

Prayerbook, with an *Accessus et recessus altaris*, the Passion according to John, the Seven Penitential Psalms, PS.-BIRGITTA OF SWEDEN, *Quindecim orationes, et multa alia*  
In Latin, with some German, manuscript on parchment  
Germany, Bavaria (diocese of Augsburg?), after 1494, c. 1500-1550

156 + 1 leaves (collation i-ii<sup>10</sup> + iii<sup>12</sup> + iv-vi<sup>10</sup> + vii-xx<sup>2</sup> + xxi<sup>1</sup> + xxii<sup>10</sup> + xxiii-xxiv<sup>12</sup> + xxv-xxvi<sup>10</sup> + xxvii<sup>14</sup> [12-1, before f. 145]); modern foliation in ink, bottom, centre, recto (top, outer corner, recto on ff. 70-91), 1-155, with an accidental omission of a leaf after f. 123, foliated as f. 123bis in pencil, bottom, outer corner; written in two main hands, (1) ff. 2-62 and 92-154v, a *hybrida libraria* in black and red inks, in one column of 17-19 lines, lines unruled (justification 60 x 45 mm.), (2) ff. 63-91v, a *gothico-antiqua* script in black ink, in one column of 17-19 lines, lines unruled (justification 65 x 45 mm.), with additions in three different sixteenth-century hands on ff. 1r, 154v-155, and 155, and in an early seventeenth-century hand on the end flyleaf (ff. 156-156v); six-line initials in red, ff. 2, 74, 86, 87, and 87v, seven- and eight-line initials in red, ff. 86v and 87, one, two, and three-line initials in red throughout, with two-line initials in red on gold at ff. 10 and 52v, and four-line initials in red and black on gold at ff. 63, 63v, and 64; rubrication of majuscules and underlining in red throughout. Sixteenth-century blind-tooled binding; on the front cover, an impression presumably once of Mary standing on a crescent moon, within a corona, now much deteriorated with only the corona and the right-hand side of the crescent moon visible, not identified, but of a design found on Bavarian bookbindings of the sixteenth century, similar in dimensions and form, for example, to EBDB W004264; on the rear cover, a design of foliage and ribbon-work in lozenge form, not identified; white pigskin over wooden boards, bevelled in the central portions of the fore, upper and lower edges; sewn on two cords with white endbands; two metal fore-edge spiral clasps, intact and functional (for spiral clasps of this type, current after c. 1530, see Adler, *Handbuch Buchverschluss*, p. 25 and p. 129 pl. 7-05); edges dyed solid red; the front pastedown, together with the first flyleaf with which it would have been contiguous, has been excised, revealing parchment supporting strips cut from a much larger, Latin liturgical manuscript; kept in a small cardboard slipcase, lined in white baize, and wrapped in a modern reproduction of leaves from an early printed bible. Dimensions binding 85 x 65 mm., book block 77 x 60 mm.

A miniature Latin Prayerbook made for use in a Bavarian monastery, this manuscript contains scriptural texts and prayers widespread in southern Germany around 1500. Its Marian focus accords with the origin of its earlier textual units in a monastery (perhaps Cistercian?) dedicated to Mary. The book is an important witness to the survival of a late medieval culture of prayer – not least the quantity of indulgences, and the extensive and intriguing set of prayers to and for the saints – through the sixteenth century, still in use as late as 1609.

## PROVENANCE

1. No direct evidence for the original provenance of this manuscript survives. The front pastedown and first flyleaf, which usually preserves such information, no longer survives, and it has not proven possible to localize the binding stamps. Some localization is possible, however, on internal evidence.

The book consists of three production units, of which the first and third (quires i-vi and xxii-xxvii) are written in a single, very neat hand on good quality parchment, the date *post quem* provided (f. 142) by an indulgence said to have been granted by Pope Alexander VI in 1494. These two units originally belonged together, and were once slightly taller, given the comparative narrowness of the upper margins in these quires, and the obvious

truncation of the opening initial on f. 2. At a later point, they have been interpolated by the second production unit (quires vii-xxi), written in a less well-schooled and obviously later, perhaps even mid-sixteenth century hand, on coarser and lower-quality parchment. The construction of this unit is completely different, and likewise betrays a lower degree of skill, consisting of 14 separate bifolia and a final singleton attached around the first quire of the third production unit (f. 91). It is this second, chronologically later production unit, however, which provides important evidence for provenance, in the form of a litany of the saints (ff. 85v-90). The only really distinctive inclusions in this litany are Ss. Ulrich and Afra, which would suggest that this production unit, and therefore the book in its current form, was produced in the diocese of Augsburg.

The content of the whole book is monastic, as the nature of the texts and specific inclusions make certain (e.g. the prayers at ff. 43v-44v, 90-91, 154-154v). Whether this was a male or a female convent is unclear. The assertion made in an earlier catalogue description that the book originated in a double monastery of the Birgittine order is untenable; it rests on no more than references in prayers for, *inter alia*, "fratres et sorores" and "famulos et famulas," formulations not distinctive to the copies of those prayers in this manuscript, and which pertain to the order at large (and in one case obviously to biological relatives), rather than the particular monastery. The inclusion of the "Fifteen Oes" attributed to Birgitta of Sweden in this manuscript is of no significance, given the extremely wide circulation of this work in the late Middle Ages. If anything, the frequency of texts attributed to Bernard of Clairvaux points towards a broadly Cistercian background for the material. The only monastic founders listed in the litany of saints in the second production unit are Augustine and Bernard, although both are present too often in litanies, being such major saints, for this to carry much weight.

The first and third production units contain further evidence regarding their origin. First, the short prayers *sub elevatione* (ff. 125v-126v) in early modern German are written in a Bavarian dialect. Second, in the prayer *pro statu monasterii* (ff. 124v-125v), Mary is named – in a formulation distinctive to the copy of this prayer in this manuscript – as "our patron". The monastery in which these earliest quires were written, therefore, was dedicated to the Virgin Mary. This would also provide a context for the extensive augmentation of the *Accessus et recessus altaris* (ff. 2-62v) with Marian prayers. The set of prayers to the saints (ff. 132v-152v), clearly produced as a coherent collection, includes a prayer to St. Corbinian, bishop of Freising. There are no prayers at all to Saints Ulrich or Afra, included in the litany of the second production unit, nor does Corbinian occur in that litany. Corbinian's cult was admittedly not strictly confined to the Freising diocese, but the inclusion of this prayer suggests that this collection, and possibly the first and third production units, should be located in the Freising diocese, and not in that of Augsburg. In the confessional tumult of the sixteenth century, it is entirely conceivable that a book produced in one Bavarian abbey, particularly a book this small, should by necessity have left its original home, and have been augmented with additional texts and rebound in an abbey in a neighbouring diocese. Parts of the book are very dirty through constant use, and at least four subsequent readers entered additional prayers, the last at Easter 1609 (rear flyleaf).

## 2. Private European Collection.

## TEXT

### I.

f. 1, Prayer for Christ's mercy (later addition), incipit, "O domine ihu xpe. rogo te per illam eximiam charitatem in qua amorosum cor tuum ardebat. quando hoc tuum sacramentum in salutem omnium fidelium instituisti et in quo tuo deifica anima separabatur a tuo deifico corpore..."

### II. *Accessus et recessus altaris*

#### IIa.

ff. 2-32, Texts and prayers preparatory to the mass, rubric, *Accessus altaris*, incipit, "SANcti spiritus assit nobis gratia etc. V[ersus] Domine labia mea aperies V[ersus] Deus in adiutorium meum intende etc. Gloria patri et filio et spiritui sancto Sicut erat in principis etc. Alleluia. Ym[nus]. UEni creator spiritus mentes tuorum visita..."; rubric (f. 8v), *Orationes ante missam* (f. 9) *dicende quos fecit bonaventura. oratio ad patrem*, incipit, "Domine deus pater omnipotens ego indignus peccator accedo ad sacramentum corporis et sanguinis domini nostri ihu xpi tamquam in mundus ad fontem misericordie..."

This first section combines the prefatory texts to the mass (principally the hymn "Veni, creator spiritus," and a series of psalms and collects), followed by a set of prayers *ante missam*, including examples attributed here to Bonaventura (ff. 9-10v), Ambrose (f. 10v-12v), and Augustine (ff. 16-19r and 20v-22v, the first of which is presented and entitled as a prayer of confession).

#### IIb.

ff. 32v-44v, Marian prayers, rubric, *De beata virgine maria oratio*, incipit, "O Singularis meriti virgo maria melliflua spes miserorum pes lapsorum angelorum indeficiens gaudium..."

The *Accessus altaris* is augmented by a set of Marian prayers, one of which is attributed to Augustine (ff. 33-36v). It concludes with a prayer of commendation, which with its mention of "protectors and benefactors, brothers and sisters" suggests adaptation for a monastic context: (f. 43v) "In manus tuas sanctissima virgo maria. commendo hodie. corpus meum. et animam meam. sensus. et omnes actus meos. ac omnia (f. 44) necessaria mea. parentes. et omnes meos amicos. fautores. benefactores. fratres. et sorores. Et omnes fideles. viuos. et defunctos. et finem meum..."

#### IIc.

ff. 44v-57v, Texts and prayers subsequent to the mass, rubric, *Sequitur Recessus Altaris*, incipit, (f. 45) "TRium puerorum cantemus ym[nus] quem cantabant in camino ignis. benedicentes domini. ym[nus] trium puerorum. BEnedicite omnia opera domini domino. laudate et super exaltate eum in secula..."; f. 51, rubric, *Oratio beati Augustini episcopi post missam*, incipit, "O Dulcissime domine Ihu xpe. fili dei viui. per inmensa amoris tui dulcedine. Respice propicius. clementer. et misericorditer in me. Et remitte michi misero peccatori. omnia peccata mea..."

The texts subsequent to communion, with which the mass is concluded, are followed by a series of prayers *post missam*, commencing with an example attributed here to Augustine (ff. 51-52).

## II d.

ff. 57v-62v, Marian prayers, rubric, *Si quis sequentem orationem cottidie deuote dixerit Sancta maria in nouissimis ei apparebit et auxiliabitur* (f. 58) *ei Sanctus Gregorius post missam sub corporali eam legitur inuenisse*, incipit, "REGina clemencie. maria vocata. diuersis antiquitus modis nominata. Tu virga. tu virgula. tu virgo signata. Tu lectus. tu thalamus. tu sponsa dotata..."

The *Recessus altaris* is augmented by a set of Marian prayers. They begin with the verse hymn "Regina clementie, Maria vocata," structured around the Five Joys of Mary (ff. 57v-59v), equipped here with a rubric which informs the reader that the text was discovered by St Gregory after saying the mass, and that daily, devout recitation of it will guarantee Mary's aid to the penitent at Judgement. (On this text see Stevens, "Sumer is icumen in," pp. 313-16, with an edition at pp. 314-15, and discussion of this rubric at pp. 313-14). This is followed by a prayer addressed to Mary and St John the Evangelist together (ff. 59v-61v), and a prayer to Mary to be said after recitation of the rosary (ff. 61v-62v).

## III.

ff. 63-64, rubric, *Dyabolus apparuit Beato bernhardo dicens sunt in psalterio septem versus si quis eos dixerit omni die semel cum deuocione perire non poterit et diem obitus sui presciet. Versus*, incipit, "Illumina oculos meos ne vnquam obdormiam in morte. ne quando dicat inimicus meus preualui aduersus eum..."

The second production unit of the manuscript begins with a short text, which lists seven verses from the Psalms. These, according to the rubric, will – with daily, devout recitation – guarantee both salvation and the knowledge of the day of one's death; information said to have been revealed to St Bernard by the devil. The story is well-known. A longer version of this text, for example, with an explanation of how Bernard outwitted a demon to reveal the identity of the verses (there eight, not seven in number) is included in the "Antidotarius anime" of Nicolaus Salicetus OCist, in the Antwerp edition of 1490 at f. 45ra-b ([http://daten.digitale-sammlungen.de/~db/0006/bsb00065879/image\\_163](http://daten.digitale-sammlungen.de/~db/0006/bsb00065879/image_163)).

## IV.

ff. 64-76, The Passion According to John (Io 18-19) with prayers, rubric, *Passio domini nostri iesu cristi Secundum Johannem*, incipit, "EGressus est dominus iesus cum (f. 64v) discipulis suis trans torrentem cedron vbi erat ortus quem introiuit ipse et discipuli eius..."; f. 73, rubric, *Oratio*, incipit, "DEus qui manus tuas et pedes tuos et totum corpus tuum pro nobis peccatoribus in ligno crucis posuisti. et coronam spineam a iudeis in despectu tui..."; f. 73v, rubric, *Sequitur oratio venerabilis Bede prespiteri de septem verbis vltimis que dominus ibs xps loquebatur pendens in cruce...*, incipit (f. 74), "O DOMine iesu xpe qui septem verba vltimo die vite tue in cruce pendens dixisti. vt semper illa sanctissima verba in memoria habeam..."

The complete text of John 18-19 (the narrative of Christ's Passion) is concluded by the responsories which follow the text in liturgical recitation (f. 76). This is followed by two related prayers: the first appealing to Christ's suffering on the cross (ff. 73-73v); the second a prayer attributed here to Bede, structured around the seven words spoken by Christ on the cross (ff. 73v-76). This is the prayer "De septem verbis Christi in cruce," printed under Bede's name (albeit in a section of *ascetica dubia*) in PL 94, cols 561-62 B-C. It was very well-known in the late Middle Ages, and we can find it in the 1490 edition of the "Antidotarius anime," for example, at ff. 45va-46rb. There, as in this present manuscript, its lengthy rubric (ff. 73v-74) assures the

reader that recitation of the prayer on bended knee will guarantee freedom from the assaults of devils and evil men, and that the reader will not die unconfessed.

#### V.

ff. 76-91v, The Seven Penitential Psalms, Litany and Prayers, rubric (f. 76), *Sequuntur septem psalmi penitenciales*, incipit, "[D]omine ne in furore tuo arguas me neque in ira tua corripas me. Miserere mei domine quoniam infirmus sum. sane me domine. quoniam conturbata sunt ossa mea..."; rubric (f. 85v), *Letania*, incipit, "KYrieleyson Christeeleyson Kyrieleyson Christe audi nos. Saluator mun(f. 86)di adiuua nos. Pater de celis deus. Miserere nobis Fili redemptor mundi deus Miserere nobis. Spiritus sancte deus. Miserere nobis..."; f. 90, incipit, "Pletate tua quesumus domine nostrorum solue vincula peccatorum et intercedente beata et gloriosa semper virgine maria cum omnibus sanctis tuis donum apostolicum regem et antistitem nostrum et nos indignos vna cum omni gradu ecclesiastico prepositum nostrum..."; f. 91, rubric, *De sancto Rocho antiphona*, incipit, "AVe Roche sanctissime nobili natus sanguine crucis signaris scemate sinistro tuo latere. Roche peregre profectus pestifere curas tactus mirifice tangendo salutifere..."

The Seven Penitential Psalms are followed in the standard manner by a litany of the saints and prayers. The litany is of note for its inclusion of Ss. Ulrich and Afra, a strong indicator of provenance from the Augsburg diocese. It is followed by a concluding prayer (ff. 90-91) of some interest. Its inclusion in the petition for Christ's protection of "nostros famulos et famulas locum istum vna cum congregatione nostra," and subsequently of "omnesque affinitate fraternitate et familiaritate nobis iunctos" makes the monastic context clear. Appended to the concluding prayer to the litany is the antiphon for the feast of St Roch, patron saint of those afflicted by plague (see <http://cantusdatabase.org/id/206597>), followed by brief prayers to St Roch and God respectively, both seeking protection from plague.

#### VI.

ff. 92-102v, Ps.-Birgitta of Sweden, "Quindecim orationes," rubric, *Quicumque per circulum vnus anni infra scriptam orationem implens partitas orationes diuisam deuote frequentauerit de eius progenie anime xv de purgatorio liberabuntur et xv iusti de eius progenie in bono statu confirmabuntur...*, incipit (f. 93v), "O domine ihu xpe eterna dulcedo te amantium iubilus excellens omne (f. 94) gaudium et omne desiderium salus et amator homini qui delicias tuas testatus es esse cum filijs homini propter hominem homo factus es in fine temporum..."

The "Quindecim orationes," known in English as the "Fifteen Oes," is a very widely-transmitted set of prayers consistently ascribed in the later Middle Ages to Birgitta of Sweden, although she is not thought to be the author. This set actually contains seventeen prayers, with two additions at ff. 99-99v, between the ninth and tenth prayers of the sequence proper. It is equipped with a very long prefatory rubric, which sets out various indulgences and other rewards associated with the recitation of the prayer. These include an indulgence and related rewards promised in the voice of Christ himself; the rubric is concluded with the statement that "hec reuelata fuerunt beate birgitte." A version of this same preface accompanies the "Quindecim orationes" in the version (with the correct number of prayers, namely 15) included in the 1490 edition of the "Antidotarium anime" at ff. 47vb-48ra.

#### VII. Prayers

#### VIIa.

ff. 102v-116, Prayers on Christ's Passion, with indulgences, rubric, *Beatus gregorius papa dicenti flexis genibus coram ymagine pietatis xpi quinque infra scriptas orationes cum tot pater noster et Ave maria concessit indulgentiam quattuordecim annorum...*, incipit, "O Domine ihu xpe fili dei viui. adoro te in cruce pendentem. et coronam spineam in capite habentem. deprecor te. vt tua crux liberet me..."

This collection of prayers is given coherence by its thematic focus on Christ's Passion, and by the fact that almost every prayer is equipped with one or more indulgences. The collection begins with the famous set "Adoro te in cruce pendentem," attributed in the rubric of this manuscript, as routinely elsewhere, to St Gregory (ff. 102v-104), followed by a further two prayers said to have been added to the original cycle of five, and equipped with further indulgences, by Sixtus IV in 1475 (ff. 104-104v). After this follow *salutationes* to the wounds of Christ, attributed to St Gregory (104v-106), a short "Suffragium de passione Domini," presented as a prayer (ff. 106-107v), and prayers on the Passion attributed to St Peter (ff. 107v-108), Augustine (ff. 108r-109v), Ambrose (ff. 109v-111v), and Peter again (ff. 111v-113). The sequence of prayers on the Passion is interrupted by a prayer, beginning with a series of versicles, against the plague (ff. 113-113v), and attributed here to Pius II (d. 1464). The Passion prayers are then continued with a set of *salutationes* to all the parts of Christ's body, starting with his head, crowned with thorns (ff. 113v-115v), followed by a brief prayer on the same theme (ff. 115v-116).

#### VIIb.

ff. 116-24v, Prayers during the Mass, with indulgences, rubric, *Sequentem orationem composuit benedictus papa duodecimus et dedit eam deuote dicentibus confessis et contritis sub eleuacione corporis uel alias in presenciam corporis dominicj tot dies indulgentie quod in xpi corpore vulnera fuerunt*, incipit, "ADoro te pijssime domine ihu xpe propter illam eximiam caritatem (f. 116v) qua humanum genus dilexisti. quando tu celestis rex. pendebas in ara crucis Cum deifica caritate Cum mitissima anima Cum tristissimo gestu..."

A prayer ascribed to Benedict XII, and attracting an indulgence when recited during the elevation of the host in the mass (ff. 116-117), begins a new thematic set of prayers, all to be said either *sub elevatione* or more generally *infra missam*. Almost all are equipped with indulgences, as were the Passion prayers previously. The collection is concluded with two prayers (ff. 124-124v) for the priest celebrating the mass.

#### VIIc.

ff. 124v-125v, Prayer for the abbey, rubric, *Sequitur Oratio pro statu Monasterii*, incipit, "DOMine deus pater omnipotens. qui elegisti locum istum. ad seruiendum tibi. et ad custodiendum tua precepta. Da nobis famulis tuis. in isto loco. pacem et sanitatem. et tranquillitatem. Et fac rectores nostros agere. secundum tuam voluntatem..."

This prayer, traditional and widely attested, provides nonetheless an important clue as to the provenance of the manuscript, in that it names Mary as the patron of the abbey, in the petition to the Lord to regard not their sins, but the entreaties of his mother: "Domine ne respicias peccata nostra. sed respice ad deprecationem. genitricis (f. 126v) tue. sancte marie patrone nostre."

#### VIIId.

ff. 125v-126v, Prayers during the Elevation (in German), rubric, *Die drew nach geschriben þett Sind zue sprechen vnder der wanlundes heyligen sacrament das erst gepett hat gemacht Ambrosius vnd wer das spricht vnder der wandlun so man das sacrament auff hebt der hat xv tag ablas. v[ersus]*, incipit, "GEgruest seyestu. warer (f. 126) leib xpi geporen auß der iunckfrauen maria. Sey mir ein tröstliche suessigkaitt. an meinem leczten ende...."; incipit, "GEgruest seyestu bares fleisch xpi. geopfert an das creuxz. für den menschen..."; incipit (f. 126v), "GEgrüest seyestu wares pluets xpi. das da geflossen ist. aus dem leib xpi. Sey mir ein ererbung der genaden..."

This short set of three prayers in German constitutes the only vernacular element within the manuscript. They are translations of the Latin prayers "Ave, verum corpus Christi," "Ave, caro Christi cara," and "Ave, vere sanguis" (found – in Latin – in this constellation, for example, in a prayerbook from 1517 discussed by Haimlerl, *Mittelalterliche Frömmigkeit*, pp. 79-80 and n. 461). Each prayer is equipped with an appropriate indulgence, and they are worked together to form a coherent entity for recitation during the elevation of the host, during the pause immediately thereafter, and during the subsequent elevation of the chalice; they are attributed to Ambrose, Bernard, and Gregory respectively.

#### VIIe.

ff. 126v-130v, Marian prayers, with indulgences, rubric, *Sequentem orationem composuit Sixtus papa quartus Et confessis et contritis deuote dicentibus contulit vndecim milia annorum indulgencias...*, incipit (f. 127r), "Ave sanctissima maria. mater dei. regina celi. porta paradysi. domina mundi singularis. Pura tu es virgo. Tu concepisti ihm sine peccato. Tu peperisti creatorem et saluatorem mundi In quo non dubito..."

This collection of prayers to the Virgin Mary, several of which are equipped with indulgences, includes a prayer entitled as a "Catena aurea" and ascribed to Bernard (ff. 127-127v), itself followed by an "oratio aurea," being the hymn "Ave rosa sine spinis," structured around the words of the Ave Maria (ff. 127v-128v), edited in Mone, "Lateinische Hymnen," vol. 2, pp. 111-12, no. 401.

#### VIII f.

ff. 130v-132v, Prayers to one's Guardian Angel, rubric, *Oratio de proprio angelo*, incipit, "OBsecro te sancte angelice spiritus. cui ego ad prouidendum commissus sum. Vt custodias me indesinenter. Protegas. visites. et defendas me. ab omni incurso dyabolj..."

A set of three prayers to one's guardian angel (ff. 130v-132), followed by a prayer to God in supplication for the assistance of such an angel (ff. 132-132v).

#### VIII.

ff. 132v-152v, Prayers to the Saints, rubric, *Oratio de sancto Mathia Apostolo*, incipit, "SANcte mathia apostole dei. sanctitatem tuam humiliter imploramus. Per amorem redemptoris nostri. domini ihu xpi Qui te collegio apostolorum suorum associavit Vt inter aduersa huius mundi. sanctissima intercessionem tua. nobis peccatoribus Et omnibus nobis commissis. contineamur auxiliium. prestare digneris..."

A collection of prayers to the saints, undoubtedly written as a coherent entity, with each entry following a standard pattern: a prayer to the saint concerned, followed by an antiphon, and a prayer to God making reference to the saint. Included are Matthias (ff. 132v-133v), Augustine (ff. 133v-134v), Jerome (ff. 135-136), Giles (ff. 136-137), Joseph (ff. 137-138), Corbinian (ff. 138-139), Sebastian (ff. 139-140), George (ff. 140-141), Anne (ff. 141-142v), Mary Magdalene (ff. 142v-143v), Katherine (ff. 143v-145), Barbara (ff. 145-146v), Dorothea (ff. 146v-147v), Margaret (ff. 147v-148v), Agnes (ff. 149-150), Ursula (ff. 150-151v), and All Saints (ff. 151v-152v). Of note in this sequence is the entry for St. Anne, which contains a further prayer in her honor, equipped with an indulgence said to have been provided by Alexander VI in 1494. This provides the firm date *post quem* for the manuscript as a whole. Of further note is the inclusion of a prayer to St. Corbinian, bishop of Freising. This may point towards the composition of this collection in that diocese, which took Corbinian as its patron.

#### IX.

ff. 153-154v, Prayers for the Dead, rubric, *Johannes papa duodecimus concessit omnibus deuote dicentibus infra scriptas orationes tott dies indulgentiae quot sunt corpora sepulta in cimiterio circa illam ecclesiam etc.*, incipit, "AVete omnes xpi fideles anime. quarum corpora. hic. et vbique requiescunt in terre puluere. xpus qui vos redemit. suo precioso sangwine. dignetur vos a penis liberare...

The final section of the original extent of the manuscript is provided by a set of prayers for the dead buried in the abbey cemetery, followed by a prayer (at ff. 154-154v) to God, which again makes the monastic context clear: "REspice domine ihu xpe fili dei viui. animas omnium fidelium defunctorum xpianarum. parentum. fratrum. sororum. propinquorum. benefactorum. et recommendatorum nostrorum....

#### X. Prayers (later additions)

##### Xa-b.

ff. 154v-155, Prayers (later additions), incipit (f. 154v), "Domine iesu criste obsecro te vt propter illam summam humilitatem et caritatem qua discipulorum pedes lauisti. laues eciam omnes affectiones meas..." incipit (f. 155), "O iesu crucifixe amor meus. per dolorem vulnerum suorum miserere mei. per sanctissimi sanguinis tui effusionem adiuua me..."

Two later prayers are added immediately after the final prayer in the main hand, by two subsequent sixteenth-century hands.

##### Xc.

(ff. 156-156v), Prayer "Deus, propicius esto" (later addition), incipit, "Deus propitius esto mihi maximo peccatorj et custodi me, sis mecum omnibus diebus ac noctibus vita meæ. Deus Abraham Deus Isaac Deus Jacob miserere mei et mitte mihi in adiutorium sanctum Michaëlem Archangelum qui me defendat..."

A version of the widespread prayer "Deus, propicius esto," here entered upon the rear flyleaf, concluded with the date ".1.6.0.9. Pasce".



## LITERATURE

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## ONLINE RESOURCES

Berliner Einbanddatenbank

[www.hist-einband.de](http://www.hist-einband.de)

CANTUS: A Database for Latin Ecclesiastical Chant

<http://cantusdatabase.org>

Editions of the "Fifteen Oes" of pseudo-Birgitta of Sweden

[www.sanctabirgitta.com/media/411.pdf](http://www.sanctabirgitta.com/media/411.pdf)

Kurt Becher, "Corbinian," *Neue Deutsche Biographie*, vol. 3 (1957), pp. 355-56

[http://daten.digital-sammlungen.de/bsb00016319/image\\_371](http://daten.digital-sammlungen.de/bsb00016319/image_371)

Nicolaus Salicetus, "Antidotarius anime" (Antwerp: Gerard Leeu, 27 May 1490)

<http://nbn-resolving.de/urn:nbn:de:bvb:12-bsb00065879-9>

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