale, MS. lat. 16647, Chapter II, pp. 22-24).
(See also Chapter III, p. 74.)

London: British Museum, Add. MS. 38,723.
Missal. Paris mid 13th century.
(See Chapter II, p. 27.)

London: British Museum, MS. Arundel 435.
Collection of Canon Law Tracts etc. Paris, before 1318.
Catalogue of Manuscripts in the British Museum, New Series, Vol. I, Part I, MDCCCXL.
R. Mynors, Catalogue of Balliol College Manuscripts, Oxford, 1963, p. 61.

Oxford: Balliol College, MS. 278.
Thomas Aquinas. Paris (late 13th century).
R. Mynors, Catalogue of Balliol College Manuscripts, Oxford, 1963.
Fr. Saffrey, Textus Philosophici Friburgenses. 4/5. 1954, p. XLVI.
'Sancti Thomae de Aquino super Librum de Causis Expositio.'

Oxford: Balliol College, MS. 48.
Aquinas, 'de Divina Potencia', Paris, c. 1275.
(See Chapter II, p. 30.)

Oxford: Balliol College, MS. 49.
Thomas Aquinas, Paris, 1275, and 1304.
R. Mynors, Catalogue of Balliol College Manuscripts, Oxford, 1963.

Oxford: Bodleian Library, MS. Rawl. G.126. (S.C. 14851.)
Bible. End of century, possibly 1300. English (signed by scribe, Ricardulo de Samford).
(See Chapter VI, p. 134.)

Oxford: Bodleian Library, MS. Auct. D.5.17. (S.C. 1848.)
Bible. Paris, late 13th century.
O. Pächt and J.J.G. Alexander, Illuminated Manuscripts in the Bodleian Library, Oxford, 1966. Volume I, p. 42.

Oxford: Wadham College, MS. I.
Bible, Paris, 1244.
(See Chapter II, p. 29.)

Paris: Bibliothèque de l'Arsenal, MS. 352.
Isidore, 'Liber ethimologiarum'. N. France, probably near Paris, 1288.
Facsimile no. 348 in Fac-Similés l'École des Chartes, numbers 186-420, Paris, 1891.
, Notices des Heliogravures de l'École des Chartes, NOGENT-LE-ROTROU 1891, p. 8.

Paris: Bibliothèque de l'Arsenal, MS. 3516.
Bestiaire de Pierre. N. France, vers 1267.
Facsimile no. 334 in Fac-Similés l'École des Chartes 1880-7, numbers 186-420, Paris, 1891.
, Notices des Héliogravures de l'École des Chartes, p. 148.

Copied from the copy of the catalogue made by A. Charlet, Appariteur de l'Ecole, 1920, for J. Twemlow, the Univ. Liverpool, and kept in the library there, 1954

Paris: Bibliothèque Mazarine, MS. 5.
Bible Latine avec les préfaces de S. Jérôme. Paris, before 1231.
(See Chapter II, p. 22.)

Paris: Bibliothèque Nationale, MS. lat. 16646.
Euclid, 'Geometria'.
Identified as No. 37 on de Fournival's list by Birkenmajer.
(See under Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16598.
Porphyrius, etc.
Identified by Birkenmajer as number 21 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16647.
Euclid, 'Geometria'.
Identified by Birkenmajer as number 38 on de Fournival's list.
(See Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16648.

Boethius and Euclid.
Identified by Birkenmajer as numbers 39 and 40 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16644.

Jordani de Nemore.
Identified by Birkenmajer as number 47 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16662.

Musical treatise.
Identified by Birkenmajer as number 50 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16657.

Liber Albategni.
Identified by Birkenmajer as numbers 54 and 55 (now one manuscript) on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16654.

'Liber Ameti Alfargani' etc.
Identified by Birkenmajer as number 57 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16652.

Translations by Michaele Scoto Tholeti. First part is miscellaneous writings.
Identified by Birkenmajer as number 59 on de Fournival's list.
(Second part is probably number 49 on de Fournival's list.)
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16162.

Aristotle, 'de Animalibus'.
Identified by Birkenmajer as number 62 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16604.

Avicenna.
Identified by Birkenmajer as number 63 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16603.

Avicenna 'de Anima'.
Identified by Birkenmajer as number 64 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16613.
Miscellaneous writings.
Birkenmajer identifies it as number 66 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16605.
Algazelis, 'Logica'.
Identified by Birkenmajer as number 68 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16602.
Avicenna etc.
Identified by Birkenmajer as number 70 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 16581.
Summa Quorumdam Alexandrinorum etc. (Second part of manuscript is 12th century).
Identified by Birkenmajer as number 78 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 15585.
'Glose Super Unum ex quatuor'.
Identified by Birkenmajer as No. 162 on de Fournival's list.
(See Paris: B.N. MS. lat. 16647, Chapter II, pp. 22-24.)

Paris: Bibliothèque Nationale, MS. lat. 5592.
Constitutiones fratrum Praedicatorum. Paris, 1273 (ff. 108-139).
C. Samaran et R. Marichal, Catalogue des manuscrits en écriture latine portant des indications de date, de lieu ou de copiste, Vol. II, Paris, 1962, p. 277.

Vienna: National Bibliothek, MS. 1115.
Bible, N. France or Paris, 1247.
H.J. Hermann, Illuminierte Handschriften und Inkunabeln der Nationalbibliothek in Wien, Leipzig, 1935, pp. 25-28.
'Die Westeuropäischen Handschriften und Inkunabeln der Gotik und der Renaissance'.

Probable French Manuscripts

Oxford: Balliol College, MS. 45.
Thomas Aquinas. Late 13th century.
R. Mynors, Catalogue of Balliol College Manuscripts, Oxford, 1963.

Oxford: Balliol College, MS. 46.
Thomas Aquinas. Late 13th century.
R. Mynors, Catalogue of Balliol College Manuscripts, Oxford, 1963.

Oxford: Balliol College, MS. 151.
Bernardi Epistulae. 13th century.
R. Mynors, Catalogue of Balliol College Manuscripts, Oxford, 1963.

Oxford: Bodleian Library, MS. Laud Misc. 605. (S.C. 1015.)
Petrus de Tarentaise on the Sentences. 1260. (wrongly dated as 1261 in B.Q.R.)
Bodleian Quarterly Record, Volume VII, 1st quarter, 1933, p. 169.
Dr. R.W. Hunt has said that the script is written by a French hand.

Oxford: Bodleian Library, MS. Bodl. 786. (S.C. 2626.)
Medical Treatises with Calendar. Mid 13th century.
B.Q.R., Volume VII, p. 169. First Quarter, 1933.
Dr. R.W. Hunt thinks the text is written in a French hand.

Oxford: Bodleian Library, MS. Bodl. 377. (S.C.2745.)
Thomas Aquinas, Catena aurea on the Gospels of St. Matthew and St. Mark. Paris, 1300.
O. Pächt and J.J.G. Alexander, Illuminated Manuscripts in the Bodleian Library, Volume I, Oxford, 1966, p. 44.

Oxford: Bodleian Library, MS. Canon Gr. 97. (S.C.I8550.)
A Greek work on the Pseudo-Dionysius.
(See Chapter II, p. 26.)

Oxford: Corpus Christi College, MS. 114.
Corpus Vetustius, 13th century.
G. Lacombe, Aristoteles Latinus, Cambridge, 1955, Volume I, p. 408.

Oxford: Magdalen College, MS. lat. 56.
fol. 4-99^{v} - 13th century, latter half.
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Principal Components outside the Initial

A — Open Loop (when continued from stalk of Long-Stalked Bulb is A^c).

B — Long-Stalked Bulb, and with minor Bulb, b.

C — Curled-stalk Bulb.

D — Cat's-Paw (profile).

E — Long Flourish with curled tip.

F — Extended Fan.

G — Stamens.

H — Hair-pin.

H^P — Hair-pin Prolonged.

H^D — Hair-pin Double.

I — Principal Combination.

J — 'J' Decoration.

K — Kinked Flourish.

Subsidiary Components outside Initial

r — Short curled Flourish

s — Spiral.

t — Perpendicular Parallel Lines

u — Pipped half-circle

v — Small Wave Flourish

w — Pineapple

x — Pointing Finger Fan

y — Nose

z — Swan's Head

Infilling Components

1 — Double-Hook-and-Triangle

2 — Caterpillar and Bud

2^h — Caterpillar and Bud Double-hitched

a b c d

3 — Ear

4 — Curled Feather

5 — Lattice-work (round any shape)

6 — Infilling Combination.

7 — Peas in Pod

Interchangeable Components are listed after Infilling Components.