

The *Prayer Book* (hereinafter referred to as the *Prayer Book*) of Queen Bona Sforza, wife of Sigismund I the Elder, is part of the collection in the Bodleian Library in Oxford with the catalogue number Douce 40. It is sometimes referred to in the literature as *Book of Hours of Queen Bona* or *Bona's Prayer Book II* as there are two books of prayers which used to belong to Bona and have survived until the present day.

Information about the manuscript was first published in Poland by Jan Tadeusz Lubomirski in the mid-nineteenth century.^[1] Ever since then, the book has always been described together with the *Prayer Book of Sigismund I the Elder*. We do not know the history of the manuscript between Bona's death on 19 November 1557 and 1834 when the Bodleian Library obtained the book collection of the famous antiquarian and bibliophile, Francis Douce (1757-1834), following his death. In 1799-1811, Douce served as Keeper of Manuscripts at the British Museum. He must have purchased the *Prayer Book* in his capacity as antiquarian, probably after 1823 when he was bequeathed a considerable estate by one of the most eminent British sculptors of late eighteenth century, Joseph Nollekens, and could therefore afford to collect exceptionally valuable books.^[2] Then, in accordance with Douce's will, his collection of illuminated manuscripts, valuable books and prints was donated to Bodleian library where it remains until today. The questions of where and how the British antiquarian obtained the collection and what happened to the *Prayer Book* for over 200 years remain unanswered. It is unlikely that we will ever know how Douce came to be in possession of the book. We may safely assume that Bona took the manuscript out of Poland in 1556 just like she did with the *Prayer Book of Sigis-*

mund I the Elder. What happened to the book after her death (on 19 November 1557) remains a mystery.

The *Prayer Book* is almost entirely written in Latin,[3] containing only one prayer in Italian written in the same hand as the other prayer texts.[4] The codex is written on 130 × 114 mm parchment in a careful Renaissance hand (humanist italics). It contains three unnumbered folios at the beginning and 258 numbered folios.[5] It was bound in blue velvet probably at the turn of the nineteenth century.

The *Prayer Book* contains, among others (a detailed overview of the book's contents follows this *Introduction*): calendar with zodiac signs, *Capitula* from the Gospel *Missa S. Marie*, *Septem psalmi poenitentiales*, *Litaniae*, *Officium mortuorum*, *Officium S. Crucis*, *Officium S. Passionis*, *Officium Sancti Spiritus*, as well as single prayers which are a later addition. It is decorated with miniatures and many borders of Italian and northern type.[6] In addition to the obvious hints suggesting that the *Prayer Book* was made for Queen Bona, such as the coats of arms painted into over a dozen miniatures, her very name is also mentioned twice in one of the prayers (ff. 249, 249v).

Initially, folios were neither paginated nor foliated. It was only in the nineteenth century that foliation was added in pencil in the upper right-hand corner of each *recto* folio (ff. 1-258), starting with the calendar, all the way to folio 258 bearing a nineteenth-century annotation in English. The second folio at the beginning is marked with the Roman *ii*. Three initial folios remained unnumbered (according to Zofia Ameisenowa, these were marked with Roman numbers from I to III). The front endpaper bears annotations and a signature: *DOUCE MS. XL; S.C. 21614, [kept*

as Arch. F.f.4]; = G.C.14; BIBL: BODL.: The back endpaper is left blank. Folios 1-257v have 17 ruled lines making up 16 lines of meticulously written text of the calendar and prayers (in one column). Some folios with miniatures are followed by thin protective sheets which, being a later addition, were not included in the original foliation but market as folio *b* of the preceding folio (e.g. 20b after the miniature *Christ in Gethsemane*, f. 20v). The codex has come down to us in a very good condition and, so far, has not been stamped anywhere by Bodleian Library staff. Already in 1856 Jan Tadeusz Lubomirski wrote about the book: "Queen Bona's book is one of the best gems in the otherwise rich Bodleian Library in Oxford".[7]

The *Prayer Book* contains 15 full-page miniatures painted on a slightly thicker parchment than the one used for the text of the Hours. The representations "are not arranged as a sequence of Gospel scenes. Instead, individual miniatures illustrate consecutive parts of the text".[8] Studies into the book published so far have mainly focused on the artwork in the form of borders and, most of all, the miniatures mentioned above. Only Urszula Borkowska has discussed the textual content of the *Prayer Book* in any detail.

The miniatures contain the following representations: *Christ in Gethsemane* (f. 20v), *Annunciation* (f. 36v), *Visitation* (f. 48v), five miniatures illustrating Christ's childhood: *Adoration of the Child* (f. 60v), *Annunciation to the Shepherds* (f. 65v), *Adoration of the Magi* (f. 70v), *Presentation of Jesus at the Temple* (f. 74v) and *Flight to Egypt* (f. 79v) as well as *Massacre of the Innocents* (f. 87v), *Madonna and Child* (f. 113v), *David Kneeling* (f. 122v), *Angels Saving Souls in Purgatory* (f. 150v), *Christ on the Cross* (f. 197v), *Lamentation of* 39

Christ (f. 222v) and *Descent of the Holy Spirit* (f. 229v). Thus, the *Prayer Book* has 10 times more full-page miniatures than Queen Bona's Italian manuscript.[9]

The artwork in the *Prayer Book* is universally acknowledged to be the crowning achievement of Stanisław Samostrzelnik, an artist who was responsible for decorations to three other surviving prayers book.[10] The authorship of the miniatures is authenticated by the artist's monogram on folio 36v (*Annunciation*). According to Barbara Miodońska, Zofia Rozanow claimed to have noticed the author's monogram in the miniature of *Angels Saving Souls in Purgatory* (f. 150v), but in fact it is not there. In addition, two of the miniatures are dated: MDXXVII (*Annunciation*) and MDXXVIII (*Descent of the Holy Spirit*).[11] These are used as a basis for determining the time when the *Prayer Book* was made – according to Urszula Borkowska, its production took several years during the period between 1521-1528. The *Terminus post quem* of 1521 is suggested by the letter *L* written in the prayer for Pope Leo X who died in that very year.[12] This seems unlikely as we know that the *Prayer Book* was made later than the manuscript ordered for Sigismund I that was completed in 1524). However, we need to accept that the book was finished by 1528, the date put on its last miniature.

The formal aspects of the miniatures made by the Master from Mogiła were described in detailed by Zofia Ameisenowa who has already been mentioned above a number of times. Barbara Miodońska, on the other hand, adopted the perspective of an art historian, offering a detailed discussion of four illustrations (*Annunciation*, *Adoration of the Child*, *Adoration of the Magi*, 40 *Angels Saving Souls in Purgatory*).[13] Theological analysis of the

Prayer Book's artwork, on the other hand, was made by Urszula Borkowska.[14] I will therefore only highlight the most important inspirations for Samostrzelnik's work on the miniatures.

The miniature of *Christ in Gethsemane* is a rendition of Albrecht Altdorfer's woodprint from his cycle *The Fall and Salvation of Mankind*. Another influence, albeit partial, was a woodprint by Hans Baldung Grien which inspired the *Annunciation*. Zofia Ameisenowa also saw references to Altdorfer in the *Visitation*, *Adoration of the Child*, *Adoration of the Magi*, *Flight to Egypt* and *David Kneeling* (inspired by Altdorfer's etching). The miniature *Annunciation to the Shepherds*, on the other hand, features a bagpiper (wrongly identified by Zofia Ameisenowa as a "kobza player") copied from a woodcut by Albrecht Dürer which Samostrzelnik also used in the prayer book for Krzysztof Szydłowiecki. Another reference to the Milan prayer book made for the Chancellor is a scene representing the *Massacre of the Innocents*, but Ameisenowa was unable to find the original on which the miniature was based. Dürer's influence is also visible in the *Presentation of Jesus at the Temple*. Here, Samostrzelnik was inspired by woodprints from the *Life of the Virgin* cycle. *Madonna and Child* draws on the woodcut of *Madonna with the Pear*.

One of the most interesting illustrations – for being so rare in the prayer books of the period – is the one depicting purgatory. For Zofia Ameisenowa, the only known equivalent of the miniature is Dürer's drawing from Emperor Maximilian's prayer book, whose copy is currently held in Munich.[15] Barbara Miodońska also suggested Hans Süß von Kulmbach's woodcut, the *Wreath of Roses*, as a possible inspiration.[16] While being a reflection of

the era of Samostrzelnik's activity, the miniatures of *Christ on the Cross*, *Lamentation of Christ* and *Descent of Holy Spirit*, do not seem to have been directly inspired by the European graphics of early sixteenth century. Notably, the iconography of the *Prayer Book* has much more in common with the three other books made in Samostrzelnik's workshop than with its famous textual original – the Italian *Queen Bona's Prayer Book*.^[17]

A separate section in the topics discussed in the publications written so far is devoted to the coats of arms in the *Prayer Book* whose nature attests to the owner's almost ostentatious attitude to heraldry.^[18] Mieczysław Morka, who studied Samostrzelnik's paintings from the perspective of their propagandistic message, shed new light on the problem. His comments deserve extended quoting^[19]: "All the care taken to manifest her [i.e. Bona's – R.W.] royal affiliations is clearly visible in the decorations of the prayer book made in Poland. [...] Out of the fifteen miniatures which ornament the manuscript, twelve have, in their bottom section, single, crowned shields with black eagles and Serpents [!] of the House of Sforza. The Eagle was granted to the Visconti in 1355 by Charles IV together with the hereditary title of the Vicar of the Holy Roman Empire. Visconti combined it with his own emblem representing a serpent eating a Saracen. The most interesting heraldic representation is a state shield made up of four fields signed with S.C. and the date 1528 accompanying the miniature of *Annunciation*. It contains the coats of arms of Poland and the Grand Duchy of Lithuania as well as the emblem of the Duchy of Milan, known from the miniatures from the period of 1452-1472, the reign of Galeazzo Maria Sforza, as well as the emblem of the Kingdom of Naples (to be found on coins and the

Porta Carmine relief in Museo San Martino in Naples) depicting a mounted image of Alfonso of Aragon (1448-1495), grandfather of Bona and king of Naples in 1494-1495 as Alfonso II. [...]"

Describing the miniature, Zofia Ameisenowa writes that the graphic model for Mary is a loose, transformed version of Hans Baldung Grien's woodprint – coat of arms of the female Aragon line. The propagandistic overtones of the shield in the miniature are evident. It manifests the royal lineage of the Polish monarch's wife as well as the prerogatives she and her son, Sigismund Augustus, had to seize power in the two states which were theirs by law. Bona's mother was a daughter of Duke Galeazzo Maria Sforza and it was she who should have reigned in the Duchy if it had not been not for Lodovico il Moro who usurped the title. [...] The date of making the miniature is telling as it was at that very time that Bona and Sigismund I started their political and propaganda campaign with the aim of having Sigismund Augustus elected King of Poland and crowned *vivente rege*".

Heraldic issues related to the *Prayer Book* were discussed in more detail by Marcin Starzyński, who noticed that the manuscript contains representation of a dozen or so single-field coat of arms and one with six fields. It is pretty certain that, as the author believes, "the Prayer Book was founded by Sigismund the Elder himself who might have suggested the planned design of the heraldic decorations when he placed the order with the Master of Mogiła.^[20] A similar hypothesis, although based on different premises, is forwarded by Urszula Borkowska. She pointed out that the monogram of Sigismund I on folio 229v (*Descent of the Holy Spirit*, monogram *S<erenissimus> S<igismundus> R<ex> P<oloniae>*) "is a sign that it [i.e. the *Prayer Book* – R.W.] might have

been a gift from Sigismund I to his wife made by Samostrzelnik at the King's bequest, just like the prayer book he ordered in 1535 as a wedding gift for his daughter Jadwiga. It is especially telling that Bona's monogram was placed before the first miniature in the book, whereas Sigismund's underneath the last".^[21] The Queen's monograms (*S<erenissima> B<ona> R<egina> P<oloniae>*) are there on folios 20v (*Christ in Gethsemane*) and 37. The latter also bears Bona's motto – *cetera parvi*.

In the painted decorations of the margins – borders surrounding text and miniatures – Zofia Ameisenowa noticed two types of solutions used by Samostrzelnik. According to her, this diversity is visible in the *Annunciation* miniature. On the one hand, "the external margin [of the miniature – R.W.] is ornamented with Renaissance candelabras growing out of a magnificent gemstudded vase while two putti sit on a lower margin holding a laurel garland with a coat of arms". On the other hand, "thorny twigs with berries, creepers and leaves, still Gothic in the way they represent nature, weave their way along the internal margin".^[22] Ameisenowa also demonstrated this sharp contrast in the *Adoration of the Magi*. Only these two illustrations have had their borders discussed. They were described by both Zofia Ameisenowa and Barbara Miodońska primarily against the background of Samostrzelnik's entire artistic output. The comments made by the latter are still valid: "Further detailed studies must be carried out into the way in which the range of Samostrzelnik's ornamental forms were shaped by the patterns of Renaissance ornaments carved by artists from northern Italy, south Germany and the Netherlands (such as Lucas van Leyden) as well as

44 Italian Renaissance prints imported to Kraków mainly from

Venice”.^[23] Similarly to the *Prayer Book of Sigismund I the Elder*, the borders in the *Prayer Book* not only accompany miniatures and large, ornamental initials facing them. They are also used on such folios as 45v for the hymn *Te deum laudamus* or 56v where they surround the psalm *Benedictus dominus deus*.

The *Prayer Book* contains 38 large initials standing several lines high as well as a considerable number of smaller initials (taking from one to three lines). Beautiful initials accompany the miniatures as Samostrzelnik always placed a large, ornamental initial on the page opposite the one with a miniature (just like he did in *Sigismund I the Elder's Prayer Book*). His aim was to provide a balanced visual experience for the reader looking at the two pages.^[24] None of the initials, however, was historiated with such representations as *Man of Sorrows* or *arma Christi* which we know from the King's prayer book.

A characteristic and interesting example is provided by the initial on folio 251. The letter *S* initiating the word *signum* was fused with the letter *T*. At the time, such a fusion was considered to be a potent magic symbol against the plague. Both *Signum in quo filij dei sanati*, as well as the subsequent prayer with its antiphone *Recordare domine testamenti tui sancti* are supplications to make the plague go away.^[25] The Tau symbol is not only linked with Carthusian spirituality, but most of all with the Franciscan order.^[26]

The prayers in the manuscript have been discussed in detail by Urszula Borkowska. She analysed their arrangement and compared the texts included in the Italian *Queen Bona's Book of Hours* with those made by Samostrzelnik. Judging from the striking similarity between the two, the Italian manuscript must have served

as a model (in terms of content) for the maker of the manuscript completed in Kraków. The great majority of the prayers were faithfully repeated, with any changes being of minor importance.

The calendar at the beginning of the *Prayer Book* contains depictions of all the zodiac signs, the number of days in each month and each calendar month written in the header, gilded numbers and the so-called *litterae feriales* used for days of the week.[27] It also highlights the days when the sun enters different zodiac signs and, more importantly, the festivals falling on particular days. Even though the manuscript was written in Kraków, the calendar does not follow the Małopolska tradition, repeating the layout of another calendar made in Italy in 1425-1430.[28] The presence of an out-of-date calendar (not least because it makes no mention of local saints) is explained by the fact that its primary function was to identify good and bad days for specific activities such as bloodletting, taking medication, taking a bath or washing hair to name but those which are most often mentioned in literature. We should add that folio 8 mistakenly repeats the words *In Leone* to accompany the image of the zodiac sign of Leo, whilst it should say *In Virgine* and show the image of Virgo. I cannot quite agree with the words of Zofia Ameisenowa who claims that the depictions of zodiac signs are of poor artistic value.[29] Although far from being masterpieces, they are still subtle, well-proportioned and, in their own way, charming.

The set of prayers has been discussed in much detail by Urszula Borkowska and there is no need to repeat her findings here. The most important information in this context is the one suggesting that most of the prayers were copied from the Italian prayer book, except for *suffragia* and a prayer to St. Sebastian. The

names of the patrons of Poland were added to the Litany of the Saints while the *Beatae Mariae Virginis* office is followed by the prayer for chastity. According to Borkowska, the contents of the *Prayer Book* deviates slightly from the typical set of prayers in a book of hours as the book also features a Litany to Holy Mary and the *contra inimicos* prayer – the two are similar in content to the texts in the *Prayer Book of Sigismund I the Elder* – a prayer against the plague and *Signor dio* and a personal prayer at the end of the manuscript.[30]

Zofia Ameisenowa made an interesting observation. She pointed out that the prayer book intended for Bona differs from the three Samostrzelnik made for men in that it does not have the set of prayers known as *Clipeus spiritualis*.^[31] Unfortunately, neither Ameisenowa nor Borkowska who studied the *Prayer Book* later expanded on this. The detail might not be of a major importance for studies on the manuscript, but it would be worthwhile to keep it in mind when preparing the future edition of *Clipeus spiritualis*, a prayer book which was in all probability designed for men.^[32]

Overview of *Queen Bona's Prayer Book* contents:

ff. I-IIIv: Nineteenth-century annotations in pencil and blue crayon

ff. 1-12: <Calendar with representations of zodiac signs>

ff. 13-14v: <Gospel> *SECUNDVM IOANNEM* <...> *GLoria tibi domine. IN principio erat verbum* <...> *plenum graciae et veritatis. Deo gracias.* <J 1,1-14>

ff. 14v-16: <Gospel> *SECUNDVM LVCAM: IN illo tempore:*

- Missus est angelus gabriel <...> fiat mihi secundum uerbum tuum. Deo gracias. <Luke 1,26-38>*
- ff. 16-18: <Gospel> *S<ECVNDVM> MATHEVM: CVM natus esset iesus <...> reuersi sunt in regionem suam. Deo gracias. <Mt 2,1-12>*
- ff. 18-19: <Gospel> *SECVNDVM MARCVM: IN illo tempore Recumbentibus undecim discipulis apparuit illis iesus <...> sequentibus signis. Deo gracias. <Mk 16,14-20>*
- ff. 19v-20: blank
- f. 20v: miniature depicting Christ in Gethsemane; in the lower part of the border – the coat of arms of the House of Sforza (Serpent Eating a Saracen) surrounded by the monogram: *S<erenissima> B<ona> <Regina> P<oloniae>*
- ff. 21-32v: *PASSIO DOMINI NOSTRI IESV XRISTI SECVNDVM IOANNEM IN illo tempore Egressus iesus cum discipulis <...> qui iuxta erat monumentum posuerunt iesum. Deo gracias. <J 18-19>*
- ff. 32v-33: *Oracio. DEus qui manus tuas et pedes tuos [...]*
- ff. 33v-36: blank
- ff. 36v: miniature depicting the Annunciation; on the plinth where Mary is seated – monogram *S<tanislaus> C<laratumbesis> F<ecit> A<nno> MDXXVII*; in the lower part of the border – a four-field coat of arms with the Black Eagles and Serpents of the House of Sforza, White Eagle, Chaser and the emblem of the Duchy of Milan.
- ff. 37-117v: *Incipit Officium Beate Marie Virginis secundum consuetudinem Romane Curie*; in the border around the plaque with the monogram: *S<erenissima> B<ona> R<egina> P<oloniae>* and the motto *CETERA PARVI*

- ff. 37v-47: *Ad matutinas*
- ff. 37: *Versus: Domine labia mea aperies [...]; Versus: Deus in adiutorium meum intende [...]*
- ff. 39v-42: *Antifona. Benedicta tu. <Oracio>. DOMINE dominus noster quam admirabile est nomen tuum [...]; Antifona. Sicut mirra electa odorem. Psalmus CELI enarrant gloriam dei [...]* <Ps 18>; *Antifona. Sicut mirra electa odorem dedisti suauitatis sancta deigenitrix.*
- ff. 42v-43: <Psalmus> *DOMINI est terra et plenitudo eius [...]* <Ps 24 (23)>
- ff. 43v-45: *Lectio. IN omnibus requiem quesivi [...]* *Lectio. ET sic in syon firmata sum [...]* *Versus. Iube domine benedicere. Lectio. QVasi cedrus exaltata sum in Libano*
- ff. 45v-47: *Hymnus Sanctorum Ambrosii et Augustini Pontificum. TE deum laudamus*
- ff. 47v-48: blank
- f. 48v: miniature depicting the Visitation; in the lower part of the border – the coat of arms of the House of Sforza (Serpent Eating a Saracen)
- ff. 49v-59v: *AD Laudes.*
- ff. 49v-49v: *DEus in adiutorium meum [...]; Antifona. Assumpta est maria. Psalmus. DOMINUS regnavit decorem indutus est* <Ps 93 (92)>
- ff. 49v-50v: *Antifona. Assumpta est Maria [...]; Psalmus. IVbilate deo omnis terra seruite domino in letitia [...]* <Ps 100 (99)>
- ff. 50v-52: *Antifona. Maria uirgo assumpta est [...]; Psalmus. DEus deus meus ad te luce uigilo [...]* <Ps 63 (62)>
- ff. 52v-53v: *Antifona. In odorem ungentorum [...]; Psalmus.*

- BE*nedicite omnia opera domini domino [...] <tzw. Song of the Three Holy Children from the Book of Daniel (3,57-90)>
- ff. 53v-54v: *Antifona. Benedicta filia tua domino* [...]; <*Psalmus*
LAudate dominum de celis [...]> <Ps 148>
- ff. 54v-56: *Psalmus. CAntate domino canticum nouum* [...]
<Ps 149>
- ff. 56-56v: *Antifona. Pulcra es et decora* [...]; *CAPITVLVVM.*
*VI*derunt eam filie syon [...]; *Hÿmpnus. O Gloriosa domina excelsa super sÿdera* [...]
- ff. 56v-57v: *Antifona. Beata dei;* *Psalmus. BE*neditus dominus deus [...]; <Ps 71 (72)>
- ff. 57v-58: *Antifona. Beata deigenitrix uirgo maria perpetua* [...]
- ff. 58-58v: *ORATIO. DE*us qui de beate marie uirginis utero [...]
- ff. 58v-59v: *Commemoracio De Omnibus Sanctis*
- f. 60: blank
- f. 60v: miniature depicting Adoration of the Child; in the lower part of the border / the coat of arms of the House of Sforza (Serpent Eating a Saracen)
- ff. 61-64v: *AD PRIMAM*
- ff. 61-61v: *DE*us in adiutorium meum intende [...]; *Hÿmpnus. ME*mento salutis auctor [...]
- ff. 61v-62: *Psalmus. DE*us in nomine tuo saluum me fac [...]
<Ps 54 (53)>
- ff. 62-63: *Psalmus. BE*nedixisti domine terram tuam [...]
<Ps 85 (84)>
- ff. 63-63v: *Psalmus. LAudate dominum omnes gentes* [...]; <Ps 116>;
Antifona. Assumpta est maria in celum [...]; *CAPITVLVM.*
*Q*ue est ista que progreditur [...]
- 50 ff. 63v-64v: *ORATIO. DE*us qui uirginalem aulam [...]; *ORA-*

*TIO. EXaudi nos deus salutaris [...]; <Oratio> Omnium
Sanctorum. Omnes sancti tui quos domine [...]*

f. 65: blank

f. 65v: miniature depicting Annunciation to the Shepherds;
in the lower part of the border – the coat of arms of the
House of Sforza (Serpent Eating a Saracen)

ff. 66-69v: *AD TERCIAM*

ff. 66-68: *Deus in adiutorium meum intende [...]; Hymnus. ME-
mento salutis; Psalmus. AD dominum cum tribularer clamaui
[...]* <Ps 120 (119)>

ff. 68-69v: *Antifona. Maria uirgo assumpta est ad etherum [...];
CAPITVLVVM. ET sic in syon firmata sum [...]; Oratio.
DEus qui salutis [...]; Oratio. PROtege domine populum tuum
[...]; Oratio. OMnes sancti tui quesumus [...]*

f. 70: blank

f. 70v: miniature depicting The Adoration of the Magi; in the
lower part of the border – the coat of arms of the House
of Sforza (Black Eagle)

ff. 71-73v: *AD NONAM*

ff. 71-71v: *DEus in adiutorium meum intende [...]; Impnus: ME-
mento salutis auctor [...]*

ff. 71v-72v: *Psalmus. NISI quia dominus erat in nobis [...]
<Ps 124 (123)>*

ff. 72v-73v: *Psalmus. QUI confidunt in domino [...]* <Ps 125 (124)>;
*Antifona. In odorem ungentorum tuorum [...]; CAPITV-
LVM. ET radicaui in populo [...]; uersus. Benedicta tu in
mulieribus [...]; Oracio. CONcede misericors deus fragilitati
nostre [...]; antifona. Sancti dei omnes [...]; oracio. Exaudi nos
deus salutaris [...]*

- f. 74: blank
- ff. 74v: miniature depicting the Presentation of Jesus at the Temple; Sforza coat of arms in the miniature (Black Eagle); in the lower part of the border – small coat of arms of the House of Sforza (Serpent Eating a Saracen)
- ff. 75-78v: *AD NONAM*
- ff. 75-75v: *DEus in adiutorium meum intende [...]; Impnus. Memento salutis.; ORATIO. IN conuertendo dominus [...]*
- ff. 76-77: *Psalmus. NIsi dominus edificauerit domum [...]* <Ps 127>; in the lower margin in a different hand: *Nisi dominus custodicit ciuitatem frustra uigilat qui custodit eam.*
- ff. 77: *Antifona. Pulcra es et decora [...]; <CAPITVLVM> In plateis sicut cinamonum et balsamum [...]*
- ff. 77v-78: *ORATIO. FAmulorum tuorum quesumus [...]; Antifona. Sancti dei omnes [...]*
- ff. 78-78v: *Oratio. Omnes sancti tui quesumus domine [...]*
- f. 79: blank
- f. 79v: miniature depicting The Flight to Egypt; in the lower part of the border – the emblem of the Sforza Family (Black Eagle)
- ff. 80-86v: *AD VESPERAS*
- ff. 80-81: *DEus in adiutorium meum intende [...]; Antifona. Alleluia. Psalmus. DIXit dominus domino meo [...]* <Ps 110 (109)>; *Antifona. Dum esset rex [...]*
- ff. 81-81v: *Psalmus. LAudate pueri dominum [...]* <Ps 113 (112)>; *Antifona. Leua eius sub capite [...]*
- ff. 81v-82v: *Psalmus. LEtatus sum in hiis qui dicta sunt mihi [...]* <Ps 122 (121)>; *Antifona. Nigra sum sed formosa [...]*
- 52 ff. 82v-83v: *Psalmus. NIsi dominus edificauerit domum [...]* <Ps 127>

- ff. 83v-84v: *Antifona. Iam hyems transiit [...]; Psalmus. LAuda ierusalem [...]* <Ps 147>; *Antifona. Speciosa facta es et suavis in deliciis tuis [...]; CAPITVLVM. AB inicio et ante secula creata sum [...]*
- ff. 84v-85: *Hymnus. AVe maris stella dei mater alma [...]*
- ff. 85-86: *Psalmus. Magnificat anima mea dominum* <Luke 46-55>
- ff. 86-86v: *Antifona. Beata mater [...]; ORATIO. COncede nos famulos tuos [...]; Oratio. PRotege domine populum tuum [...]*
- f. 87: blank
- f. 87v: miniature depicting Massacre of the Innocents; in the lower part of the border – the coat of arms of the House of Sforza (Serpent Eating a Saracen)
- ff. 88-92v: *AD COMPLETORIVM*
- ff. 88-89: *COnuerte nos deus salutaris [...]; Psalmus. SEpe expugnauerunt me a iuuentute mea [...]* <Ps 128>
- ff. 89-89v: *Psalmus. DE profundis clamaui [...]* <Ps 130 (129)>
- ff. 89v-90: *Psalmus. DOmine non est exaltatum cor meum [...]* <Ps 131 (130)>; *Hymnus. MEmento salutis auctor. CAPITVLVM. EGO mater pulcre dilectionis [...]*
- ff. 90v-91: *Canticum Simeonis. NVnc dimittis seruum tuum [...]; Antifona. Sub tuum presidium [...]*
- ff. 91-91v: *Oratio. BEate et gloriose semper uirginis [...]; Antifona. Sancti dei omnes intercedere [...]*
- ff. 91v-92v: *Canticum Angelorum. SALue Regina misericordie [...]*
- ff. 93-97v: *ISTI TRES PSALMI SEQUENTES DICVNTVR DIE MARTIS ET DIE VENERIS. AD MATVTINVM*
- ff. 93-95: *PSALMUS. ERuctauit cor meum uerbum [...]* <Ps 45 (44)>; *Antifona. Specie tua [...]*

- ff. 95-96v <Psalmus> *DEus noster refugium et uirtus* [...] <Ps 46 (45)>; *Antifona. Adiuuabit deus uultu* [...]
- ff. 96v-97: *Psalmus. FVndamenta eius in montibus sanctis* [...] <Ps 87 (86)>; *Antifona. Sicut letancium omnium* [...]
- f. 97v: blank
- ff. 98-102v: *ISTI TRES PSALMI SEQUENTES
DICVNTVR DIE MERCVRII ET DIE SABBATI.
AD MATVTINVM ANTIFONA DICITUR*
- ff. 98-99v: *Psalmus. Cantate domino canticum nouum, cantate domino
omnis terra* [...] <Ps 95>; *Antifona. Gaude maria uirgo cunctas*
[...]
- ff. 99v-101: *Psalmus. Dominus regnauit exultet terra* [...] <Ps 97 (96)>; *Antifona. Dignare me laudare* [...]
- ff. 101-102: *Psalmus. CAntate domino canticum nouum quia mirabilia
fecit* [...] <Ps 98 (97)>; *Antifona. Post partum uirgo inuiolata*
[...]
- ff. 103-112v: *A VESPERIS PRIMI SABBATI DE AD-
VENTV VSQVE AD VIGILIAM NATIUITATIS
DOMINI AGITVR OFFICIVM BEATE MARIE
VIRGINIS MODO SUBSCRIPTO. SABBATO
ANTE PRIMAM DOMINICAM DE ADVENTV
CAPITULUM.*
- ff. 103-103v: *ERedietur uirga de radice iesse et flos de radice* [...]
- ff. 103v-104: *Antifona. Spiritus sanctus in te descendet maria* [...];
Oratio. DEus qui de beate marie uirginis utero uerbum tuum
- ff. 104-104v: *Antifona. Ecce dominus ueniet* [...]; *Oratio. COn-
sciencias nostras quesumus domine uisitando purifica* [...]; *Anti-
fona. Angelus domini nunciauit marie* [...]
- 54 ff. 104v-105v: *Lectio Prima. MIsus est angelus gabriel* [...]

- ff. 105v-106v: *Lectio. QVe cum audisset turbata est in sermone [...]*
- ff. 106v-107v: *Lectio. DIXit autem maria ad angelum [...]*
- ff. 107v: *AD LAVDES: ET PER HORAS. ANTIFONA. MISSus est angelus gabriel [...]*
- ff. 107v-108v: *Psalmus. Dominus regnavit decorem. <Ps 93 (92)>; Antifona. Aue maria gracia plena [...] psalmus. Iubilate. antifona. Ne timeas maria [...] psalmus. Deus deus meus. antifona. Dabit ei dominus [...] psalmus. Benedicite omnia opera. antifona. Ecce ancilla domini [...] psalmus. Laudate dominum de celis. CAPITVLVM. EGredietur uirga de radice iesse. hÿmni, versus et psalmi per omnes horas dicuntur [...] Oraciones ut supra in Vesperis.*
- ff. 108v-109: *Antifona. Missus est angelus. CAPITVLVM. ECce uirgo concipiet [...]*
- f. 109: *Ad Terciam. antifona Aue maria. CAPITVLVM. EGredietur uirga. AD SEXTAM. Antifona Ne timeas Maria. CAPITVLVM. DAbit ei dominus deus sedem dauid patris eius [...] AD IX <Nonam> Antifona. Ecce ancilla domini. CAPITVLVM. Ecce uirgo concipiet [...]*
- ff. 109-110: *Ad Vesperas. antifona. Missus est angelus [...] CAPITVLVM. Ecce uirgo concipiet [...] Oracio. DEus qui salutis eterne beate marie uirginitate [...]*
- ff. 110v-112v: *AD LAVDES*
- f. 110v: *Antifona. O Admirabile commercium [...] Antifona. QVando natus est ineffabiliter ex uirgine [...]*
- ff. 110v-112: *Antifona. RVbum quem uiderat moÿses [...] Antifona. GERminauit radix iesse [...] Antifona. [E]Ecce maria genuit nobis saluatorem [...] Ad Benedictus. Mirabile misterium [...] Antifona. REgina celi letare [...]*

- ff. 112-112v: *ORATIO. AVE maria gratia plena dominus tecum. ita et tu sis mecum [...]* *FINIS DE DOMINA*
- f. 113: blank
- f. 113v: miniature depicting Madonna and Child; in the lower part of the border – the coat of arms of the House of Sforza (Black Eagle)
- ff. 114-117v: *AD MISSAM SANCTE MARIE*
- ff. 114-114v: : *Salve Sancta Parens [...]* *Versus. Gloria patri et filio et spiritui sancto [...]*
- ff. 114v-115: *Oratio. CONcede nos famulos tuos quesumus [...]*
- ff. 115-115v: *Lectio libri Sapientie. AB inicio et ante secula creata sum [...]* <Sir 1,14-16>
- ff. 115v-116v: *Gradua. BENedicta et uenerabilis es uirgo maria [...]* *Sequencia sancti Euangelii secundum lucam [...]* *IN illo tempore. Extollens uocem quedam mulier de turba [...]* <Luke 11,27-28>; *Offer. AVE maria gracia plena [...]* *SANctus, Sanctus, Sanctus dominus deus sabaoth [...]*
- ff. 116v-117v: *Oratio. SVMptis domine salutis eterne [...]* *Euan-gelium Sancti Ioannis dicitur post missam. In principio erat uerbum* <J 1,1>; *Oratio. DImitte domine peccata mea [...]*
- ff. 118-121v: blank
- f. 122: blank
- f. 122v: miniature depicting King David kneeling and praying
- ff. 123-135v: *INCIPIVNT SEPTEM PSALMI PENI-TENCIALES*
- f. 123: *CONTRA IRAM. Domine ne in furore [...]* <Ps 6>
- f. 124: *CONTRA SVPERBIAM. BEati quorum remisse sunt [...]* <Ps 31>

- f. 125v: *CONTRA GVLAM. DOMine ne in furore arguas me*
 [...] <Ps 37>
- f. 128: *CONTRA LVXVRIAM. MISerere mei deus* [...] <Ps 50>
- f. 130: <CONTRA> *AVARICIAM. DOMine exaudi oracionem*
 [...] <Ps 101>
- f. 133: *CONTRA INVIDIAM. DE profundis* [...] <Ps 130 (129)>
- f. 134: <CONTRA ACCEDIAM> *DOMine exaudi oracionem meam* [...] <Ps 142 (141)>
- ff. 135v-141: <Litany of the Saints>
- ff. 135v-136: *Antifona. Ne reminisceris domine delicta nostra* [...] *KIrieleison. Cristeeleison. Kirielleison. Criste audi nos. CRiste exaudi nos. PATER de celis deus miserere nobis* [...]
- ff. 141-141v: *Psalmus. DEus in adiutorium meum intende* [...] <Ps 70 (69)>
- ff. 142-145: <Preces>
- ff. 142-142v: *Oremus pro Papa nostro N Responsorium. Dominus conseruet eum* [...] *Versus. Oremus pro Benefactoribus nostris. Responsorium. Retribuere* [...]
- ff. 143-143v: *Oracio. DEus cui proprium est misereri* [...]
- f. 143v: *Oracio. INnefabilem nobis domine* [...]; *Oracio. DEus qui culpa offenderis* [...]
- ff. 143v-144: *Onnipotens sempiterne deus* [...] *virtute proficiat*
 <prayer for Pope Leo X, 1475-1521>
- f. 144: *Oracio. Deus a quo sancta desideria* [...]
- ff. 144v-145: *VRe igne* [...]; *FIdelium deus* [...]; *ACCiones nostras* [...]
- ff. 145-145v: *Oracio. OMnipotens sempiterne deus* [...]

- ff. 146-149v: <SIMBOLVM ATHANASII> *Q*Vicumque uult
saluus esse
- f. 150: blank
- f. 150v: miniature depicting Angels Saving Souls in the Purgatory; in the lower part of the border / the coat of arms of the House of Sforza (Black Eagle)
- ff. 151-196: *INCIPIT OFFICIUM MORTUORUM*
- ff. 151-152: <Psalmus> *Dilexi quoniam exaudiet dominus uocem [...]*
<Ps 116 (114)>
- ff. 152-152v: *Antifona. Placebo domino in regione uiuorum. Psalmus.*
AD dominum cum tribularer clamaui [...] <Ps 120 (119)>
- ff. 152v: *Antifona. Heu mihi quia incolatus meus prolongatus est.*
Psalmus. LEuaui oculos meos [...] <Ps 121 (120)> unde
in *Tercia*.
- ff. 152v-154: *Antifona. Dominus custodit [...]* <Psalmus> *DE profundis clamaui ad te domine [...]* <Ps 130 (129)> *Antifona.*
Opera manuum tuarum ne despicias.
- ff. 154v-157: *LAuda anima mea dominum [...]* <Ps 146 (145)>;
Oracio. Deus qui inter [...]; Deus uenie largitor [...]; Fidelium
deus omnium conditor [...]
- ff. 157-166v: *AD MATVTINVM*
- ff. 157-158v: *ORemus pro fidelibus defunctis [...]* *Psalmus. VENite*
exultemus domino iubilemus deo [...] <Ps 95 (94)>
- ff. 158v-159: *Psalmus. VERba mea auribus percipe domine [...]* <Ps 5>
- ff. 160v-161v: *Antifona. Dirige domine deus meus [...]* *Psalmus.*
DOMine ne in furore tuo arguas me [...] <Ps 6>
- ff. 161v-163v: *Antifona. Conuertere domine et eripe [...]* *Psalmus.*
DOMine deus meus in te speraui [...] <Ps 7>
- 58 ff. 164-183: <Responsories>

- f. 164: *Lectio I. PARce mihi domine [...]*
- ff. 164v-165v: *Credo quod redemptor [...]; Lectio secunda. TEdet animam meam uite mee [...]*
- ff. 165v-166v: *Qui Lazarum [...]; Lectio Tercia. MANus tue domine fecerunt me [...]*
- f. 166: *Domine quando [...]*
- ff. 166v-169v: *IN SECVNDO NOCTV. DOminus regit me [...]* *Antifona. In loco pascue [...]; <Psalmus> AD te domine leuavi animam meam [...]* <Ps 25 (24)>
- ff. 169v-172v: *Antifona. Delicta iuuentutis mee [...]; Psalmus. DOminus illuminacio mea [...]* <Ps 27 (26)>
- f. 172v: *Memento mei [...]*
- ff. 172v-173v: *Lectio Quinta. HOmo natus de muliere [...]*
- f. 173v: *Heu mihi [...]*
- ff. 173v-174v: *Lectio vi. QVis mihi hoc tribuat [...]*
- f. 174: *Ne recorderis [...]*
- ff. 174v-177: *IN TERCIO NOCTV. Expectans expectaui dominum [...]*
- ff. 177-178v: *Antifona. Complaceat tibi domine [...]; Psalmus. BEatus qui intelligit [...]* <Ps 41 (40)>
- ff. 178v-180: *Antifona. Sana domine animam [...]; Psalmus. QVemadmodum desiderat ceruus <Ps 42 (41)>*
- ff. 180-181v: *Antifona. Sitiuit anima mea [...]; Lectio Septima. SPiritus meus attenuabitur [...]*
- f. 181: *Peccantem me*
- ff. 181v-182v: *Lectio viii. PELLI mee consumpte carnibus [...]* *Domine secundum actum [...]*
- ff. 182v-184: *Lectio nona. QVare de uulua eduxisti me [...]* *Libera me domine [...]*

- ff. 184v-196: *AD LAVDES. ANTIFONA. Exultabunt.*
- ff. 184v-186: <Psalmus> *MIserere mei deus secundum magnam misericordiam tuam [...]* <Ps 51 (50)>
- ff. 186v-187v: *Antifona. Exultabunt domino ossa humiliata. Psalmus. TE decet hymnus deus [...]* <Ps 65 (64)>
- ff. 187v-189v: *Antifona. Exaudi domine oracionem [...]* *Psalmus DEus deus ad te de luce uigilo [...]* <Ps 63 (62)>
- ff. 189v-191: *Antifona. Me suscepit dextera tua domine. Psalmus. EGO dixi in dimidio dierum [...]* <Iz 38,10-11>
- ff. 191-193v: *Antifona. A porta inferi [...]* <Psalmus> *LAudate dominum de celis. Laudate eum in excelsis [...]* <Ps 148>
- f. 193v: *Antifona. Omnis spiritus laudet dominum [...]* *Psalmus. BENedictus dominus deus israel* <Zechariah's Song, Luke 1,68-79>
- ff. 195v-196: *Pro Famulo Oratio. INclina domine aurem tuam [...]*; *Pro Famula. QVesumus domine pro tua pietate [...]*; *Pro Parentibus. DEus qui nos patrem et matrem honorare precepisti [...]*
- ff. 196v-197: blank
- f. 197v: miniature depicting the Crucifixion of Christ; at the foot of the cross – Mary with St. John; in the lower part of the border – the coat of arms of the House of Sforza (Serpent Eating a Saracen)
- ff. 198-203: *INCIPIT OFFICIVM SANCTE CRVCIS*
- ff. 198-199: *DOMine labia mea aperies [...]* *Capitulum. Patris sapiencia ueritas diuina [...]* *Oratio. DOMine iesu xripste fili dei uiui pone passionem crucem et mortem [...]*
- ff. 199-199v: *AD PRIMAM. DEus in adiutorium meum intende [...]* *Capitulum. HOra prima dominus ductus ad pilatum [...]*
- 60 ff. 199v-200: *AD TERCIAM. DEus adiutorium meum intende*

- [...] *Capitulum. CRucifige clamitant hora terciarum [...]*
Oracio. DOMine iesu xriste fili dei uiui pone passionem.
- ff. 200v/200v: *AD SEXTAM. DEus in adiutorium meum intende*
 [...] *Capitulum. HOra sexta dominus iesus est cruci conclauatus*
 [...] *Versus. Adoramus te xriste et benedicimus tibi [...]*
- ff. 200v/201r: *AD NONAM. DEus in adiutorium meum intende*
 [...] *Capitulum. HOra nona dominus iesus expirauit [...]*
Oracio. DOMine iesu xriste.
- ff. 201r/201v: *AD VESPERAS. DEus in adiutorium meum intende*
 [...] *Capitulum. DE cruce deponitur hora uespertina [...]*
Oracio. DOMine iesu xriste fili dei uiui [...]
- ff. 201v/203r: *AD COMPLETORIUM. CONuerte nos deus*
salutaris noster [...] *Capitulum. HOra completoryj datur*
sepulture [...]
- ff. 203v/228r: *INCIPIT OFFICIVM SACRATISSIME*
PASSIONIS DOMINI NOSTRI IESV XPI [...]
- ff. 204r/204v: *DICITVR VERSVS VIDELICET.*
PER Signum Crucis de inimicis nostris [...]
- ff. 204v/205v: *Antifona. Alleluia. Inuitatorium. REGem xristum*
crucifixum [...] *Psalmus. VENite exultemus domino [...]*
 <Ps 95 (94)>
- ff. 205v/207v: *IN PRIMO NOCTVRNO. Antifona. NOuit*
dominus uiam [...] *Psalmus. BEatus uir qui non abiit [...]*
 <Ps 1>; *Antifona. Stiterunt reges terre [...]* <Psalmus> *QVare*
fremuerunt gentes [...] <Ps 2> *Antifona. NON timebo milia*
populi [...] *Psalmus. DOMine quid multiplicati [...]* <Ps 3>
Antifona. Non timebo [...] *Absolucio. Iesu xriste nos exaudi [...]*
- ff. 207v/208v: *Lectio Prima. IN illo tempore. Orante iesu in orto*
 [...]

- ff. 208v-209: *Lectio secunda. TVnc accesserunt iudei et manus iniecerunt [...]*
- f. 208v: annotation in the lower margin in a different hand:
Iube domine benedicere Per Passionem sui filii det nobis per gaudia celi. Amen
- ff. 209-210v: *Lectio <tertia>. MAne autem facto milites presidis [...]*
- ff. 211-212: *Antifona. Attendite uniuersi populi [...]* *Psalmus. LAudate dominum omnes gentes [...]* <Ps 117 (116)> *Capitulum. COmmunicantes xristi passionibus [...]* *Hÿmpnus. CRistum ducem qui per crucem [...]*
- ff. 212-212v: *Psalmus. BENedictus dominus deus israel <Zechariah's Song, Luke 1,68>*
- ff. 212v-213: *Oracio. DOMine iesu xriste qui in hora matutinali post effusionem sudoris [...]*
- ff. 213-215: *AD PRIMAM. DEus in adiutorium meum intende [...]* *Imnus. TV qui uelatus facie fuisti [...]* *Antifona. Cum ducerent iesum ligatum [...]* *Psalmus. IVbilate deo omnis terra [...]* <Ps 100 (99)> *Antifona. Cum ducerent iesum. Capitulum. CRistus passus est pro nobis [...]* *Oratio. DOMine iesu xriste qui in hora diei prima pilato perfidi presentatus es [...]*
- ff. 215-217v: *AD TERCIAM. PEr signum crucis de inimicis meis [...]* *Imnus. HOr a qui ductus tercia fuisti [...]* *Antifona. Vide domine et considera [...]* *Psalmus. AD te leuau i oculos meos [...]* <Ps 123 (122)> *Antifona. VIde domine et considera [...]* *Capitulum. CRistus formam serui accipiens [...]* *Oratio. DOMine iesu xriste qui in hora diei tercia coram populo et pilato purpura indutus [...]*
- 62 ff. 217v-219v: *AD SEXTAM. PEr signum crucis [...]* *Impnus.*

- CRucem pro nobis subiit et stans milla sitiit [...] Antifona.*
QVos omnes qui transitis [...] Psalmus. CIRCumdederunt me canes [...] <Ps 22 (21)> Antifona. QVos omnes qui transitis [...] Capitulum. ASPiciamus in auctorem fidei [...]
- f. 218v: annotation in the lower margin in a different hand:
uestem meam miserunt sortem
- ff. 219v-219v: *Oracio. DOMine iesu xriste qui in hora diei sexta pro nobis nudus et innocens crucem ascendisti [...]*
- ff. 219v-221v: *AD NONAM. Antifona. PEr signum crucis [...] Antifona. Iesus autem cum gustasset [...] Psalmus. HEC est generacio querencium [...] <Ps 24 (23)> Antifona. Iesus autem cum gustasset [...] Capitulum. FRatres Gaudete quia cum inimici essemus [...] Oracio. DOMine iesu xriste qui in hora nona confixis in cruce manibus [...]*
- f. 222: blank
- ff. 222v: miniature depicting Lamentation of Jesus; in the lower part of the border – the coat of arms of the House of Sforza (Serpent Eating a Saracen)
- ff. 223v-225v: *AD VESPERAS. DEus in adiutorium meum intende [...] Antifona. AD uesperum demorabitur [...] Antifona. Ad uesperum. Capitulum. MICHi autem absit gloriari nisi in cruce [...] Hymnus. QVi pressura mortis dura; in the lower margin, in a different hand: Sicut ablactatus est super [...] antifona. DEponentes iesum de cruce [...] Oracio. DOMine iesu xriste qui in hora diei uespertina in cruce pressuris innumeris fatigatus [...]*
- ff. 225v-228: *AD COMPLETORIVM. PEr signum crucis [...] CONuerte nos deus salutaris noster [...] Antifona. TVlit corpus ioseph [...] Psalmus. LAudate dominum in sanctis eius [...]*

⟨Ps 150⟩ *Antifona TVlit ioseph corpus [...] Capitulum.*
QVi iacuisti mortuus in petra [...] Oratio. DOMine iesu xriste
qui in hora diei ultima depositus in brachiis tue matris, ut pie creditur
reclinatus fuisti, cuius sacratissimam animam tue mortis gladius
pertransibat [...]

ff. 228v/229: blank

f. 229v: miniature depicting the Descent of the Holy Spirit;
date on the floor: *MDXXVIII*; in the lower part of the
border – the coat of arms of the House of Sforza (Black
Eagle) and Sigismund I the Elder's monogram: *S⟨erenis-*
simus⟩ S⟨igismundus⟩ R⟨ex⟩ P⟨oloniae⟩

ff. 230/234: *INCIPIT OFFICIVM SANCTI SPIRITVS*

ff. 230/230v: *Hÿmnpnus. NObis sancti spiritus gracia [...] Antifona.*
VEni sancte spiritus [...] Oratio. OMnipotens sempiterne deus
[...]

ff. 231/231v: *AD PRIMAM*

ff. 231v/232: *AD TERCIAM*

ff. 232/232v: *AD SEXTAM*

f. 232v: *AD SEXTAM*

f. 233: *AD VESPERAS*

ff. 233v/234: *AD COMPLETORIVM*

f. 234v: blank

ff. 235/242: *INCIPIT LETANIA MARIE VIRGINIS*

ff. 242/245v: *SIMBOLVM ATHANASII. QVicunque uult*
saluus esse [...]

ff. 246/247: *CONTRA INIMICOS PSALMI*

ff. 246/247: ⟨*Psalmus*⟩ *Exaudiat te dominus in die tribulacionis [...]*
⟨Ps 19⟩

64 ff. 247/248v: *Psalmus. QVi habitat in adiutorio [...]* ⟨Ps 90⟩

- ff. 249v/250v: *ORATIO: DEus omnipotens pater et filius et spiritus sanctus da mihi famule tue BONE victoriam contra inimicos meos [...] Libera me famulam tuam BONAM de omnibus peccatis meis [...] et misereatur nostri Amen* (the prayer mentioning Bona's name twice)
- ff. 250v/251: *Oracio: Libera me domine iesu xriste fili dei uiui qui in cruce suspensus fuisti [...] Benedicat et protegat me regalis diuinitas [...]*
- ff. 251/251v: *Signum in quo filij dei sanati et liberati fuerunt a morbo et a morte subitanea. Sancte Deus. Sancte fortis. Sancte et immortalis. saluator mundi deus miserere nobis. Sancte Sebastiane, miles beatissime, quam tota patria Lombardia liberata fuit a mortifera peste et a maligno hoste, tuis precibus et meritis intercede pro nobis ad dominum*
- ff. 251v/252: *ORATIO. OMnipotens sempiterne deus qui meritis et precibus beati et gloriosi sancti Sebastiani [...]*
- ff. 252/252v: *Antifona: REcordare domine testamenti tui sancti et dic angelo tuo percucienti cesset iam manus tua ne perdas animas uiuencium Thetragramaton PAter noster yoth hee uau hee pantheseron panthaym Tetragramaton uirtus sacratissime sacrationis: carnis et sanguinis domini nostri iesu xristi sit in adiutorium meum. Amen. aduersus omnes inimicos meos. amen*
- ff. 252v/256: *SIGNor dio misericordioso concedi anime. che io possa letose che piaceno ad te [...]*
- ff. 256v/257v: blank
- ff. 258: Nineteenth-century pencilled annotation in English:
Really 271 as, 20, 36, 48, 60, 65, 70, 79, 87, 122, 150, 197, 222, 229 are double.
- f. 258v: blank

NOTES

[1] See K. Krzak-Weiss, Introduction, in: *Modlitewnik królowej Bony 1492 r. Facsimile* (Bona Sforza's Prayer Book 1492. Facsimile), ed. K. Krzak-Weiss, R. Wójcik, W. Wydra, Poznań 2015, pp. 5-26; U. Borkowska, *Królewskie modlitewniki. Studium z kultury religijnej epoki Jagiellonów (XV i początek XVI wieku)* (Royal Prayer Books. A Study of the Religious Culture in the Jagiellonian Period (Fifteenth and early Sixteenth Centuries), Lublin 1999, pp. 126-159.

[2] J. T. Lubomirski, *Książka do nabożeństwa Zygmunta Starego, i inna królowej Bony, zachowujące się w Anglii* (Sigismund the Elder's Book of Prayers and Another One Belonging to Queen Bona Preserved in England) "Biblioteka Warszawska. Pismo Poświęcone Naukom, Sztukom i Przemysłowi" 1856, Vol. 4, pp. 623-629.

[3] See R. Wójcik, *Modlitewnik Zygmunta I Starego 1524 r. Facsimile* (Sigismund the Elder's Prayer Book 1524. Facsimile) ed. K. Krzak-Weiss, R. Wójcik, W. Wydra, Poznań 2016, pp. 7-11 (literature therein).

[4] Z. Ameisenowa, *Cztery polskie rękopisy iluminowane z lat 1524-1528 w zbiorach obcych* (Four Polish Illuminated Manuscripts from 1524-1528 in Foreign Collections), Kraków 1967, p. 31.

[5] For a description of the manuscript see *ibidem* (Zofia Ameisenowa provides the wrong dimensions of folios: 143 mm instead of 130 mm); B. Miodońska, *Małopolskie malarstwo książkowe 1320-1540* (Małopolska Book Painting 1320-1540), Warszawa 1993, p. 201 (folio No. 34). Zofia Ameisenowa (see *eadem*, *op. cit.*) points out the mistake made by Falconer Madan who identified the *Prayer Book's* provenance as Italian – see *idem*, *A summary catalogue of Western manuscripts in the Bodleian Library at Oxford which have not hitherto been catalogued in the quarto series with references to the Oriental and other manuscripts*, Vol. 4: *Collections received during the first half of the 19th century. Nos. 16670-24330*, Oxford 1897, p. 501.

[6] U. Borkowska, *op. cit.*, pp. 157-158.

[7] Ameisenowa gives the wrong number of III + 271 folios – see Z. Ameisenowa, *op. cit.*, p. 31.

66 [8] *Ibidem*, p. 32.

- [9] J. T. Lubomirski, *op. cit.*, p. 623.
- [10] Z. Ameisenowa, *op. cit.*, p. 32. For unknown reasons, Andrzej Mieczyśław Olszewski mentions only eight miniatures in his catalogue – cf. A. M. Olszewski, *Pierwowzory graficzne późnogotyckiej sztuki małopolskiej* (Graphic Prototypes of Late-Gothic Art of Małopolska), Wrocław 1975, pp. 157-158.
- [11] K. Krzak-Weiss, *op. cit.*, pp. 11-12. Therein, a fragment on illustrative patterns in books of hours and a detailed bibliography – see *ibidem*, p. 23, footnote 20.
- [12] For detailed literature on Samostrzelnik, see: B. Przybyszewski, *Samostrzelnik, Stanisław*, in: *Polski słownik biograficzny* (Polish Biographical Dictionary) Vol. 34, ed. H. Markiewicz, Wrocław 1992-1993, pp. 427-428; W. Wydra, *Introduction*, in: *Prayer Book of Olbracht Gasztołd, Grand Chancellor of Lithuania 1528. Facsimile*, ed. K. Krzak-Weiss, R. Wójcik, W. Wydra, Poznań 2015, pp. 9-11.
- [13] B. Miodońska, *Miniatury Stanisława Samostrzelnika* (Stanisław Samostrzelnik Miniatures), Warsaw 1983, p. 70. “Inside one of the rosettes there is a skull surrounded by buds on which Zofia Rozanow read the signature of the miniaturist: S[tanislau]s C[laratumbensis] P[ictor] I[n]dignus”. Magnified images of the photograph excluded the presence of a monogram there.
- [14] The date of 1528 is not mentioned by either Zofia Ameisenowa or Urszula Borkowska.
- [15] U. Borkowska, *op. cit.*, pp. 128-129.
- [16] B. Miodońska, *Miniatury Stanisława Samostrzelnika* (Stanisław Samostrzelnik’s Miniatures), pp. 63-71.
- [17] U. Borkowska, *op. cit.*, pp. 138-145.
- [18] Z. Ameisenowa, *op. cit.*, pp. 39-40.
- [19] B. Miodońska, *Miniatury Stanisława Samostrzelnika* (Stanisław Samostrzelnik Miniatures), p. 70.
- [20] U. Borkowska, *op. cit.*, p. 130.

[21] *Ibidem*, p. 129.

[22] M. Morka, *Sztuka dworu Zygmunta I Starego. Treści polityczne i propagandowe* (Art at the Court of Sigismund I. Political and Propaganda Content), Warszawa 2006, pp. 459-460.

[23] M. Starzyński, *Rola i funkcja herbów w miniaturach Stanisława Samostrzelnika* (Role and Function of Coats of Arms in Stanisław Samostrzelnik's Miniatures), „Cistercium Mater Nostra. Tradycja – Historia – Kultura” 2007, Year 1, pp. 87-90. Marcin Starzyński writes about 14 single-field representations, but this is a mistake as there are 11 of them.

[24] *Ibidem*, p. 90.

[25] U. Borkowska, *op. cit.*, pp. 129-130.

[26] Z. Ameisenowa, *op. cit.*, p. 53.

[27] B. Miodońska, *Miniatury Stanisława Samostrzelnika* (Stanisław Samostrzelnik Miniatures), p. 19.

[28] See R. Wójcik, *Introduction*, in: *Modlitewnik Zygmunta I Starego 1524 r. Facsimile* (Sigismund I the Elder's Prayer Book 1524. Facsimile), pp. 19-20.

[29] U. Borkowska, *op. cit.*, p. 157.

[30] D. Vorreux, *Franciszkański symbol Tau* (A Franciscan symbol, the Tau), trans. M. Kulikowska, Kraków 2001.

[31] For more information on *litterae feriales* cf. H. Wąsowicz, *Chronologia średniowieczna* (Medieval Chronology), Lublin 2013, pp. 317-322. The calendar is discussed in detail in U. Borkowska, *op. cit.*, pp. 131-133.

[32] U. Borkowska, *op. cit.*, p. 132. In another place in her monograph, however, she writes that the source of the calendar is unknown – see. *ibidem*, p. 158.

[33] Z. Ameisenowa, *op. cit.*, p. 31; U. Borkowska, *op. cit.*, p. 131.

[34] U. Borkowska, *op. cit.*, pp. 158-159.

[35] Z. Ameisenowa, *op. cit.*, p. 31.

[36] For information about *Clipeus spiritualis* in other prayer books cf. W. Wydra, *op. cit.*, pp. 15-17 and R. Wójcik, *Introduction*, pp. 17-26.