

SACRED SONG

CHANTING THE BIBLE IN THE
MIDDLE AGES AND RENAISSANCE

LAURA LIGHT AND SUSAN BOYNTON
Preface by Sandra Hindman

SACRED SONG

CHANTING THE BIBLE IN THE
MIDDLE AGES AND RENAISSANCE

LAURA LIGHT AND SUSAN BOYNTON
Preface by Sandra Hindman

LES ENLUMINURES LTD.

23 EAST 73RD STREET
7TH FLOOR, PENTHOUSE
NEW YORK, NY 10021
TEL: (212) 717 7273
FAX: (212) 717 7278
NEWYORK@LESENLUMINURES.COM

EXHIBITION
JANUARY 24 TO FEBRUARY 21, 2014

LES ENLUMINURES LTD.

2970 NORTH LAKE SHORE DRIVE
CHICAGO, IL 60657
TEL: (773) 929 5986
FAX: (773) 528 3976
CHICAGO@LESENLUMINURES.COM

LES ENLUMINURES

1, RUE JEAN-JACQUES ROUSSEAU
75001 PARIS
TEL: +33 (0)1 42 60 15 58
FAX: +33 (0)1 40 15 63 88
INFO@LESENLUMINURES.COM

WWW.LESENLUMINURES.COM
WWW.TEXTMANUSCRIPTS.COM

FULL DESCRIPTIONS AVAILABLE ON WWW.TEXTMANUSCRIPTS.COM

© SANDRA HINDMAN AND LAURA LIGHT 2014
ISBN 978-0-9838546-8-5

CONTENT

PREFACE 6
by Sandra Hindman

INTRODUCTION: 10
THE MUSIC OF MEDIEVAL LITURGY
by Susan Boynton

I. IN THE CHURCH: 14
IN THE CHOIR

II. OUTSIDE THE CHURCH: 62
IN THE CLOISTER, IN THE CEMETERY,
AND IN THE CITY AND COUNTRYSIDE

III. APART FROM THE CHURCH: 90
IN THE CLASSROOM, IN THE CHAPTER HOUSE,
AND IN THE CONGREGATION

GLOSSARY 100

BIBLIOGRAPHY 102



PREFACE



"It may well be that more people listen to Gregorian chant today, or have heard it at some time or other... than at any time in history."

— David Hiley (2009)

GREGORIAN CHANT, the repertory of music used in the liturgical services of the Roman Catholic Church, is the earliest substantial body of music preserved in written form. The lovely idea that this sacred chant owes its origin to a bird — or the Holy Spirit — singing directly into the ear of Pope Gregory the Great (pope from 590-604), is surely legendary, but still reminds us that music and liturgy were inseparable throughout the Middle Ages. Intimately tied to the Bible, chant consists of a vocal, monophonic music composed in Latin using sacred texts from the Old and New Testaments. This is why Gregorian chant has often been called a "sung Bible." It first appears in written form much later than Gregory's lifetime around the eighth century, and it continued as a living tradition through the medieval centuries and into the modern era.

THE FOURTH IN A SERIES OF CATALOGUES ON TEXT MANUSCRIPTS, this book brings together thirty-two manuscripts from the fourteenth to the nineteenth centuries that represent different aspects of the chant tradition, as well as other forms of sacred music. Instead of dividing the manuscripts chronologically or into types of music manuscripts, we chose to consider them in three groups that reflect where and how they were used in medieval life. We begin with I, "In the Church: in the Choir." These manuscripts present the music for the Mass and the Divine Office (mostly Graduals and Antiphonals). The choir sang from these sometimes large chant books, and the colorful initials signaled the beginnings of each feast. Monks and nuns not only sang chant confined within the walls of the medieval church, but outside it as well. Next is II, "Outside the Church: in the Cloister, in the Cemetery, and in the City and Countryside." Music accompanied liturgical processions as celebrants made their way from the church, to the cloister, and into the cities and fields of medieval Europe. While walking, each participant sang from his or her own volume, a Processional, which was small and portable, sometimes illuminated, and often personalized. A final group of manuscripts, III, Apart from the Church: in the Classroom, in the Chapter House, and in the Congregation, reflects the fact that sacred chant, although originating in the liturgy, is often preserved in non-liturgical contexts.

SUSAN BOYNTON'S EXCELLENT INTRODUCTION goes a long way toward explaining many of the complexities of medieval and Renaissance (and later) music, including the importance of memory, issues of orality and literacy, how music was taught, and elements of creativity in later medieval liturgy. Rather than rehearsing her fresh and original contributions, I want to signal here some aspects of this catalogue that stand out as calling for further research.

MUCH RECENT RESEARCH focuses on rewriting the history of medieval and Renaissance music to include women — as composers, participants, and audiences of music. In the present book, an unusually large number of manuscripts either belonged to women or come from women's communities. This new body of material evidence thus encourages renewed research on women as book-owners and users in communal life. These hitherto silent voices are those of the cloistered women who left their traces on manuscripts, especially on small, often intimate Processionals, every bit as much as lay women left their imprints on Books of Hours of the same period. Louise, and later Judith, of St.-Marcel in Paris owned an illuminated manuscript that was a gift from Louise's worldlier brother (no. 23). Susan (?) had an unusual full-page miniature of St. Susanna's trial, the narrative from the apocryphal book of Daniel, added to her manuscript while a nun at Poissy (no. 25). And, how the Portuguese nun Caterina de Carvalho, who had her name inscribed on the binding of her manuscript, must have marveled as she gazed at the illuminated initials that witness the age of discovery and exploration well beyond the confines of the convent's walls (no. 26). These and other Processionals help flesh out a still-unwritten narrative for this interesting type of music manuscript so comprehensively catalogued in Huglo's *magnum opus*.

IT IS NOT SURPRISING THAT MANY OF THE MANUSCRIPTS in the present volume postdate Gutenberg's invention of printing in c. 1455, even by centuries; indeed the latest books include two Antiphonals from the eighteenth and nineteenth centuries that show the continued use of liturgical music into the modern era (nos. 7 and 8). Scholars often point out that the complex layout — staves and different systems of geometric or curvilinear notation —, as well as the large size of Choir Books, made them difficult to print. To be sure, this may be partially true. But, already in 1457, Gutenberg's successors Fust and Schoeffer, succeeded in printing the first book with music, the Mainz Psalter. Another practical factor instead accounts for the persistence of music manuscripts, the essential uniqueness of each music manuscript. Every monastic and urban foundation required different music suited to the local, and even individual, requirements of place and patron. Often only one book (or two) was needed for the entire choir. How uneconomical an imprint was in such circumstances! Yet, it is just this degree of individuality that makes these manuscripts so fascinating as material evidence. Again and again, this catalogue points out how manuscripts were customized, then changed, modified and updated over decades, often centuries, of use by one or several singers. The richness of the findings presented here constitutes an appeal for further firsthand study of music manuscripts as original documents of the creation and performance of chant over time.

THAT THE LITURGY WAS PROFOUNDLY CONSERVATIVE AND RESISTANT to change is a theme that reverberates in this book and in much other scholarship on music and the Church or the “sung Bible.” This brings up a subject for research not treated here, but deserving further study. The text of Choir Books often preserves biblical verses that come from pre-Jerome versions of the Bible (the so-called *Vetus Latina* or Old Latin Bible), linking the earliest days of the Church with the Church centuries later. Whereas musicologists recognize the role of the Bible in supplying text for Gregorian chant, historians of the Bible have been less quick to consider the extent to which chant manuscripts preserve early biblical readings, which readings and why, and what if anything these readings can contribute to biblical studies. The resurgence of chant today, when best-selling albums by monks top the charts (e.g., “Chant” recorded by the monks of Santo Domingo de Silos, among others) underscores the continuum not only from the earliest Church to the Middle Ages but all the way to today’s wired society. As one website recently exclaimed “chant rocks.”

Sandra Hindman

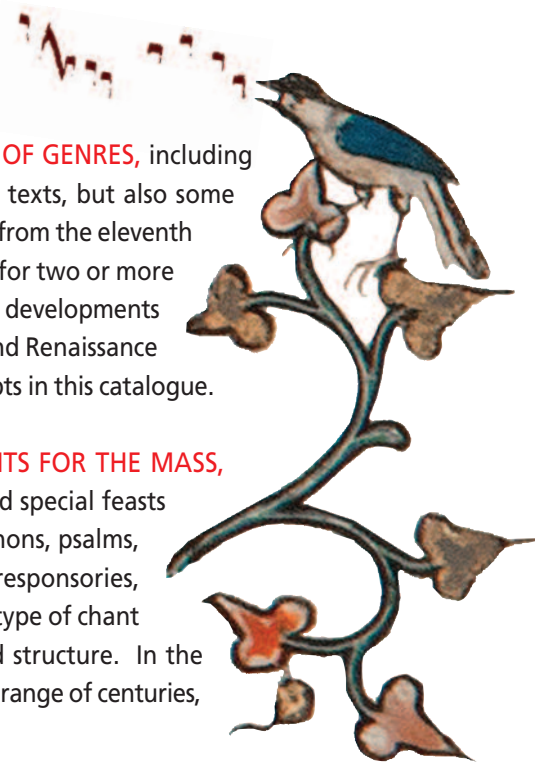


INTRODUCTION THE MUSIC OF MEDIEVAL LITURGY

VOCAL MUSIC IN THE MIDDLE AGES ENCOMPASSED A WIDE VARIETY OF GENRES, including secular song in the vernaculars as well as sacred song (usually with Latin texts, but also some vernacular ones). In addition to the vast treasury of plainchant, manuscripts from the eleventh century and later preserve repertoires of polyphonic compositions written for two or more voices. Although historical treatments of medieval music often emphasize developments in polyphony over time, most of the music performed in the Middle Ages and Renaissance was in fact the chant of the liturgy, the corpus represented by the manuscripts in this catalogue.

SERVICE BOOKS SUCH AS THE ONES DESCRIBED HERE INCLUDE CHANTS FOR THE MASS, the eight daily hours of the Divine Office, and the processions that marked special feasts throughout the church year. The chants ranged from rather simple antiphons, psalms, and hymns sung by the entire choir to the much more complex forms of responsories, graduals, and alleluias, which were performed by a soloist and choir. Each type of chant had a particular function in the liturgy, and also a characteristic style and structure. In the manuscripts of the later Middle Ages, which include compositions spanning a range of centuries, innovation sits side by side with longstanding tradition.

THE MUSIC OF THE MASS AND OFFICE WAS INTEGRAL TO THE LARGER FRAMEWORK OF THE LITURGY, which was a complex edifice built on a foundation of biblical texts. Although both biblical and non-biblical texts were performed liturgically, the biblical ones always enjoyed pride of place. The book of Psalms was the source for the majority of the early chants, and the chanting of psalms was the central component of the Divine Office from the beginning (the entire Psalter was chanted each week during the Office); the antiphons that were sung with the psalms were often set to psalm verses or to other scriptural texts that accorded well with the psalms. The two Mass readings were chosen from the Gospels and the Epistles (as well as some other books of the Bible) and extensive biblical readings were an important part of in the office of Matins. The particular readings chosen for the Mass and Office were organized in series around the calendar of the church year. These annual cycles date back to the early years of the Church, with the Gospel reading at Mass providing the liturgical theme for a given Sunday or feast day, as well as constituting the basis for passages of scriptural commentary read during the office of Matins. Chants complemented the readings either with texts taken from the same book of the Bible or juxtaposed with others. For feasts commemorating biblical events, the pertinent book of the Bible supplied texts for readings and chants.



IN ADDITION TO TEXTS BASED DIRECTLY ON THE BIBLE, the music of the medieval liturgy was replete with non-scriptural texts that included both poems (such as sequences, tropes, and hymns) and complete sets of chants for the Divine Office on feast days. These compound works, known as offices (or *historiae*, "Histories"), were newly composed either to increase the solemnity of existing feasts or to dignify newly established ones. At first festal offices were written in prose but beginning in the high Middle Ages, they were usually cast in the type of rhymed verse that was also favored in secular poetry of the period (no. 4). Thus, although much of the liturgy's structure remained essentially the same over time, individual components can reflect the particular historical moment at which they were composed, or the circumstances in which they were incorporated into the liturgy.

ALTHOUGH THE TEXTS OF LITURGICAL MUSIC IN THE MEDIEVAL LATIN WEST ARE PRESERVED in writing as early as the eighth century, the melodies remained an oral tradition far longer. For most of two centuries, singers maintained Gregorian chant in their memories, using the text as a prompt and, beginning in the ninth century, supplementing this reminder with sparse or approximate musical notation. Even with the fuller and more precise notation of music that emerged in the central Middle Ages, the oral transmission of melodies was just as important as the written record. The symbiosis of oral and written elements, and of orality and literacy in their use, persisted down to the end of the Middle Ages and beyond. This is one of the reasons that the mostly late liturgical manuscripts in this catalogue are of special interest, both historically and as unique artifacts of a musical culture. Although many were created in the age of print, they are witnesses to an ongoing process of learning, adaptation, composition, and even interpretation. All are unique books created by hand for the purposes of a specific community or user. They show us how music was written down, performed, and how, even within the confines of a tradition, it could be changed, whether in response to a reform or as a result of taste or preference.

MOST TEXTS IN THE MEDIEVAL LITURGY WERE PERFORMED in a way we would recognize as musical. Not only were the chants sung, but the readings, prayers, and benedictions were also given musical expression by virtue of being chanted to repetitive melodic formulas. It is eloquent testimony to the power of oral tradition that liturgical books do not always contain musical notation for all the sung items of the service (nos. 2 and 3). They are written witnesses to a living practice that relied extensively on the performers' internalized knowledge of longstanding custom.

MUSIC FOR THE MEDIEVAL LITURGY SURVIVES IN MANY DIFFERENT TYPES OF MANUSCRIPTS. Considering the performance of the texts they contain helps us to understand the varying representations of music in these service books. The Missals of the high and late Middle Ages are especially well suited to use by a priest, who did not sing the proper chants but read the prayers and intoned some ordinary chants. The chants sung by the choir are transmitted in Graduals and Antiphonals, which do not contain the readings or prayers. Antiphonals contain the melodies for all the sung portions of the Divine Office (antiphons, responsories, and hymns), while Graduals contain all the chants of the Mass. Beginning in the fifteenth century, the production of large-format chant manuscripts with large script and notation, known as Choir Books, were designed so a group of singers could perform from a single book (nos. 2, 5, 12, 14, and 15). Since only a small amount of music can fit on a page in a Choir Book, multiple volumes, occasionally as many as twelve or sixteen volumes, were needed to cover the music for the church year.



THE GREATEST DIVERSITY OF MUSICAL NOTATION IS IN LITURGICAL BOOKS of the tenth and eleventh centuries, when each region of Europe had a distinctive style of neumes (the graphic symbols representing musical notes). The late twelfth and thirteenth century saw the emergence of square notation, in which pitches are designated by solid black squares and some combinations are represented by lozenges. This type of notation appears in most books of Gregorian chant from the high and late Middle Ages. Although square notation from different regions looks quite similar, minor details can sometimes signal a particular place of origin (for instance, a five-line staff is more common in Spanish manuscripts than in Italian or French ones). In several parts of what is now Austria and Germany as well as in Bohemia, local styles of neumatic notation remained in use for centuries, increasingly written on staff lines in the later Middle Ages. The fourteenth-century Gradual, probably from Passau (no. 11) contains an example of the neumes on staff lines and also written in between the lines of text, with no staff lines, “in campo aperto.” As the contour of Germanic neumes became more angular in the later Middle Ages, this variety of neumatic notation took on the name of “Hufnagel,” after the nails in a horseshoe and was used throughout the sixteenth century (nos. 5, 11, 17 and 27). Liturgical books with square notation were copied by hand as late as the nineteenth and twentieth century (no. 7 is an example), and some form of square notation has been printed continuously in liturgical books since the sixteenth century.

NOT ONLY THE MUSICAL NOTATION BUT ALSO THE APPEARANCE OF CHANT TEXTS has much to tell us. In many liturgical books, the sung texts are written in smaller letters than the readings and prayers. This conventional differentiation of text size leaves space between the lines of text for musical notation that is frequently not entered. The fifteenth-century Italian Choir Psalter (no. 2) is an example in which an important musical component of the Office, the hymns, has no notation. The hymn texts are written in prose format; the verses begin in the middle of a column, but the beginning of each verse is signaled by a colored initial letter. Hymn melodies are quite often not included even in liturgical books that have the melodies of other office chants, and the texts of hymns, even though they are sung, are typically written in the larger script size used for the psalms, readings and prayers of the Office.

THE NOTATION OF HYMNS IS A PARTICULARLY TELLING TESTIMONY TO THE SYMBIOSIS of oral and written processes in the transmission of chant melodies. Usually the hymns are written in prose format with notation only for the first strophe of the text (no. 3) because the same melody is sung to each strophe of the text. Exceptionally, the hymnary at the end of the Winter Antiphonal volumes (no. 5) has all the strophes of each hymn melody written out in full.

A FOURTEENTH-CENTURY GRADUAL (no. 11) with Hufnagel notation contains the opposite phenomenon: an intentionally incomplete use of notation. The notator wrote out the melody for just one or two strophes of the processional hymns (*Gloria laus*, *Crux fidelis*, *Pange lingua*, *Inventor rutili*, and *Salve festa dies*) then added neumes to isolated syllables later in the text, the latter serving as cues to indicate which half of the two-part melody was to be sung with a particular phrase of text. Since the strophes of the hymns are sung in alternation with a half-strophe refrain, the scribe has included the one-word cues for the refrains between the complete strophes, thus showing which parts of the melody are to be sung to which parts of the text.

SOME LOCALLY VARIABLE ASPECTS OF THE LITURGY SURVIVED even the post-Tridentine reforms of the Mass, as seen in the tropes in honor of the Virgin Mary that are interpolated into the Gloria in a Portuguese Gradual (no. 15). Even though this text is not notated, it was certainly sung, and it is preserved with a melody in the fourteenth-century Gradual (no. 11). It was transmitted all over Europe in various versions associated with particular institutions and dioceses. The minor points of difference between these versions are significant because they show the strength of local traditions.

INDEED, THE ESSENCE OF MEDIEVAL LITURGICAL MUSIC was in details that indicate the geographic place of origin, or religious order, or even point to a specific institution that owned a given manuscript. Such distinctive features were markers of group identity and even points of pride for a diocese, cathedral, monastery, or religious order. Identifying these particulars can help us to situate a book in its historical context. For example, the Dominican Antiphonal (no. 4) contains the Magnificat antiphon “O lumen ecclesiae” for the feast of Saint Dominic, the order’s founder. Annotations in a later hand indicate the sections performed by the choir and the organ, presumably in alternatim (alternation), a practice that became more common in the sixteenth century. The annotations explicate the small crosses inserted into the melody by the original scribe, and apparently expand upon an earlier note in the upper margin (“how one sings this antiphon with the organ”). Layers of annotation show not only the continued use of manuscripts over time but also the great care with which they were studied and their contents explicated or adapted to changing practices. Users of books often added cross-references between partial version of chants and their complete copies. Such cross-referencing is a common occurrence in liturgical books, where a chant is written out in full only the first time it occurs.

WE CAN LEARN A GREAT DEAL ABOUT PERFORMANCE FROM THE SPECIFIC INDICATIONS and instructions known as rubrics (rubric comes from the Latin *rubrus* for red, since rubrics were usually written in red ink). Rubrics may assign a chant to a particular type of cleric — choirboys (often identified as *pueri*, “children”), nuns (*sorores*, “sisters”) and monks or friars (*fratres*, “brothers”). The rubrics for Palm Sunday sometimes specify the alternation of choirboys with the adult choir, a performance practice that is mentioned also in prescriptive texts such as Ordinals and Customaries. Some rubrics refer to other kinds of singers, such as the “paraphonista,” apparently a soloist who intoned chants, mentioned in an early sixteenth-century Processional (no. 22) as well as in much earlier texts (such as the customs of Cluny from the eleventh century).

STEPPING OUTSIDE THE BOUNDARIES OF MUSICAL PERFORMANCE, we can contemplate the representation of music in the iconographic programs of liturgical books such as the fourteenth-century French Missal of St.-Taurin (no. 10). The decoration of this notated Missal can be seen as an indirect form of evidence for music, either of the chant as represented in the book or other forms of song. Instruments, which in this period were extraneous to the performance of the liturgy, are depicted as well. The illuminations for the first Sunday in Advent show clerics singing, wide-mouthed, in front of a book on a lectern; on the same leaf, birds appear with their beaks open, as if in song. Small human and animal figures playing horns inhabit the margins. This pictorial evocation reminds us of the diverse meanings of music in the Middle Ages.

Susan Boynton, Columbia University



I

IN THE CHURCH: IN THE CHOIR

MANUSCRIPTS FOR THE OFFICE AND MASS comprise Antiphonals, Breviaries, Psalters, Graduals, and Missals. Antiphonals contain the proper (changeable) chants of the Office but not the readings or prayers, which can be found in separate books (particularly before the thirteenth century), or together with the chants in Breviaries. Psalters comprise both the Psalms and some other Office material (which varies). Graduals are collections of the Mass chants; the readings and prayers were copied in different books (as in the case of the Office) but also could be combined with the chants in Missals. The names used by scholars for each of these types of books is based on their textual contents; even Graduals and Antiphonals need not include musical notation (no. 15). Although notation did become a common feature of Graduals in the tenth century and of Antiphonals in the eleventh, notated manuscripts were predominantly for reference rather than for performance until the high Middle Ages.

BY THE FOURTEENTH CENTURY, it became increasingly common for groups of performers to sing from a book at a lectern, a development which scholars link to the increasing musical literacy that accompanied a more general use of writing for musical transmission. The reliance on books explains the production of two nearly identical Winter Antiphonals, which could serve the two sides of the monastic choir (no. 5). As the choir was divided in half, one book would be needed on each side. Antiphonals usually transmit the chants for the entire office of Matins; for some other offices, they might contain only the chants that would change in the course of the daily hours (such as the antiphons for the Benedictus and Magnificat, canticles from the New Testament).

ALL CLERICS (WHETHER MONKS, NUNS, PRIESTS, OR FRIARS) WERE OBLIGATED TO MEMORIZE the psalms, which were the foundation of the Divine Office and supplied the majority of its texts. Consequently, the melodies found most often in Choir Psalters are not those of the psalms, which were known by heart, but rather of the antiphons (many of which had texts from the psalms) that were sung with psalms during the hours of the Office. The formulas for chanting the psalms (known as psalm tones) appear principally in tonaries, which are collections of chants organized by mode for the purposes of teaching and learning (no. 30).

In manuscripts for the Divine Office, usually the only parts of the psalm tones that are indicated are the intonation (the first few notes) and the termination formulae or cadences known as differentiae. The inclusion of just part of the psalm tone demonstrates reliance on the oral tradition of psalmody.

THE ABSENCE OF NOTATION IN MOST LATE-MEDIEVAL BREVIARIES, which contain all the texts and chants for the Office, suggested they were used by clerics who needed comprehensive books to guide them through the service, or to function as a reminder or repository of the texts to be performed. The presence of notation in such books, albeit exceptional, can signal a particular need or emphasis, as in the case of Holy Week readings from the Lamentations of Jeremiah that are sometimes notated because they were chanted to a particular tone used just for those solemn occasions once a year (no. 1). The highly repetitive tones reciting the Passions during Holy Week appear in a printed Passional (no. 16).

SEVERAL OF THE MANUSCRIPTS in this catalogue illustrate the continued expansion, revision, and updating of the contents of liturgical books throughout the early modern period and even into modern times. In the Gradual for the Confraternity of Our Lady of the Snows (no. 14), for instance, the addition at the end of the feast of Our Lady of the Snows probably dates to at least the seventeenth century, if not later. The stenciled Carmelite Diurnal (no. 8), which dates to the eighteenth century, likewise contains some of the more recently established feasts in the church calendar. The eighteenth- or nineteenth-century Franciscan Antiphonal, a book also created for personal use, shows the continued use of traditional square chant notation in a slightly modified form (no. 7).

S.B.

NOTED BRIVIARY (AUGUSTINIAN USE)

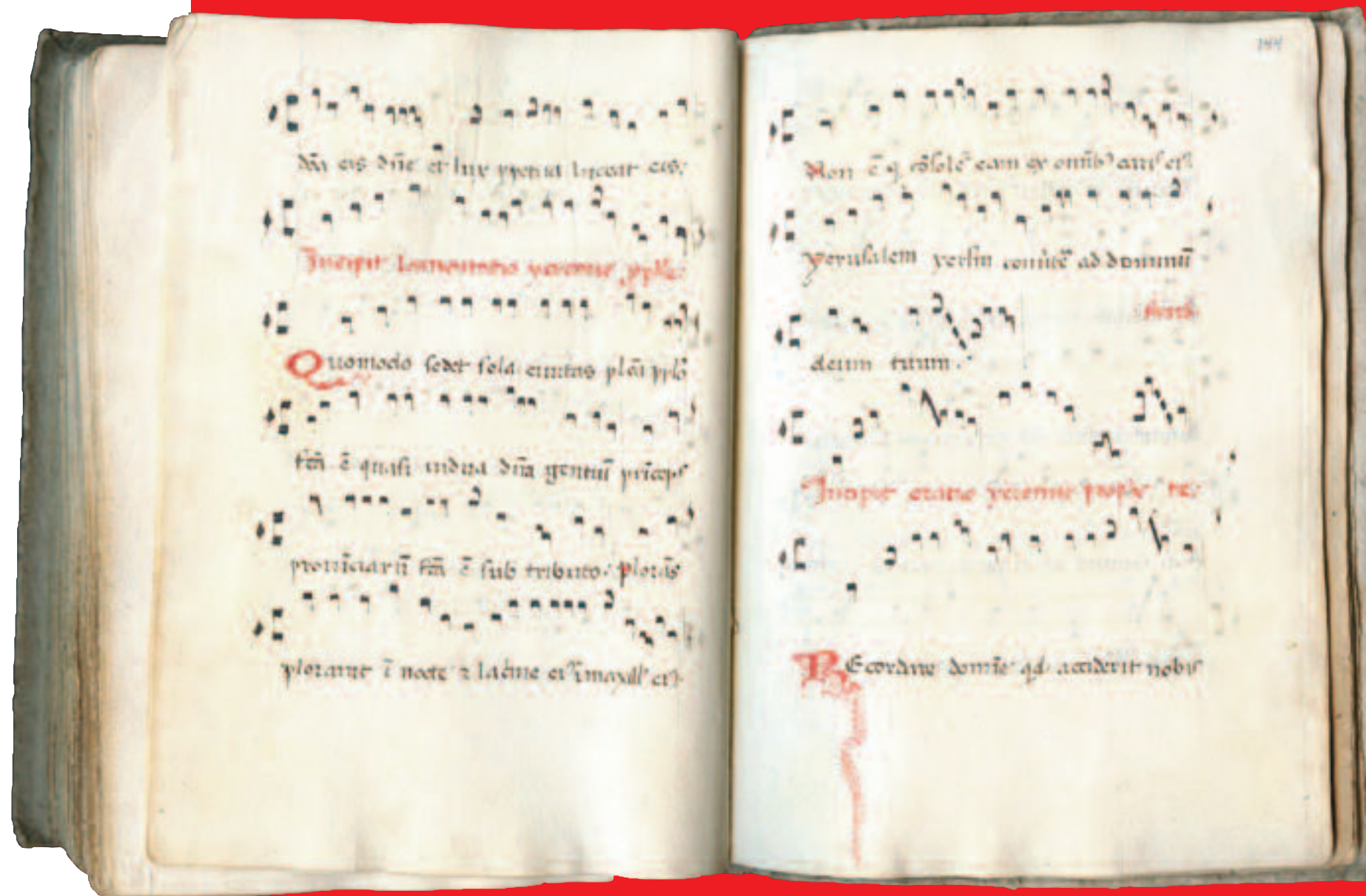
In Latin, decorated manuscript on paper
Northern Italy (Alessandria), 1469

Breviaries include the complete text of the Divine Office and provided monks, nuns, friars, and other clerics with everything they needed to say these daily prayers. Breviaries include the words for both chanted and spoken texts, but they usually do not include musical notation, suggesting that they served as comprehensive books to guide people through the service, or to function as a reminder or repository of the texts to be performed. The presence of notation in such books can therefore signal a particular need or emphasis. This Breviary includes noted texts for funerals, followed by noted texts for Holy Week, including the Lamentations of Jeremiah, and the Prayer of Jeremiah. Biblical readings were not sung, at least in our sense of the word, but were declaimed or chanted, using a repeated pitch with special inflections corresponding to the grammar of the text. The Holy Week readings from the Lamentations of Jeremiah were special, and were therefore chanted according to a particular tone that were used only for those solemn occasions once a year.

This Breviary is unusually personal, in terms of its contents (only selected texts from a full Breviary are included) and physical format. Copied on paper rather than parchment in a less formal hand, it is signed and dated by "Fratr Iustinianus de bezozero," and includes a contemporary ex-libris from St. Martin's in Alessandria, an Augustinian convent. The "new" office of Nicholas Tolentino, canonized in 1446, included here with an attribution to the Augustinian friar and humanist poet, Maffeo Vegio (1407-1458), would have been an occasion for new music, although it is found here without musical notation. [TM 380]

DESCRIPTION: 160 folios on paper, complete, written in a running humanistic minuscule in 23 long lines by as many as three scribes, square musical notation on a 4-line staff, red initials, stains and soiling but overall in excellent condition with fine margins. Early binding (original or 16th-century?) of soft pasteboard covers, good condition, with slight tear on spine. Dimensions 153 x 109 mm.

LITERATURE: Hughes, 1982; Pierre Salmon, *The Breviary through the Centuries*, Collegeville, Minnesota, 1962; F. Gasparolo, "Gli Agostiniani in Alessandria," *Rivista di Storia, Arte, Archeologia della Provincia di Alessandria* 7 (1898), pp. 7-30.



FERIAL PSALTER AND HYMNAL (FRANCISCAN USE)

In Latin, illuminated manuscript on parchment
Italy, Emilia-Romagna (Modena? Parma?), c. 1475

The chanting of the psalms lay at the heart of the Divine Office, the prayers said throughout the day and night by members of the secular clergy and religious orders at the offices of Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline. Each week the entire Psalter was recited during these services. Ferial Psalters (also called Liturgical Psalters or Choir Psalters), include the psalms, here copied in the order that they are recited during the Office rather than in biblical order, together with the other texts chanted daily during the Office, including antiphons and hymns, thus providing a complete repertoire of the ordinary texts for the Office (see also no. 3). They do not include the “proper” texts for the Office, that is the texts that change according to the varying cycle of the liturgical year, the feasts of the saints, and other liturgical occasions that would be found in Antiphonals and Breviaries.

This is grand example of a Ferial Psalter-Hymnal, in a large format, with carefully illuminated initials that mark the important liturgical divisions. Since this manuscript was copied for Franciscan Use, the distribution of the psalms for each day here agrees with secular (as opposed to monastic) liturgical custom. Psalms were chanted according to simple formulas known as psalm tones. Since these relatively simple tones would have been memorized, the lack of musical notation in this Choir manuscript is not suprising. Although not found in liturgical books used for performance, psalm tones were recorded in special collections used for teaching and learning chants, called tonaries (see no. 30). [TM 592]

DESCRIPTION: 279 folios on parchment, missing some leaves in the last two quires, written in a liturgical gothic bookhand, decorated pen initials, twenty illuminated initials on gold and silver grounds, some worming, and soiling, stains and other signs of use, but in good condition. Bound in modern tan calf over wooden boards. Dimensions 405 x 285 mm.

LITERATURE: Hughes, 1982; A. M. Visser Travagli, et alia, *La miniatura a Ferrara dal tempo di Cosmè Tura all'eredità di Ercole de' Roberti*, Modena, 1998.



reduced

NOTED CHOIR PSALTER AND HYMNAL
(INCOMPLETE)

In Latin, illuminated manuscript on parchment
Northern Italy (Padua or Venice?), c. 1350-1400

All clerics (whether monks, nuns, priests, or friars) were obligated to memorize the psalms, which were the foundation of the Divine Office and supplied the majority of its texts. Consequently, the melodies found most often in Choir Psalters, including this manuscript, are not those of the psalms, which were known by heart, but rather of the antiphons (many of which had texts from the psalms) that were sung with psalms during the hours of the Office. In this manuscript, musical notation is also supplied for the beginning of many of the hymns (musical texts that are also often found without notation). The notation of hymns is a particularly telling testimony to the ongoing symbiosis of oral and written transmission of chant melodies. Usually the hymns are written in prose format with notation only for the first strophe of the text as here, because the same melody is sung to each strophe of the text (see no. 5 for an exception).

Although now sadly incomplete, and bound out of order, this is still a fine example of a Choir Psalter and Hymnal. We can deduce that, when complete, its contents were similar to those of the previous manuscript (no. 3), with the important difference that this manuscript includes musical notation. It is a handsome, carefully copied manuscript, and although it now includes only one illuminated initial, it once must have had other similar initials at the major liturgical divisions. The quality of the remaining illuminated initial and the very fine pen initials witness the fact that this was originally a very fine, expensive production. [TM 725]

DESCRIPTION: 63 folios on parchment, wanting numerous leaves, written in a fine rounded Italian late gothic bookhand, square notation on 4-line red staves, fine pen initials, one large illuminated initial, minor damage to initial, some ink flaking and ink-burn, margins trimmed, overall in good condition. Bound in early twentieth-century blind-tooled morocco. Dimensions 280 x 245mm.

LITERATURE: Hughes, 1982; Leroquais, 1940-1941.



ANTIPHONAL (DOMINICAN USE)

In Latin, with some rubrics in German, decorated manuscript on paper with musical notation
Southern Germany, Austria or Switzerland (Zurich?), c.1500-1525

The Antiphonal is the book that included all the musical propers, that is the text and music that were unique to a particular feast or liturgical occasion for the Divine Office. This manuscript includes the music and words for selected feasts from the Sanctorale (that is, Saints' Days and feasts of the Virgin) from the Visitation in July to Catherine of Alexandria at the end of November. The Offices for the feast days of various saints were often the occasion for the composition of new literary texts and music, since the saints venerated varied depending on the locality and the religious order, and because new saints were canonized during the Middle Ages. There are a number of texts here that may be notable (many are very long), including rhymed offices for the Visitation, St. Anne, St. Dominic, and St. Elizabeth of Hungary. As Andrew Hughes has observed, rhymed Offices were "the chief vehicle for creative literary and musical composition in the late medieval liturgy."

This is an Antiphonal for Dominican Use, perhaps from the celebrated Predigerkloster in Zurich. Many of the rubrics are in German. In the office for Dominic, a roughly contemporary cursive hand added a note in the margin, and crosses within the melody indicating where the organ should play. This is an unusual indication of performance practice. The interesting contents of this Antiphonal should be seen in context of its physical characteristics. Copied in a rather small format, on paper rather than on parchment, both the script and musical notation, while clearly legible, are rather informal (the quickly drawn staff lines are often markedly crooked).

[TM 709]

DESCRIPTION: 189 folios on paper, missing original f. 1, else complete, written in late gothic bookhands with six lines of text and music, square notation on 4-line red staves, red rubrics and initials, ink-burn in places on a few leaves, some small spots and tears to edges, else in good condition. Bound in 16th-century limp parchment (with later repairs). Dimensions 202 x 155 mm.

LITERATURE: Bonniwell, 1944; Barbara Haggh, ed., *Two Offices for St. Elizabeth of Hungary: Gaudeat Hungaria and Letare Germania*, Ottawa, 1995; Hughes, 1993-6; Hughes, 2001.



TWO WINTER ANTIPHONAL VOLUMES

In Latin, decorated and illuminated manuscripts on parchment with musical notation
Germany, most likely Franconia, Nuremberg or Würzburg?, c. 1517-1520
Two historiated initials by a Franconian illuminator close to Albrecht Altdorfer

These two impressive Antiphonals include the text and music for the Divine Office for the winter season from Advent to the Saturday before Easter. In contrast with the previous manuscript, they include all the feasts for this part of the year, and not just the feasts for Saints' Days. They are very large, and were certainly intended for use by groups of singers. In fact, close examination reveals that they are not two volumes of a set, but are rather two manuscripts that include almost identical texts (differing in only very slight details), probably made for the Franciscan nuns of St. Agnes in Würzburg, for use on the two opposite sides of the choir. The musical notation is the German form known as Hufnagel ("horseshoe nail") notation, with a red line for F and yellow line for C. The Hymnary at the end of the volume has all the strophes of each hymn melody written out in full, unusual since the melody is the same for each strophe (contrast the practice in nos. 2 and 3).

Commissioned by a member of the influential German noble family of Streitberg, these beautiful books include two historiated initials by an artist closely related to the Danube School painter Albrecht Altdorfer, and bear witness to the flourishing of the finest Franconian manuscript production of the early sixteenth century. Remarkably, they survive in their original, beautifully preserved heavy bindings (probably made in Nuremberg). Complete Antiphonals in original condition are rare, and finding a matching pair for the use in one Church is even more unusual (we know of no other examples).

DESCRIPTION: Vol. 1: 371 folios, vol. 2: 388 leaves, on parchment, lacking first text leaf of vol. 2, written in a late gothic bookhand in nine lines of text and music with Hufnagel notation on 4-line staves in yellow, black, and red, numerous large flourished and painted initials, two historiated initials (vol. 2). Bound in contemporary blind-stamped pigskin over wooden boards, vol. 1, lacking 2 corner-pieces, upper and lower covers, top of lower joint splitting; vol. 2, lacking a corner-piece from lower cover, scuffed. Dimensions 495 x 345 mm.

LITERATURE: U. Merkl, *Buchmalerei in Bayern in der ersten Hälfte des 16. Jahrhunderts. Spätblüte und Endzeit einer Gattung*, Regensburg, 1999; P. Binski and Stella Panayotova, eds., *The Cambridge Illuminations, Ten Centuries of Book Production in the Medieval West*, London, 2005, p. 156, no. 63; S. Panayotova, "From Toronto to Cambridge: The Illuminated Manuscripts of Lord Lee of Fareham," *University of Toronto Quarterly* 77, no. 2 (2008), pp. 684-689.





Ista te mater ecclesia

et de unum semper

magnifica cui agnes beata serui

uit in macula, **A.** Corpore qui

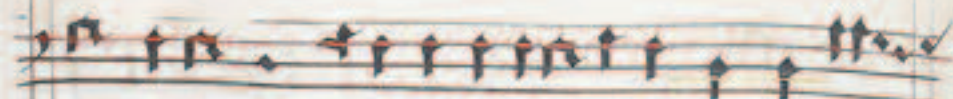
dem innocentia sed animo prudentis

luna mundi spernit gaudia dum animus

per omnia, **P.** **Q**uam ut in

dit filius in bis perfecti in mens sta

tuam cum adama ut eius copula



dem ipsi me tota deuotione committo, **Evo**

vae, **S**perne tua et pulchritudine, **R.**



Dem se sum sa

cratissime vir

ginis

re le bre mus qua

liter passa sit beata ag

nes ad memo ria re uoce

mus terio decimo etatis sue anno



NOTED ANTIPHONAL FOR THE DAY OFFICES (AUGUSTINIAN USE)

In Latin, decorated manuscript on parchment with musical notation, with added illuminated initials
Southern Netherlands or Germany, c. 1530-1550 (before 1579)

The daily prayer of the Church or the Divine Office was celebrated by members of the secular clergy and religious orders throughout the day and night at the offices of Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline. This book includes the musical texts for the day offices only and therefore can be called a Diurnal. This division of the Office texts between day and night services was a practical choice, since the text and music for the night office of Matins was much more extensive. The overall organization of this manuscript, however, is unusual and certainly difficult to explain, since it includes feasts for the Temporale (or Proper of Time, that is Sundays and festivals commemorating the life of Christ) for the first half of the liturgical year from Advent in November until Palm Sunday, just before Easter, and the Sanctorale (or Proper of the Saints, including feasts celebrating the Virgin Mary) for most of the year, beginning with Philip and James (1 May), and concluding with Agatha (5 February).

This small-format Antiphonal or Diurnal is a palimpsest (copied on parchment leaves from earlier manuscripts that were erased for re-use), and is decorated with seventeen illuminated initials meticulously cut from earlier manuscripts of different origins (German, Netherlandish, and French) and pasted in, including one very beautiful image of St. Anne and the Virgin and Child in camaïeu d'or. Although historians have explored manuscripts (and printed books) decorated with printed materials — often associated with manuscripts from female convents — manuscripts decorated with cuttings from earlier manuscripts are much rarer and would be a fascinating subject for a scholarly study. [TM 717]

DESCRIPTION: 84 folios on parchment (many, possibly all, palimpsest), complete apart from canceled leaves, written in a bold late gothic bookhand, square musical notation on red 4-line staves, plain and penwork initials, 17 illuminated initials (2 historiated), and an illuminated border, all cut from earlier manuscripts and glued in, slight inkburn, f. 1. Bound in 17th-century (?) gold-tooled dark-brown leather, worn and slightly warped, but overall in good condition. Dimensions 180 x 127 mm.

LITERATURE: J. J. G. Alexander, *Medieval Illuminators and Their Methods of Work*, New Haven, 1992; Sandra Hindman and James Douglas Farquhar, *Pen to Press: Illustrated Manuscripts and Printed Books in the First Century of Printing*, College Park, Maryland, 1977.





ANTIPHONAL (FRANCISCANS USE)

In Latin, decorated manuscript on paper with musical notation
Spain or Portugal (?), after 1728, before 1854

This is a remarkably late example of a manuscript Antiphonal. It includes offices for the entire year, in this case, mostly the feasts for Saints (the Sanctorale), but with some of the important feasts of the Tempore (feasts celebrating the life of Christ), such as Easter mixed in. Many Antiphonals include all the musical texts for Matins, but for some other offices include only the chants that varied depending on the liturgical occasion (such as the antiphons for the Benedictus at Lauds and the Magnificat at Vespers). Here the amount of text included for any one liturgical occasion is quite variable. Some of the feasts are quite long, whereas others are very brief and include only a few proper texts. This eighteenth- or nineteenth-century manuscript Antiphonal was carefully copied, and includes the same square notation copied on four-line staves found in medieval musical manuscripts since the thirteenth century. This system of notation is, of course, very different than modern music. Its use here, in a somewhat simplified form, is an example of its continued use for liturgical music into the modern era.

Although little can be said about its origin, further research might help to uncover when, where, and why it was made. Certain details of the decoration suggest it may have been copied in Spain or Portugal, although the addition of St. Richard is puzzling and might indicate a connection with England at some point not long after it was made. It includes numerous colorful and charming decorated initials that make it a delightful volume to peruse, and this unusual and attractive artifact would be an interesting item to add to any collection centering on the history of the book. [TM 751]

DESCRIPTION: 350 folios on paper, original pagination in ink, complete, copied in a clear upright script usually with three lines of text below square musical notation on red four-line staves, 44 charming colored initials, in excellent condition, pp. 691-692 partially detached. Bound in modern gold-tooled brown leather, in excellent condition with minor damage to the spine. Dimensions 145 x 113 mm.



*DIURNALE CARMELITARUM IN QUO CONTINENTUR
OMNIA QUAE CANTANTUR IN CHORO PER ANNUM
[NOTED ANTIPHONAL FOR THE DAY OFFICES,
CARMELITE USE]*

In Latin, decorated Stenciled manuscript with musical notation
France (Paris), eighteenth century

This is a handsome example of a two-volume Antiphonal for the entire year. It is certainly a direct descendant of the liturgical Choir manuscripts copied in the later Middle Ages, but it is not an example of a handwritten book. Instead its text, rubrics, running titles, and decoration, and almost certainly the musical notation, were all produced using metal stencils. The stenciled letters can be recognized by the small breaks in the body of the letter (stencil-templates include small “bridges” that keep them from falling apart; for example to keep the center of an “o” in the template).

Stenciled manuscripts are curious hybrids. They are unique items, like handwritten manuscripts, but were produced with a mechanical aid, and in that sense are more like printed books. They were used to produce liturgical manuscripts from c. 1650 and continued into the latter decades of the nineteenth century, and in some cases later. This practice seems to have been first found in France, and then spread around Catholic Western and Southern Europe, including the Low Countries (presently francophone Belgium), Germany, Switzerland, Italy, Spain, and Portugal, and possibly even Mexico. They survive in sufficient numbers to prove they were not simply oddities. Because printing books with musical notation, especially very large Choir Books, was so complicated and expensive, stenciling was a viable means of creating needed liturgical books. The expense of printing books like these also explains the numerous Choir Books still copied by hand in the sixteenth through eighteenth centuries (nos. 4-7, 15). Stenciling may have been quicker than copying these books by hand, or it could have been easier for craftsmen who were not skilled scribes. Modern scholars are now actively researching this aspect of the history of the book and searching for new examples. [TM 760]

DESCRIPTION: 458 pages on parchment, in two volumes, [2], 1-218, [2]; 219-[408], i-i pages, lacks 3 leaves, text created with stencils in roman letter, square notation on red 4-line staves, red headings and rubrics, decorative initial borders and culs-de-lampe in colors throughout, scattered stains slightly affecting text. Bound in contemporary gilt-paneled red morocco, volume 1, joints partly chipped or cracked at top and bottom. Dimensions 245 x 189 mm.

LITERATURE: Claude-Laurent François, “Les lettres réalisées au pochoir dans les livres de choeur,” in *Histoire de l’écriture typographique, de Gutenberg à nos jours*, volume 2.1, *Le XVIII^e siècle*, ed. Yves Perrousseau, Gap, 2011, pp. 48-77; Eric Kindel, “Recollecting Stencil Letters,” *Typography Papers* 5 (2003), pp. 65-101.



DEGGWA AND MÄRHA EWWUR [GUIDE OF THE BLIND]

In Ge'ez and Amharic, manuscript on parchment with musical notation
Ethiopia, nineteenth century

Ethiopian manuscripts are remarkable products of a living scribal culture that has survived from the fourth century until today (printing was not introduced into Ethiopia until the twentieth century). The binding of this manuscript preserves structures similar to early Christian books from the fourth to the seventh centuries. Their tradition of liturgical music is equally remarkable, and it is a living example of a system transmitted primarily through oral teaching, with some use of notation, paralleling in many ways the manner music was taught throughout the Middle Ages.

The principal text here is part of the Deggwa, or non-monastic liturgy for the Divine Office. In this manuscript, the text includes cantillation marks or musical notation, called in Ge'ez *melekket* or “signs,” inserted between the lines of text. The system is indigenous to Ethiopia. They do not depict the melodies in any visual way, but are rather a mnemonic device for recalling the chants, especially during study of the liturgy by trainee *däbtāras* rather than during the actual performance of the liturgy. This mnemonic system requires the singer to remember the tunes of the melodies associated with the signs and apply them to the words below. Though Ethiopian tradition ascribes the origin of the system to the sixth-century Saint Yared, pre-sixteenth-century copies of the Deggwa are without musical notation, and some sources mention two *däbtāras* who codified the system following the Muslim invasions between 1529 and 1541. Manuscripts containing *melekket* are very rare in private hands. [TM 471]

DESCRIPTION: 68 folios on parchment, apparently complete, written by two scribes, in a reasonable but small hand for the main text and in a quicker hand for the secondary text, with interlinear and marginal musical notation. Ethiopian binding of plain wooden boards, chained stitched without bands, front board split and repaired with cord. Dimensions 145 x 150 mm.

LITERATURE: Kay Kaufman Shelemay and Peter Jeffrey, eds., *Ethiopian Christian Liturgical Chant: An Anthology*, 3 vols., Madison, Wisconsin, 1993-97; Haile, 2011.



NOTED MISSAL (SECULAR USE)

In Latin, illuminated manuscript on parchment with musical notation
Paris or Normandy, c. 1320-1330
15 large historiated initials in the style of Jean Pucelle

This beautifully illuminated manuscript is a Missal — the liturgical book for the celebrant that includes all the texts necessary to celebrate the Mass, including prayers said by the celebrant, the biblical readings, and the texts sung by the choir. The contents of the Missal reflect changing liturgical practice during the Middle Ages, since by the eleventh century the Celebrant was required to sing or say, either aloud or quietly to himself, all the Mass texts, including the sung texts and the readings, and he thus needed a book with all of these texts. Many Missals include only the words for the texts sung by the choir; here musical notation is included as well.

Early fourteenth-century illuminated manuscripts of this caliber are rare, and the present Missal, probably made either for the Cathedral of Evreux or the Church of St.-Taurin, which housed the deluxe gold reliquary of the saint, is exceptional. Its illumination is of the utmost interest and importance; fine historiated initials, with subtle coloring, the figures displaying sinuous Gothic drapery, are accompanied by humorous bas-de-page illustrations of frolicking animals amidst stylish ivyleaves. The predominance of bishops in the margins argues in favor of an origin in the Cathedral. The art is clearly in the refined court style of Jean Pucelle (fl. c. 1300-1355), whose masterpiece, the Hours of Jeanne d'Evreux, was made for a Queen of France and is now in New York in the Cloisters Museum. Not only did Pucelle dominate Parisian manuscript production for a half century, but his style also strongly influenced that of skilled artists in Normandy, close to Paris, where the patronage of the counts of Evreux, Jeanne's family, was extremely important.

DESCRIPTION: 382 folios, lacking single leaves after ff. 6 and 150, written in a compressed gothic liturgical hand, music throughout in square notation on 4-line red staves, penwork initials, illuminated initials in burnished gold on red and blue grounds, 15 large historiated initials with full borders, damp staining, thumbing, other wear and stains, slight offsetting. Bound in modern vellum binding in imitation of medieval bindings. Dimensions 225 x 157 mm.

LITERATURE: F. Avril, et al., *Les Fastes du Gothique, le siècle de Charles V*, exh. cat., Paris, 1981; Barbara Drake Boehm, et al., *The Hours of Jeanne d'Evreux: a Prayer Book for a Queen*, New York, 1999; Jungmann, 1950; Leroquais, 1940-1.



reduced



GRADUAL (AUGUSTINIAN USE)

In Latin, decorated manuscript on parchment with musical notation
Southern Germany (Bavaria) or Austria (likely Passau?), c. 1300-1325

Graduals include only the sung portions of the Mass; these include texts that are proper to the feast (the introit, gradual, alleluia, which is replaced by the tract during penitential seasons, offertory and communion), as well as ordinary chants, that are included in every Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei* and *Ite Missa est*). They are books used by the choir. The musical texts in this Gradual, which may have been copied for use at the House of Augustinian Canons of St. Nicholas in Paussau, are noted in the characteristic German Hufnagel ("horseshoe nail") notation.

The ample marginal annotations and other additions prove that this was a book that was well used by several generations of singers. For example, later cursive annotations in the margins next to chants that are given only in part, provide the folio number where a user of the manuscript could find the complete chant. Such cross-referencing is a common occurrence in liturgical books, where a chant is written out in full the first time it occurs in the book, and then is not written out after that first instance. Besides adding entire sequences at the end, the users of this book have also written new texts in between the lines of the existing sequences in the original corpus. Presumably these texts would then be sung to the preexisting sequence melody to create a contrafact (a new composition based on an existing one, created by replacing the original text with a new text). Yet another sign of use is the occasional (not systematic) introduction of vertical lines separating sections of the chant to show more clearly which notes go with which words. [TM 637]

DESCRIPTION: 214 folios, lacking at least one leaf at the end and 2 leaves between ff. 13-14, written in a rounded gothic liturgical script, Hufnagel notation on 4-line red staves numerous cadels some with grotesque faces, larger parted red and blue initials, some with bestiary or foliate motifs, restorations to the parchment, manuscript generally well-thumbed, overall in fine condition. Bound in a restored brown calf with blind-stamped leather from the original 15th century binding remounted over wooden boards. Dimensions 225 x 165 mm.

LITERATURE: Johann Baptist Rohm, *Das historische Alter der Diözese Passau in ihrem gegenwärtigen Umfange*, Passau, 1880; "Passau. Augustinerchorherrenstift St. Nikola," in *Mittelalterliche Bibliothekskataloge Deutschlands und der Schweiz. Bistümer Passau und Regensburg*, Munich, 1977, pp. 47-56.



GRADUAL (OLIVETAN USE)

In Latin, illuminated manuscript on parchment with musical notation

Italy, Lombardy (Santa Maria di Baggio near Milan?), c. 1430s

5 miniatures by the Olivetan Master and the Master of the Lodi Choir Books and 11 decorated initials by the Master of the Lodi Choir Books



This is a splendid example of very large Choir Book designed to be easily legible by all the members of the choir. And indeed, among its illuminations, there is an initial illustrating this very practice, depicting a large crowd of monks singing in front of a large book on a lectern, led by the choir master. The increasing size of Choir Books is a noteworthy trend in the fourteenth and fifteenth centuries, made possible in part by the wide-spread adoption of square notation for the chant, that could easily be written very large. This imposing volume would have been one of a multi-volume set of Graduals, containing the musical texts needed for the celebration of the Mass throughout the year, made for the Olivetan monks of the monastery of Santa Maria di Baggio near Milan. The Olivetans were a reformed order of Benedictine monks; their emblem, three silver hills surmounted by a cross and flanked by two olive trees is found throughout the volume in the penwork initials and on the binding.

This Choir Book contains illuminations of the very highest quality by the Olivetan Master, now thought to be Girolamo da Milano, who was one of the leading illuminators of this Benedictine order known for their attention to books and calligraphy. Very few Olivetan books have survived; only one other, a small modest codex, by this artist is known, and it is in a public institution. The re-emergence of this hitherto unknown volume (in its spectacular original Olivetan binding) demands that the artist's place in early Renaissance Lombard illumination be reassessed.

DESCRIPTION: 157 folios, some lacunae towards the end, and possibly beginning, written in a liturgical bookhand with music in square musical notation on five 4-line red staves, numerous strapwork and decorated initials with elaborate penwork, 11 very large ornamental painted initials on gold grounds with acanthus, 5 historiated initials or miniatures, some repairs to parchment, staining and general wear, but overall in good legible condition. Bound in near-contemporary reddish-brown deerskin over thick wooden boards. Dimensions 595 x 435 mm.

LITERATURE: Bollati, 2008; V. Cattana, "Per la storia della biblioteca del monastero olivetano di Baggio nel quattrocento," *Archivio Ambrosiano* 29 (1976), pp. 127-136.



reduced



I *omnibus
solemnitatib
festine iugue
et me*



YRIEe

leyson **R**rie e

leyson. **R**rie e

leyson. **R**piste e

leyson **R**piste e

leyson. **R**piste e

leyson. **R**rie e

leyson. **R**rie e

M

al le lu ya

GRADUAL, SUMMER PART (DOMINICAN USE)

In Latin, decorated manuscript on parchment with musical notation and additions on paper
The Netherlands, Utrecht?, c. 1450 with later additions dated 1702

Upon opening this Dominican Gradual, the red roman numerals found in the middle of the outer margin of the recto of each leaf immediately stand out. These numbers, carefully placed in colored circles, are in fact folio numbers. It is often said that foliation (the practice of numbering each leaf, the forerunner of our modern practice of numbering pages, that is both sides of each leaf), was not a medieval practice. In fact, although it is true that most medieval and Renaissance books do not have numbered leaves, there are many exceptions to this rule. Liturgical manuscripts are certainly the earliest, and the most common, type of medieval books to include foliation, because cross-references within the books were essential (copying each text in full, when liturgical texts were often repeated within a volume, would have been laborious and wasteful of space). This Gradual, with its unusually decorative folio numbers and frequent cross references, is an especially good example.

The manuscript is also a good example of the continued use of a liturgical book for centuries, and of the continued use of square notation for chant well into the eighteenth century. Before and after the Kyriele, there are much later paper leaves with additional texts, the first one including the Mass of the Rosary from their new Missal. The illuminated large initials introducing the major sections were clearly repainted or simply painted later in the seventeenth century (or even later) where space had been planned for decorated or illuminated initials. [TM 513]

DESCRIPTION: 252 folios, missing a few leaves, written in a Gothic liturgical script, square musical notation on 4-line red staves, contemporary foliation, numerous calligraphic cadels and initials, 9 later (17th- or even 18th-century) painted initials, 3 added drawings, some thumbing and a few waterstains (affecting legibility). Bound in a contemporary half-binding of dark brown leather over thick wooden boards, boards completely detached. Dimensions 290 x 195 mm.

LITERATURE: Bonniwell, 1944; Huglo, 2011.



GRADUAL (USE OF THE CONFRATERNITY OF SANTA MARIA AD NIVES [OUR LADY OF THE SNOWS], PARISH OF ANTELLA, NEAR FLORENCE)

In Latin, illuminated manuscript on parchment
Italy, Tuscany, Florence, c. 1475-1480

6 historiated initials by Francesco d'Antonio del Chierico and Workshop

This large and visually impressive Gradual was commissioned by the Confraternity of Santa Maria ad Nives (Our Lady of the Snows), parish of Antella, near Florence, a foundation under the patronage of the Virgin, in memory of the miracle performed by the Virgin in Rome when the Esquiline Hill was blanketed with snow. Confraternities were voluntary association of people who came together under the guidance of certain rules to promote their religious life and charity in common. They were important elements of the religious and social life of most medieval cities and towns (and even smaller communities) throughout Europe, but they were particularly important in Italy where they became vital expressions of lay religious life and the dissemination of the Bible and other texts in the vernacular. Throughout Italy, they were active patrons of the visual arts and of music.

Although we have chosen to call this manuscript a Gradual, it includes the Mass and the Office for the feast of the Nativity of Mary, reminding us that the celebration of the Divine Office, the daily prayer of the church, and the celebration of the Mass, the Eucharistic service, together made up the daily liturgy. It also includes both the Office of the Dead and the Requiem Mass, important since one of the prerogatives of confraternities was the memory and honoring of the deceased. Lay confraternities had duties of prayer, social support, and burial of the dead. The fine historiated initials are attributed to a Florentine artist, Francesco del Chierico and his workshop, towards the end of his career, anticipating the art of his successor Attavante.

DESCRIPTION: 80 folios, complete, written in a rounded gothic liturgical script, square notation on red 4-line staves, fine penwork initials, 7 historiated initials, illuminated border, some leaves cropped, and three initials smudged, else in good condition. Bound in 19th-century Russia leather, some scuffing, overall good condition. Dimensions 418 x 290 mm.

LITERATURE: C. Black, *Italian Confraternities in the Sixteenth Century*, Cambridge, 1989; Glixon, 2003; J. Henderson, *Piety and Charity in Late Medieval Florence*, Oxford, 1994.



reduced

ore leo mis ne abscondat eis tarta
rus ne cadant in obscu m sed signifer
sanctus michael representet e as m
lucem sancta. Quia olim ababe promisi
sei et se mini e mis. **D**offitas
et preces tibi domine offerimus. tu
suscipe pro animabo illis quibus hodie

D In nativitate bte
marie inq ad
Ec cle regina vir vs sup ps ant.

ginem que genuit regem uelut rosa
de cora uirgo dei genitrice per quam
reperimus deum et homine alma uirgo
intercede pro nobis omnibus. **psalmus.**

Laudate. Evoyac. Responsorium.
S O lem iusta tie regem

GRADUAL (FRANCISCAN USE)

In Latin, illuminated manuscript on parchment
Portugal, c. 1575-1600

This large and colorful illuminated Gradual was copied for an unlocalized congregation of Franciscan nuns in Portugal. It is interesting that although this large-format book, which resembles a chant book for the choir, has no musical notation; it nonetheless includes red accentuation marks throughout, indicating it was intended to be used for performance. Even the *Kyrie eleison*, which is written out in its entirety, has accentuation marks on each of “*eleysons*.” The use of the book in performance is also seen in the sequence “*Victimae paschali*” where several verses were erased, and a Portuguese rubric (the only vernacular rubric written in red ink, like the Latin rubrics, but in a different, contemporary hand) states that the verse “*Dic nobis maria*” is sung only once. Apparently the sequence text was originally copied with that verse written three times, but the second and third instances were erased after the rubric was written.

The iconography and fabulous calligraphic penwork all suggest a Franciscan origin for this Gradual. Saint Francis is represented a number of times, and the wonderful array of birds in the margins recalls the famous story of Saint Francis and the birds in the *Fioretti*. This Gradual is close in style to other large liturgical service-books copied and used in Portugal in the second half of the sixteenth and beginning of the seventeenth century. These books are understudied in comparison to their French or even Spanish counterparts. [TM 710]

DESCRIPTION: 209 pages on parchment, missing a leaf at the end and perhaps another in the core, written in a rounded gothic liturgical bookhand, numerous initials, some color, 13 historiated initials with elaborate calligraphic penwork, large illuminated bracket border. Bound in late 16th- or early 17th- century blind-tooled tanned calf, upper board detached, some stains and scuffing to boards. Dimensions 560 x 380 mm.

LITERATURE: Brito, 1992; J. P. D'Alvarenga, et alia, ed., *Tesouros da Biblioteca Nacional*, Lisbon, 1992; F. Pinho, “Fundos musicais : uma breve apresentação” in *Tesouros da Biblioteca Geral da Universidade de Coimbra*, Coimbra, 2011, pp. 29-39; Portuguese Early Music Database (Online Resources).



reduced

dñi/manet in eternum. nō d:
 Agno pacis osculū nō dat: sed sup
 to sacramēto a sac̃dote statī pro vjs
 incipit a choro. an. Alleluia alla
 alleluia. q̃ cātata. cātāt psalms.
 Laudate dñi om̃es gentes: et
 collaudate. totū cū glōr. et sicut
 cetera. Alleluia. Cap. I. vñ
 et vñ. nō dñi. nō magt. Anā.

Uespere autē salbati: que lu
 cescit in prima salbati: veni ma
 ria magdalene: et al̃eta maria
 videre sepulchrum Alleluia.
 p̃. Magt. cū glōr. Et repetit. an.
 Uespere. post hec sac̃dos dicit. Dñs
 vobcū. et. De cā in resurrectionis. Intro



Surrexi et adhuc te
 cum sum alla: posuisti
 super me manū tu
 am alla: mirabilis fac
 ta est scientia tua. alla alla. ps.
 Dñe probasti me et cognovisti
 me: tu cognovisti sessionē me
 a: et resurrectionē meā. vñ. Glia.
 65. **H**ec dies q̃ fecit dñs cel
 tem et letemur in ea. vñ. Confi
 temini dño qm̃ bono: qm̃ in
 seculū misericordia eius.
Alleluia. ^{an} vñ. Pascha nostrum
 immolatus est christus. off.
Terra tremuit et quieuit: dñs
 resurgeret in iudicio de alla. Co.

PASSIONARIUM (PASSIONAL) [PASSIONES. BENEDICTIONES. LAMENTATIONES ET RELIQUA]

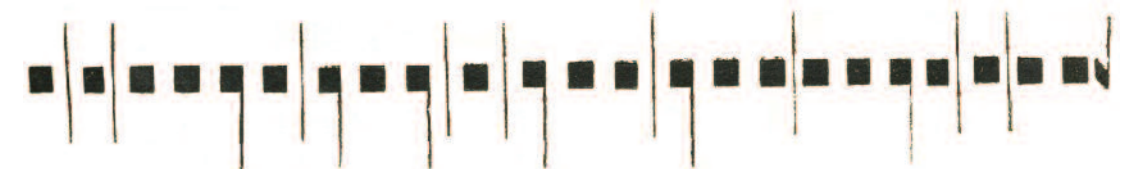
In Latin and Spanish, decorated imprint on paper with musical notation
Palencia, Diego de Cordoba, 1536

This printed book of chant includes a variety of chants for Holy Week, including the Passion and the Lamentations of Jeremiah, as well as the Asperges for the benediction of the holy water, and the gospel tones for Christmas and Epiphany. This was a practical book for use by a choir or choirmaster during the Easter triduum, recalling the passion, death, burial, and resurrection of Jesus. Passionals from Iberia circulated extensively both in manuscript and print form, one often copying the other and vice-versa. The musical notation here is remarkably complete, reproducing the entire melodies of some very repetitive chants. For instance, the passion tones are written out in full, even though they consist almost exclusively of repeated notes on a single tone.

This is a copy of the first book printed in Palencia. Little is known of the printer Diego de Cordoba, whose output seems to have been limited to no more than three liturgical books, and this imprint is recorded in only three other copies. It was ordered by the Bishop Francisco de Mendoza, but in fact assembled and edited by Alonso Fernandez de Madrid (1475-1559), a canon of the Cathedral of Palencia from 1497 onwards. Renowned from a young age for his preaching and intellectual gifts, he served the Bishop Francisco de Mendoza y Cordoba and his successor Luis Nunez Cabeza de Vaca as vicar-general and archdeacon. This copy is elegantly enhanced in color in the borders with white lettering. The historiated initials of Christ in the Garden of Gethsemane with three sleeping apostles and the borders are attributed to designs by Juan de Vingles, a sixteenth-century Spanish book illustrator. [TM 723]

DESCRIPTION: Small in-folio (Royal 2° format), [4] + 116 ff., preceded by 3 paper leaves and followed by 4 + 2 paper leaves, complete, printed in red and black, musical notation on six 5-line red staves, woodcut borders and initials, 4 leaves with painted illuminated and lettered borders large historiated initial. Bound in a contemporary blind-tooled and painted leather, binding a bit stained and worn, else in good condition). Dimensions 376 x 259 mm.

LITERATURE: Hardie, 2003 and 2007; A. Palau y Dulcet, *Manual del librero hispanoamericano. Bibliografía general española e hispanoamericana...*, Barcelona, 1959, vol. 12, no. 214430; H. Thomas, "Juan de Vingles, a Sixteenth Century Book Illustrator," *The Library* 18 (1937-1938), pp. 121-177.



reduced

II OUTSIDE THE CHURCH: IN THE CLOISTER, IN THE CEMETERY, AND IN THE CITY AND COUNTRYSIDE

IN THE LATER MIDDLE AGES, WHEN NOTATED MANUSCRIPTS were increasingly used for liturgical performance, the chants for processions (such as the hymns mentioned here) began to be grouped in a separate volume for a singer to hold the numerous processions that took place both weekly and throughout the church year. Processionals became more common in the later Middle Ages. These personal books contain the chants sung in various locations inside and outside churches and monasteries. Just as the route of a procession reinforced the sacred geography of a community (whether urban or monastic), so the music in a Processional traced the path of that symbolic itinerary. Consequently, Processionals manifest a fascinating variation in their contents; in addition to the music for the principal processions of the church year and often the foot-washing ceremony on Holy Thursday known as the Mandatum, they can contain chants for an unpredictable selection of other occasions as well. The Processionals from the royal convent at Poissy are highly personal books with a wide range of feasts (nos. 24 and 25). The many layers of additions attest to the copying and updating of contents for generations of noble nuns. The last item in the original contents of the illuminated sixteenth-century Processional from Poissy (no. 25) is the Exultet sung by a deacon on Holy Saturday, an interesting choice for a nun's personal chant book.

PROCESSIONS ON ANCIENT FEASTS SUCH AS PALM SUNDAY shared universal liturgical elements but were distinguished by details of local practice. By comparing the melodies for the same feasts in different Processionals, we can gain some insight into the regional variety that remained standard until the post-Tridentine reforms of liturgical melodies that were carried out in the late sixteenth century. For instance, the melodies of the two antiphons beginning *Pueri Hebreorum* ("children of the Hebrews") that were sung during the blessing of the palms on Palm Sunday can differ slightly from place to place, and even in two books from the same religious order and region (as in the two Franciscan Processionals, nos. 18 and 19, both from Italy). The rubrics for the Palm Sunday procession can also differ slightly from place to place.

BESIDES THE CHANTS FOR MAJOR PROCESSIONS THEY CONTAIN, some other features of Processionals attest to the practice of liturgy and music in specific communities. For instance, in the early sixteenth-century monastic Processional from central Italy (no. 20), the rubrics refer to the participation of two nuns in the singing of the *Improperia* or Reproaches and the Adoration of the Cross on Good Friday. This manuscript also contains chants that are typical of the period, such as the Marian litanies and Credo of the Mass in mensural notation (which indicates precise rhythm, unlike the square notation used for most chant).

PROCESSIONALS OFFER UNUSUALLY RICH EVIDENCE FOR MUSICAL PERFORMANCE in women's religious communities (nos. 23-26, and perhaps nos. 17 and 20). Some Processionals include the rituals surrounding the death of a monk or nun, a series of services of which the details varied somewhat by community and order. The sixteenth-century Processional owned by a nun in the Franciscan Convent of St.-Marcel in Paris (no. 23) includes a polyphonic trope on the responsory *Libera me*, which was part of the Mass for the Dead. (A trope is an interpolation of new material into an existing chant). This trope, a lengthy poem set for two voices, addresses Christ, the Virgin Mary, the angels, apostles, martyrs, and other saints. It is of particular interest as a rare example of polyphony in a manuscript from a female religious house, and it also shows the transmission of tropes after the Middle Ages.

ANOTHER ITEM IN THIS CATALOGUE THAT SHEDS LIGHT ON THE OBSERVANCE of death rituals by the regular clergy is a printed Cistercian Manual with all the texts for the last rites, burial service, and Office of the Dead, complemented by a manuscript containing only the chants, presumably for the use of a singer (no. 28). This hybrid book demonstrates not only the continued use of the manuscript into the age of print but also the special place of music and its performance in the broader framework of the liturgy.

S.B.

PROCESSIONAL (CISTERCIAN USE)

In Latin, decorated manuscript on parchment with musical notation, with later paper additions
Germany, Lower Rhineland (?), c. 1475-1500 [after 1476]

A Processional is a small portable liturgical book containing the chants for liturgical processions. The Processional is one of the most recent liturgical books; the earliest Cistercian Processional is a twelfth-century manuscript from the abbey of Pairis in Alsace. In keeping with the early Cistercian ideas of liturgical reform and a return to simplicity, the original Cistercian Processional included only two processions, for the Purification (or Candlemas, celebrated on 2 February) and Palm Sunday. As their liturgy evolved, processions were added, and this manuscript includes many more than the original two: two feasts for the Holy Week, Ascension, Corpus Christi and no less than five feasts for the Virgin Mary (Purification, Assumption, Nativity and Conception, Visitation, Annunciation). The procession for the Visitation was one of the latest additions, added to the Cistercian liturgy only after 1476. As we have seen in many of the other manuscripts described here (e.g. nos. 7, 11, and 13), this Processional continued in use for centuries, and includes a procession for St. Bernard added in a much later paper quire (possibly as late as the seventeenth century).

This Processional is from the area of the Lower Rhine; small in size, it is attractively illuminated with gold initials, and includes neatly transcribed Hufnagel notation. The house to which this Processional was originally destined was probably a convent of monks (two brothers, "fratres," are mentioned before the hymn Gloria laus), but it also includes a late fifteenth- or early sixteenth-century Dutch ownership inscription showing it was used at that time by a nun. [TM 192]

DESCRIPTION: 59 folios on thick parchment, with added paper quire, complete, written in a gothic textura script, Hufnagel notation on four-line staves, cadel initials, nine gold initials with pen decoration, some rubbing on first folios. Disbound, quires sewn with rope. Dimensions 152 x 108 mm.

LITERATURE: Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001.



PROCESSIONAL (FRANCISCAN USE; USE OF ROME)

In Latin, decorated manuscript on parchment with musical notation
Northern Italy, c. 1450-1500

The text in this manuscript follows Franciscan Use (that is, Use of Rome), and as such includes only two processions — for the Purification of the Virgin (Candlemas, on 2 February) and Palm Sunday (see also no. 19). Franciscan Processionals include fewer processions than manuscripts copied for other religious orders. The manuscript also includes the text and music for three different forms of the services for funerals and burials, which incorporated processions bringing the body into the church, as well as out to the grave for burial, and were often included in Processionals. It is interesting that this Processional includes in addition to the services for brothers and sisters belonging to Franciscan Order, a general form for the funeral and burial service, presumably for lay people, as well as a special form of the service for children. Also included are Gospel readings from the Palm Sunday and Good Friday Masses, with their musical notation (texts not commonly found in Processionals).

This manuscript was probably copied to be used by Franciscan friars — only masculine forms are used in the prayers, and the text and rubrics are in Latin. It is a small, portable book that was designed for practical use. Despite its small size, both the script and musical notation are large enough to be easily read, and its slightly tall, narrow format and limp-vellum binding were equally practical choices. It is an elegant manuscript in layout, script, and musical notation, exhibiting the clarity and airiness, with ample space allotted for the notation, that Michel Huglo observed was characteristic of Franciscan manuscripts. [TM 515]

DESCRIPTION: 160 folios on parchment, written in a formal gothic bookhand, square musical notation on 4-line red staves, red rubrics, skillful penwork initials, in excellent condition, with a few small stains and minor soiling. Bound in an early limp vellum cover, possibly original, lower cover now partially detached. Dimensions 142 x 80 mm.

LITERATURE: Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001; Huglo, 2011; Van Dijk, 1963.



RITUAL AND PROCESSIONAL (FRANCISCAN USE; USE OF ROME)

In Latin, decorated manuscript on parchment with musical notation
Northern Italy, c. 1450-1500

This Processional also follows Franciscan Use (that is, Use of Rome), and as such includes the procession for the Purification of the Virgin (2 February) and Palm Sunday (see also no. 18). This manuscript adds a procession for All Souls' Day, which is similar to the first nocturn of the Office of the Dead. This is an unusual addition and may reflect the needs of a particular community in commemorating their departed. This procession includes the hymn *Dies Irae*, which is traditionally attributed to Thomas of Celano (d. 1265), who the author of one of the first biographies of Francis of Assisi. Of particular note here is the inclusion of very lengthy rubrics, or liturgical directions, describing the order of the liturgy (in this case transcribed from the Franciscan Ordo). For example, the opening rubric for the Purification tells us when the procession for the Purification was celebrated (after Terce), how the priest was vested (without a chasuble or cope), and where the candles were blessed (in the middle before the altar). Liturgical details such as these are one of the reasons that Processionals (and especially later Processionals that are more likely to include such details) are valuable sources for scholars studying medieval music and the liturgy.

One unusual feature of this Processional is the full-page line drawing of a number of cityscapes, added on a blank folio within the first century after the manuscript's production. The drawing reproduces an early Renaissance city in great detail. Religious structures are documented with crosses, while other buildings have pennants at their highest points. Perhaps the drawing is meant to convey the actual physical site of the processions described in the text of the manuscript. If that is the case, it is a remarkable example of the illustration of a liturgical text. Given the detailed nature of the drawing, it might even be possible to identify the town. [TM 560]

DESCRIPTION: 113 folios on parchment, complete, written in a rounded gothic bookhand, square musical notation on 4-line red staves, penwork initials, full-page added line drawing of cityscapes, some pages show minor ink loss. Bound in its original blind-stamped brown calf over wooden boards, covers worn, especially at edges. Dimensions 170 x 130 mm.

LITERATURE: Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001; Van Dijk, 1963.



PROCESSIONAL (MONASTIC USE)

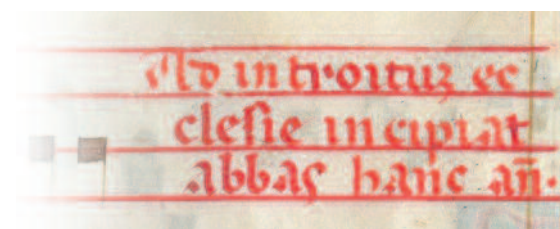
In Latin, illuminated manuscript on parchment with musical notation
Central Italy (Rome or Florence), c. 1500-1525

Although the first section of this Processional includes texts characteristic of Cistercian Processionals, and mentions the brothers of the abbey and the abbot, the concluding two sections, which include Office chants as well as additional texts for processions, mention the sisters and the abbess, suggesting this book was copied for a nun. Processionals were certainly not exclusively books for nuns, but it is true that many of the surviving examples include evidence of ownership (or more properly, use by) female religious. Manuscripts once belonging to nuns are less common than those from male foundations, and the evidence of these books is therefore often particularly valuable. How best to interpret the evidence found in this example is a puzzle (see also no. 17). Nuns always needed some male participants in the liturgy, since women could not be priests, and there were double foundations of men and women (although these were not very common). Another possibility is that this book is an example of how nuns adapted the liturgy for their own needs, at times copying sources from male foundations verbatim, complete with male references, and at other times, changing them to suit their own circumstances.

Small in format, with graceful decoration, details of this manuscript's musical notation are of interest, since it includes modifications in the square notation (some notes in red or blue), as well as elements that are typical of the period, such as the Marian litanies and Credo of the Mass in mensural notation (mensural notation indicates precise rhythm, unlike the square notation used for most chant). [TM 718]

DESCRIPTION: 38 folios on parchment, complete, written in southern gothic bookhands, and in an upright script influenced by humanistic scripts, square musical notation on red 4-line staves (some neumes in red and blue), black mensural notation, and white mensural notation on a 5-line staff (f. 38 only), numerous illuminated initials and borders, well-used. Bound in 17th-century (?) blind-tooled brown leather, upper board partially detached. Dimensions 187 x 142 mm.

LITERATURE: Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001.



PROCESSIONAL (SECULAR USE?)

In Latin, manuscript on parchment with musical notation
Spain, c. 1500-1525

This manuscript includes the two processions, for the Purification of the Virgin (Candlemas, on 2 February) and Palm Sunday, found in manuscripts following Roman Use, including Franciscan Processionals, followed by a procession for Good Friday in honor of the Holy Thorn (that is a relic from Christ's Crown of Thorns), and noted texts from the baptismal services celebrated on Holy Saturday (or the Easter Vigil) and the Vigil of Pentecost, including the Litany. The liturgical directions included in this book seem to make sense for a secular church. In the Palm Sunday procession, for example, there is no mention of the cloister or refectory (common in monastic manuscripts). Instead, the rubrics merely indicate when the procession is outside the church, when it is returning and standing before the doors of the church, and when it enters again. Texts are specified for the cantor (or cantors, up to four), the priest, and "omnes" ("all," the congregation?). The litany does include St. Francis, but also includes St. Dominic and St. Benedict — an inclusive approach that does not seem to indicate this manuscript was copied for a particular religious order.

This small portable volume is evidence of the continuity in the copying of musical manuscripts from the central Middle Ages into the sixteenth century and later. Note the use of the five-line staff, still used today. Although the presence of a five-line staff instead of a staff with four lines, seen in most of the manuscripts described here, is sometimes said to be evidence of a date after the fifteenth century, this is misleading, since its use was also regional, and there are earlier examples from Spain and elsewhere. This is an attractive manuscript, still in its original binding, with calligraphic cadel initials and decorated pen initials that are distinctively Spanish.

[TM 650]

DESCRIPTION: 51 folios on parchment, complete, written in a late rounded gothic bookhand, with square musical notation on 5-line red staves, elaborate cadel and penwork initials, in sound condition but with stains and smudges. Bound in original 16th-century blind-stamped leather, worn with scuffs and small tears and worm holes, but sound. Dimensions 158 x 112 mm.

LITERATURE: Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001.

Gloria et. Sicut. Ita q' post



PROCESSIONAL AND RESPONSORIAL

In Latin, decorated manuscript on parchment with musical notation
Spain, Basque Country (Province of Alava?) or Rioja?, c. 1500-1525

The importance of processions in the medieval liturgy is evident in the volume. Processions were part of the liturgical celebration on special feasts such as the Purification, Corpus Christi, Palm Sunday, the Rogation Days (days of prayer asking for protection and good harvest celebrated on April 25 and the three days before the Ascension), and on various Saints' days that were of particularly importance to a given Church or diocese. They were also part of the liturgy of each Sunday before Mass. This Processional is an example of a comprehensive Processional that includes the processions for the Sundays throughout the liturgical year, as well as for special feasts and the Rogation Days. These Processionals, classified as Responsorial Processionals because of technical details of their text, are one of the commonest and widely distributed types of Processionals, mostly dating after 1500 (although the only example of this type included here). An interesting detail of its text is the mention of the "paraphonista" in the rubrics, apparently a soloist who intoned chants. This term is also found in much earlier texts such as the eleventh-century customs of Cluny.

This particular Processional was probably copied in Spain for use in the Basque country in the province of Álava. There is a Basilica dedicated to Saint Prudence of Armentia in Vitoria-Gasteiz, its capital city, and Saint Prudence is particularly honored in the text (she is included found in the litany). Traces of continued use well into the seventeenth century are found in the margins. [TM 648]

DESCRIPTION: 81 folios on parchment, text missing at end and a missing leaf after f. 40, written in a rounded liturgical script, square musical notation in brown ink on 5-line red staves, penwork and cadel initials. Bound in rigid vellum (late 19th or early 20th century). Dimensions 185 x 130 mm.

LITERATURE: Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001; W. Webster, "Prudence et les Basques," *Bulletin hispanique* 5 (1903), pp. 231-248.



PROCESSIONAL (USE OF ROME)

In Latin and French, illuminated manuscript on parchment with musical notation
France, Paris, dated 1534

This is one of only four known Processionals from the convent of the Cordeliers of St.-Marcel in Paris, a house of reformed Franciscans following the rule of Isabelle of France. The Convent was founded c. 1270-1275 by Margaret, the widow of King Louis IX of France. The sophisticated musical and liturgical life of this royal foundation has been the subject of a recent scholarly study (Guilloux, 2012). In addition to processions for the Purification and Palm Sunday, the Holy Thursday Mandatum (foot-washing), and funeral and burial rites (all from the Franciscan liturgy), these Processionals include a very rare example of a polyphonic trope. (Polyphonic music is music written for more than one voice; a trope is an interpolation of new material into an existing chant.) This trope, a lengthy poem set for two voices, addresses Christ, the Virgin Mary, the angels, apostles, martyrs, and other saints.

This Processional was written and decorated in Paris in 1534 for Charles Hémart de Denonville (1493-1540), who presented the manuscript to his sister, Louise de Hémart, a nun at St.-Marcel. Louise probably had the manuscript bound in its present very beautiful fanfare binding and added two prayers in French. In 1603, the manuscript was owned by another nun of St.-Marcel, Judith de Forgues. Examples of Processionals as personal books used by high-born nuns are also seen in the Processionals surviving from another royal abbey, the monastery of St.-Louis at Poissy (nos. 24 and 25). [TM 383]

DESCRIPTION: 85 folios on parchment, missing at least one leaf, written in a formal liturgical gothic bookhand, square musical notation on 4-line red staves, numerous gold initials, full border, two coats-of-arms. Bound in a 16th-century gold-tooled fanfare binding, excellent condition, slight damage to extremities. Dimensions 168 x 109 mm.

LITERATURE: Guilloux, 2012; Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001; Yardley, 2009.



PROCESSIONAL (USE OF THE DOMINICAN NUNS OF POISSY)

In Latin with some rubrics in French, decorated manuscript on parchment with musical notation
Northern France (Poissy, or perhaps Paris), c. 1450-1500

This small Processional was made for the use of a nun from the celebrated royal abbey of St.-Louis at Poissy. The royal abbey of Poissy was founded by Phillip IV in 1304 in honor of his grandfather, St. Louis, King of France, on the Seine outside of Paris. It was a prestigious house, restricted by its foundation charter to women of noble blood, and it maintained close relationships to the royal family. Numerous manuscripts associated with the monastery survive, including thirty-one Processionals; appropriate for the use of individual nuns, they would have accompanied each nun in the liturgical processions central to monastic life at Poissy. The texts here follow Dominican exemplars, with the addition of a number of Processions that were proper to Poissy itself. Of particular interest is the cleansing of the altars on Holy Thursday (preceding the Mandatum, or foot-washing, that we have seen in so many Processionals, and is also included here). Some Dominican churches had only a few altars. Poissy, a well-endowed royal foundation restricted to nuns of noble birth, had twenty-one altars; the liturgy of the cleansing of the altars in Poissy Processionals often includes all these altars by name (as here and in no. 25).

Some Poissy Processionals are illuminated (no. 25); this example is simpler. Copied in an attractive, up-to-date script influenced by *lettre bâtarde* (the script used in numerous vernacular French manuscripts, including manuscripts copied for the court and nobility), it is decorated with plain red or blue initials. The contents as well as decoration of Poissy Processionals varied over time, making each surviving manuscript of important. [TM 649]

DESCRIPTION: 123 folios on parchment, missing three leaves at the end, written in late medieval bookhands influenced by bâtarde script, square musical notation on 4-line red staves, cadel initials and red or blue initials, first leaf slightly discoloured, some small spots and scuffs. Bound in late 18th-century morocco, scuffs and splits but overall sound. Dimensions 134 x 9 mm.

LITERATURE: Gy, 1960; Huglo, 1990; Huglo, 1999 and 2004; Huglo, 2001; Moreau-Rendu, 1968; Naughton, 1993; Naughton, 1998; Naughton, 1999-2000.



PROCESSIONAL (USE OF THE DOMINICAN NUNS OF POISSY)

In Latin, illuminated manuscript on parchment with musical notation
France (Paris), c. 1500, with additions, Paris, c. 1525-40

This is a particularly deluxe and elegant example of a Processional, also made for a nun from the wealthy royal abbey of St.-Louis at Poissy outside of Paris (see also no. 24). In many cases the small Processionals from the Abbey seem to have been the functional equivalent of Books of Hours for the nuns: personal books that included not only the texts necessary for liturgical processions and the Rites associated with death and burial, but also texts for personal devotion and the Mass. Joan Naughton has suggested that in the sixteenth century, Processionals were copied by the nuns themselves at Poissy, and that the nuns may also have added the secondary decoration. The script used here for the main portion of the manuscript is a careful old-fashioned gothic bookhand, similar to that found in other sixteenth-century manuscripts from Poissy (no. 24 in contrast is copied in an up-to-date script influenced by batârde scripts). The secondary decoration in this manuscript however, is not in the “archaizing gothic style” of many Poissy Processionals from this period. The historiated initial on f. 1 may have been executed in Paris by the Master of the Paris Entries or his associates, and would have been at home in any fashionable manuscript from this period.

This example also includes (quite exceptionally) a slightly later full-page miniature by an anonymous Parisian artist (Jean Leclerc?). This miniature is an unusual depiction of a scene from the life of Saint Susanna, suggesting that this early owner's name may have been Susan. Evidence of this book's ownership in the seventeenth century by Sister Anne de Tournebu is found on its very fine gold-tooled binding. [TM 636]

DESCRIPTION: 123 folios on parchment, complete, written in a gothic bookhand, square musical notation on 4-line red staves, cadell, gold, and illuminated initials, one historiated initial, full page miniature (added early), overall in excellent condition (miniature slightly rubbed, border, f. 1, slightly trimmed and smudged). Bound in very fine French 17th-century elaborately gold-tooled red leather, worn but in good condition. Dimensions 125 x 90 mm.

LITERATURE: Gy, 1960; Huglo, 1990; Huglo, 1999 and 2004; Huglo, 2001; Moreau-Rendu, 1968; Naughton, 1993; Naughton, 1998; Naughton, 1999-2000.





H o m o q u i d a m f e c i t
 c e n a m m a g n a m e t m i s i t
 s e r v u m s u u m h o r a c o e n a e d i
 c e r e i n v i t a t i s v t v e n i r e n t .
 Q u i a p a r a t a s u n t o m n i a
 V e n i t e c o m e d i t e p a n e m

PROCESSIONAL (MONASTIC USE)

In Latin, illuminated manuscript on paper
Portugal (perhaps Caldas da Rainha), c. 1580-1620

D Music manuscripts continued to be copied long after the invention of printing. This Processional was copied in Portugal at the end of the sixteenth century or in the early decades of the seventeenth century and is thoroughly medieval in its format and the texts it includes. It was clearly a personal book, like so many of the earlier examples, and the name of one of its owners (possibly the original owner), is recorded on the binding, Caterina de Carvalho. The manuscript includes pen-drawn initials of flowers and birds and animals, charming in their own right.

Close inspection of these initials, however, reveals a surprise, for among the flora and fauna, there is a carefully drawn image of a kangaroo (or perhaps a wallaby) — one of the earliest European depictions of this animal. This modest if delightful manuscript thus may contribute to a still-raging argument: Who discovered Australia — the Dutch or the Portuguese? In c. 1606, the first Dutch ship was sighted off the coast of Australia. But, a set of sixteenth-century world maps appears to argue in favor of the Portuguese, suggesting that they predated the Dutch in the discovery by at least a half century. If our manuscript can be dated with some certitude, this book with its drawing of a kangaroo, as well as small male figures that do not look European in their dress and headgear, interjects another sort of evidence into the long-standing argument, one that argues clearly in favor of the Portuguese. Although in fragile condition (acidic ink used to frame pages has led to partially or completely detached sections of pages), it remains a manuscript of considerable interest. [TM 724]

DESCRIPTION: 63 folios on paper, complete, copied in a rounded liturgical bookhand, square musical notation on 5-line red staves, powdered-gold penwork initials, two painted initials, significant ink-burn, central areas of numerous leaves are now partially or wholly detached and leafed into volume. Bound in contemporary brown morocco, scuffed and worn. Dimensions 185 x 120 mm.

LITERATURE: Jorge, de S. Paulo. *História da rainha D. Leonor e da fundação do Hospital das Caldas*, 1928; Gy, 1960; Huglo, 1999 and 2004; Huglo, 2001; Portuguese Early Music Database (Online Resources).



Beati mortui: qui in dño moruūt

II. OUTSIDE THE CHURCH: IN THE CLOISTER, IN THE CEMETERY, AND IN THE CITY AND COUNTRYSIDE

OFFICE OF THE DEAD (USE OF ST. KUNIBERT, COLOGNE); PRAYERS BEFORE CELEBRATING MASS; FUNERAL SERVICE; NECROLOGIUM (ADDED)

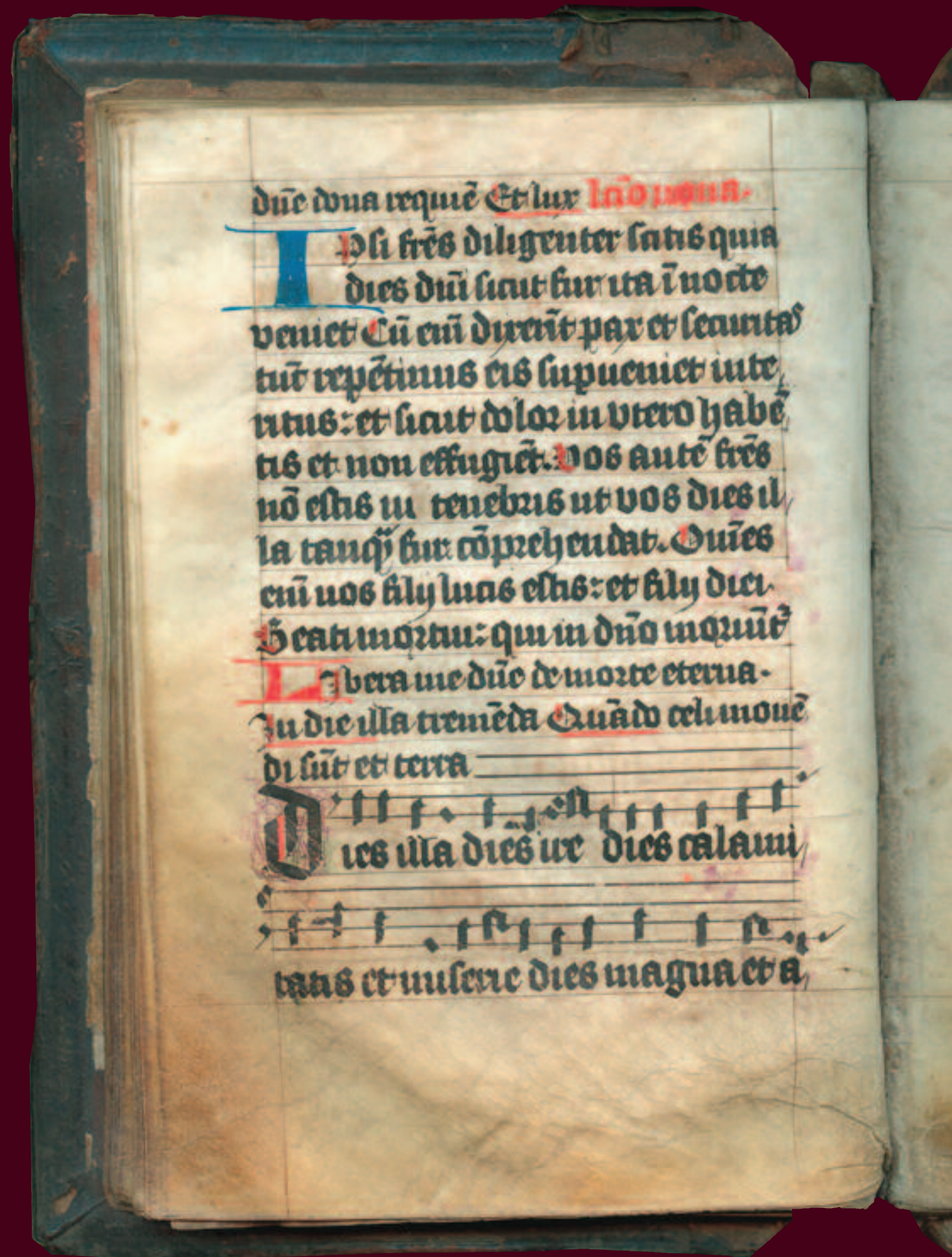
In Latin, decorated manuscript on parchment with musical notation
Germany, Cologne, 1487 and 1727 (with later additions)

The liturgy for funerals and the commemoration of the dead are often found in small volumes, including many Processionals (nos. 18-20, 23, 26, 27; see also no. 28), that were personal books used by members of a religious community that participated daily in these rites. This manuscript is an example of a less common type of manuscript. It is relatively large in size, copied in bold, easily read script with careful decoration and an elaborate (slightly later) binding, and was probably kept in the Church for the use of the priests officiating at the services. It was certainly vigorously used for generations, evidenced by the soiling that has darkened the lower outer corners throughout. It also includes an important eighteenth-century record of the members of St. Kunibert's community, now dead, but remembered by the community in its liturgy. Lists such as these, known to modern liturgical scholars as necrologia or necrologies, enabled the canons of St. Kunibert to remember their dead on the anniversary of their deaths. Just two chants include musical notation: the noted text found added at the beginning of the manuscript is used as the fifth response at Matins on Good Friday, and the texts and prayers here would be suitable for Holy Week, and two texts from the Office of the Dead on ff. 20v-21.

We know that this handsome volume was commissioned by Johannes Ehrlich of Andernach (near Koblenz), archbishop of Trier, for the church of St Kunibert, Cologne, in 1487, since the information is recorded on the third folio in a colophon copied in red in a large gothic bookhand in eleven long lines, completely filling the page. The collegiate church (Stiftskirche) of St. Kunibert in Cologne was an important foundation that dates from the seventh century. (A collegiate church was one endowed for a chapter of canons, secular clergy living together under a Provost, who celebrated the daily liturgy of the church). Its church, rebuilt in the thirteenth century and consecrated in 1247, was one of the famous twelve Romanesque Churches of Cologne. At least thirty-eight manuscripts other manuscripts, for the most part liturgical, survive from St. Kunibert's. Some of these are linked to individual Canons and should be compared with this manuscript. [TM 644]

DESCRIPTION: 50 folios on parchment + 14 later paper leaves, complete, written in a gothic bookhand, Hufnagel notation on 4-line staves on f. 1r and 20v-21, penwork initials, wear and significant soiling throughout. Bound in early 16th-century blind-tooled leather over substantial wooden boards, with metal fittings. Dimensions 230 x 158 mm.

LITERATURE: Gy, 1960; Sigrid Krämer, *Handschriftenerbe des deutschen Mittelalters*, Mittelalterliche Bibliothekskataloge, Deutschlands und der Schweiz, Ergänzungsband 1, Munich, 1989-1990; Peter Kürten, *Das Stift St. Kunibert in Köln von der Gründung bis zum Jahre 1453*, Cologne, 1985, and *Das Stift St. Kunibert in Köln vom Jahre 1453 bis zur Auflösung*, Cologne, 1990; Ottosen, 1993.



*ORDO AD INUN/GENDUM INFIRMUM &/ AD COMMUNICANDUM
AT/QUE AD MORTUUM SEPELI/ENDUM. SECUNDUM/
CISTERCIENSIS OR/DINIS CONSU/ETUDINEM [ORDO
FOR THE ANOINTING AND COMMUNION OF THE SICK
AND FOR BURIAL OF THE DEAD, CISTERCIAN USE];
NOTED TEXTS FOR THE OFFICE OF THE DEAD AND
REQUIEM MASS (MANUSCRIPT)*

In Latin, imprint on paper and manuscript on parchment with musical notation
Coimbra, Johannes Alvarus [Juan Alvarez or João Alvarez], 1555 and Portugal (?), c. 1550-1575

The volume includes both a printed book and a manuscript with complementary contents. The rare imprint from Coimbra is a printed Cistercian Manual, or as it is here called here an Ordo that includes both the spoken texts and chants for the last rites, burial service, and Office of the Dead, with musical notation and liturgical directions. An Ordo (plural Ordines) is a type of book that contains directions for the performance of one or a number of liturgical Offices. The manuscript that follows is contemporary with the printed text, and includes only the chants for these same occasions. These two sections have been bound together since the mid-sixteenth century. Although at first it seems strange that an early owner wanted two copies of the same texts, it seems likely that the manuscript was copied for actual use by a singer participating in the liturgy, whereas the more complete printed *Ordo* was used for reference. An inscription in Portuguese from the late sixteenth or early seventeenth century records its ownership then by a woman, Antonia de Magahari, perhaps a Cistercian nun, and it is possible that the original owner was a Cistercian nun as well.

Located in central Portugal, Coimbra was renowned for its university. The printer of this book, João Alvarez, was the exclusive printer for the university, and referred to himself in his colophons as “Typographus Universitatis” or “Typographus Regius.” The contemporary manuscript is decorated with very delicate penwork in purple and pale brown ink, with a selection of birds and other bestiary, that is quite typical of Portuguese calligraphic penwork, often found in liturgical service-books of the second half of the sixteenth century. [TM 668]

DESCRIPTION: 44 folios (imprint) + 22 folios (manuscript), complete, imprint printed in red and black in Roman type, printed music on 4-line red staves with square musical notation; manuscript in an upright humanist script imitating Roman type and in a rounded gothic textura script, square musical notation on 5-line red staves, cadels and penwork initials. Bound in a mid-16th-century blind-tooled calf. Dimensions 140 x 95 mm.

LITERATURE: Gy, 1960; J. P. D'Alvarenga, J. P. et alia, ed., *Tesouros da Biblioteca Nacional*, Lisbon, 1992; Maria Luisa Lemos, *Impressos musicais da Biblioteca Geral da Universidade de Coimbra*, Coimbra, 1980; Portuguese Early Music Database (Online Resources).



III

APART FROM THE CHURCH: IN THE CLASSROOM, IN THE CHAPTER HOUSE, AND IN THE CONGREGATION

EVEN IN THE CASE OF MANUSCRIPTS THAT ARE NOT EXPLICITLY MUSICAL OR LITURGICAL, the inclusion of music can help us to understand the book as the creation of a particular milieu. For instance, the two sequences (poems sung during the Mass) that appear with notation in a theological miscellany (no. 29) both belong to the sequence repertory of the Dominican order, and this connection illuminates the nature of the rest of the book as a specifically Dominican collection of texts. The texts of sequences are poetic statements of Christian doctrine, and often make use of specific concepts common in theology and exegesis. Thus the sequences would have been an integral part of a friar preacher's personal library as represented by this book. At least one owner of this book must have sung the text in addition to reading it, for a later hand has added vertical lines between the phrases of the melody, in order to show more clearly which notes are sung to which words. The alignment of music and text is not always entirely clear in this manuscript, so the annotation shows special care for the proper performance of the sequence melodies.

ANOTHER MANUSCRIPT THAT POINTS TO THE PRESENCE OF MUSIC AND LITURGY in the lives of the members of religious orders is the Constitutions and Ceremonial of the Augustinian nuns of Siena (no. 30). This text describes the ringing of bells, a marker of time for the community. The role of chanting in the community's daily routine is clearly indicated in the notated section of the Ordinal (chapter nine of the Ceremonial), which includes the formulas for the texts most frequently intoned and chanted by the nuns: readings, prayers, absolutions, canticles and the doxologies of responsories, and table blessings.

WHILE BOTH THE MANUSCRIPTS JUST MENTIONED RELATE DIRECTLY TO THE MUSICAL aspect of religious life, two other books in this catalogue illustrate approaches to the music of the liturgy that emerged after the medieval period. A part book compiled by Mattheus Schenkenberg (no. 31) for his personal use includes the music for just one voice in German and Latin polyphonic songs and motets. This collection juxtaposes music for the liturgy with secular song and vernacular religious songs in a way that reflects one singer's experience, knowledge, and preferences. By contrast, the Lobwasser psalter (no. 32) seems intended for study and devotion. The presence of musical notation for each psalm shows how integral music was to the reception of the texts for a reader who was not necessarily a singer.

S.B.



DOMINICAN MISCELLANY INCLUDING:
 HUGO RIPELIN ARGENTINENSIS, *COMPENDIUM THEOLOGIAE VERITATIS*; PETRARCH, *EPISTOLA AD LOMBARDUM DE SIRICHO*; NICOLAUS DE LYRA, *PROBATIO ADVENTUS CHRISTI*; COMMENTARY ON THE LORD'S PRAYER; THOMAS AQUINAS, *EXPOSITIO SYMBOLUM APOSTOLORUM*; NOTED SEQUENCES, *AVE VIRGO VIRGINUM* AND *TIBI CORDIS IN ALTARI*; THOMAS AQUINAS, *TRACTATUS DE ARTICULIS FIDEI ET SACRAMENTIS ECCLESIE*, *TRACTATUS DE ETERNITATE MUNDI*, *DE QUIBUSDAM ARTICULIS AD FRATREM GIRARDUM BISUNTINUM*, *TRACTATUS DE DECEM PRAECEPTIS*; *QUESTIONES*; AND OTHER SHORT TEXTS

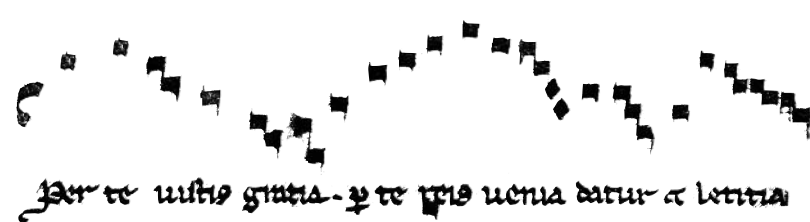
In Latin, decorated manuscript on parchment, with musical notation
 Italy (Northern?), c. 1450-1500; c. 1280-1340

This miscellany was compiled from two sections copied in the fifteenth century, and two earlier sections from the fourteenth century, assembled together and bound in the fifteenth century (it is still preserved in its fifteenth-century binding). Its contents suggest it was assembled for use in a Dominican house, and it includes numerous texts. The longest text, the "Compendium of Theological Truth" by Hugo Ripelin, although little known today, was a medieval best-seller that survives in hundreds of manuscripts. Designed as a practical handbook of fundamental theology, it served as a school text for more than four hundred years. The texts by Thomas Aquinas show the same type of practical focus including short works on the Articles of Faith, the Sacraments, and the Ten Commandments. One of the most interesting texts here is the short summary recording practical questions debated at the Dominican General Chapter in 1279, often including the opinions of Thomas Aquinas and other masters from the Theology Faculty.

The two Dominican sequences with musical notation may seem an odd addition to this theological compendium. Sequences were poems sung during the Mass, and therefore are most often copied in liturgical books. The fact that they were copied here, however, is an excellent illustration of their dual function. They served as poetic statements of Christian doctrine, and made use of specific concepts common in theology and exegesis. It is also noteworthy that at least one owner of this book must have sung the text in addition to reading it, for a later hand has added vertical lines between the phrases of the melody, in order to show more clearly which notes are sung to which words. [TM 665]

DESCRIPTION: 278 folios on parchment, complete, composite manuscript, assembled from 4 independent sections, written in humanistic cursive and gothic bookhands, two folios with square musical notation on 4-line staves, penwork initials, some ink flaking or rubbed, f. 208 partially detached. Bound in 15th-century blind-tooled calf over wooden boards, covers loose, leather on front cover partly missing. Dimensions 137 x 95 mm.

LITERATURE: Fassler, 2004.



CONSTITUTIONES MONALIIUM SANCTE MARIE MAGDALENE DE SENIS ORDINIS EREMITARUM SANCTE AUGUSTINI (CONSTITUTIONS OF THE NUNS OF ST. MARY MAGDALENE OF SIENA OF THE ORDER OF AUGUSTINIAN HERMITS); CEREMONIAL; AND TONARY

In Italian and Latin, with musical notation; decorated manuscript on parchment; painted binding
Italy, Siena, after 1503-c. 1526, and c. 1539-1551

Music, and information about the performance of the music in the liturgy, is also found outside of liturgical manuscripts. This manuscript includes the convent's Constitutions, rules governing life in the community, and a text known as a Ceremonial, which described the community's liturgical life in detail. The Augustinian Ceremonial consisted of thirty-nine chapters, followed by a tonale of common tones. A Tonale, or Tonary, sets forth the various musical settings, or psalm tones, used in Gregorian chants for the sung texts of the Mass and Office. The Ceremonial here is of interest, because it is a shortened version that includes only eighteen chapters, in Italian rather than Latin. Like the Latin version for male houses, it is followed by a Tonary. Within the Ceremonial are many chapters related to music, including chapters on ringing of the bells, on the duties of the female cantor, and processions. Chapter nine lists the musical variations for the *Kyrie*, *Gloria*, *Sanctus*, *Agnus dei*, *Ite missa est*, *Benedicamus*, and *Deo dicamus*, with musical notation, for different types of feasts. The manuscript was updated c. 1539-1551 with the addition of a second copy of the Constitutions in an elegant italic script.

In the sixteenth and seventeenth centuries, in Siena, as in Milan, Bologna, Rome, and other Italian cities, many of the most skilled female musicians lived in convents (see studies by Reardon, Kendrick, and Monson). Given the importance of religious women for the history of music in Italy, the amount of information about the liturgical chant at the Convent of St. Mary Magdalene found in this manuscript is of particular interest. This manuscript's remarkable contemporary binding includes, in the manner of Siena's painted bindings from the Biccheria, a painting of St. Mary Magdalene that may be compared with work of Giacomo Pacchiarotti (1474-1539/40). [TM 470]

DESCRIPTION: 68 folios on parchment, complete, the main section copied by more than one scribe in a running gothico-antiqua script, and in an upright gothic bookhand, square musical notation on red 4- or 3-line staves, later section in a formal italic script, red initials, in good condition, some staining and soiling, and fading. Bound in an exceptional blind-stamped binding with an early sixteenth-century Sienese painting on the back cover. Dimensions 233 x 162 mm.

LITERATURE: K. Christiansen, Laurence B. Kanter, Carl Brandon Strehlke, *Painting in Renaissance Siena, 1420-1500*, New York, 1988; Kendrick, 1996; Monson, 1995; Reardon, 2002.



MATTAEUS SCHENCKENBERG [COMPILER],
*HÜBSCHER LUSTIGER NEWER DEUTSCHER UND
 LATEINISCHER STÜCKLEIN...*

In Latin and German, manuscript on paper with music
 Germany, Saxony (Dresden?), and Germany (Saxony?), seventeenth-century

The sixteenth-century saw extensive developments in choral music, especially polyphonic music for many voices, both religious and secular. This manuscript consists of two part books. The first, "Beautiful, cheerful new little pieces in German and Latin" was compiled by Matthaeus Schenkenberg. It includes the Bass part copied in white mensural notation for sixty-three polyphonic songs and motets in both Latin and German. Although we know nothing about the compiler, his choice of music for the liturgy, copied together with secular and vernacular religious songs, surely reflects his knowledge and personal preferences. The second part book includes only the cantus part, and appears to be somewhat later. It includes twenty-two additional pieces written in a different hand, with no indication of composer and only rarely the number of voices.

Included in this manuscript are compositions by very well-known composers, including the Flemish composer Philippe de Monte (1521-1603), one of the most prolific composers of the era, who worked for Catholic patrons, Orlando de Lassus (1532-1594), possibly the most well-known musician in Europe at the end of the sixteenth century, who composed numerous Masses and motets, and Jakob Regnart (c. 1540/45-1599), Kapellmeister at Innsbruck until 1585, a composer of both sacred and secular music. Antonius Scandellius (1517-1580), also represented here, was Kapellmeister in the Protestant city of Dresden from 1568 until his death. Among other compositions (presumably unpublished) by less well-known figures are works by Jakob Gerhart and Johann Sigfrid, as well as works by Paul Schede and David Palladius that are rare in manuscript. [TM 290]

DESCRIPTION: 84 folios, lacking at least two leaves in the second quire, German text in German cursive, Latin text in italic, with white mensural music on a five-line staff, unbound. Dimensions 133 x 172 mm.

LITERATURE: Robert Eitner, *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*, Berlin, 1877; Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, Leipzig, 1900-1904.



20.

AMBROSIUS LOBWASSER, *PSALMEN DAVIDS NACH FRANTZÖSISCHER MELODEN UND REYMEN ART IN TEUTSCHE REYMEN VERSTÄNDLICH UND DEUTLICH GEBRACHT...* WITH MARTIN LUTHER'S TRANSLATION OF THE PSALMS; CHRISTOPH REICHELDT, *CALENDARIUM BIBLICUM PERPETUUM*

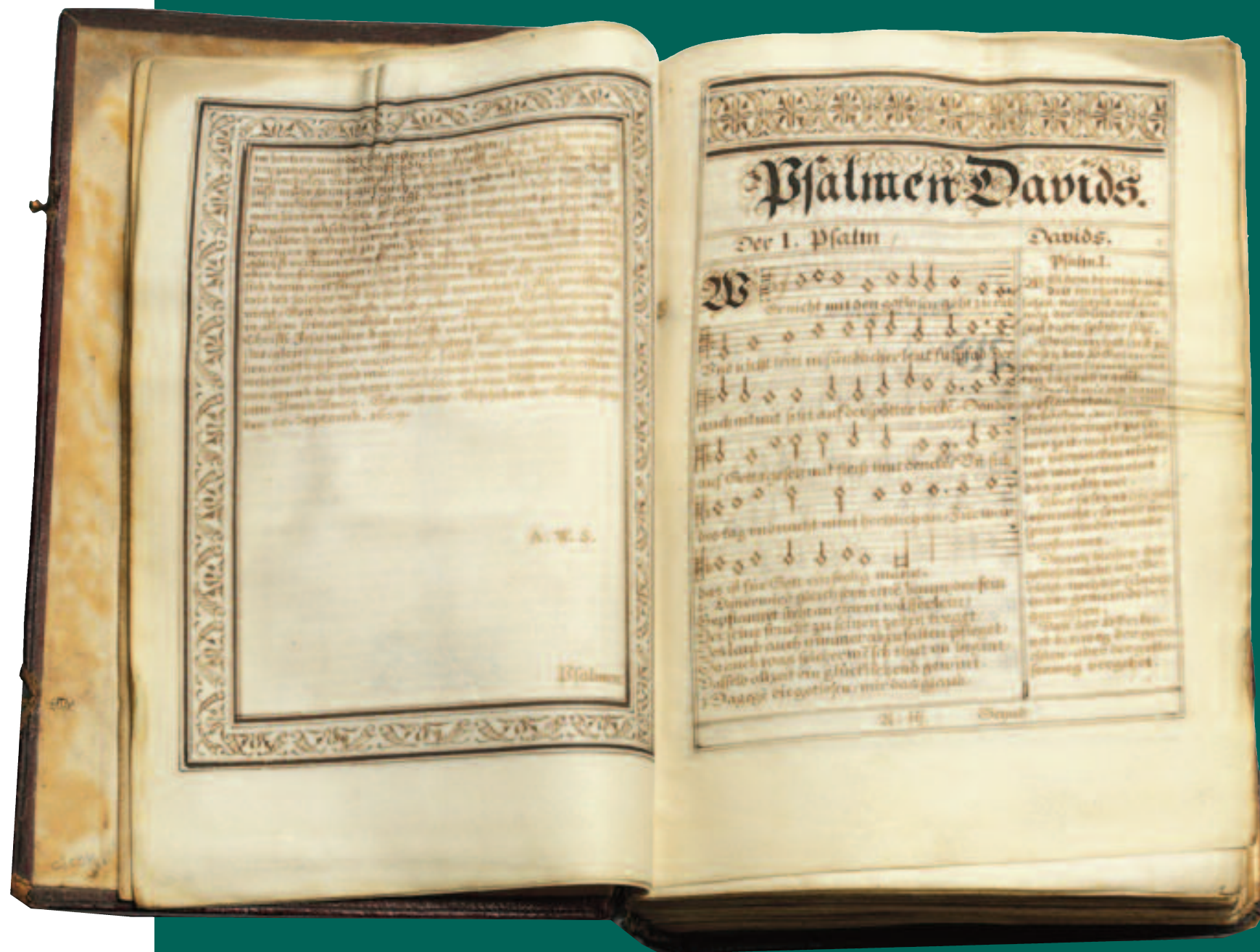
In German, manuscript on parchment with musical notation
The Netherlands (The Hague), dated 1629

One of the most important innovations in the Reform church service was the emphasis on congregational singing. Luther himself wrote numerous hymns. The text in this manuscript, the popular German Psalter by Ambrosius Lobwasser (1515-1585), with the intriguing title, the "Psalms of David according to French melodies ...," was used both in Churches and for psalm singing in Protestant homes. Lobwasser was a German lawyer and scholar, who became acquainted with the French Calvinist Genevan Psalter while living in France. The Genevan Psalter, inspired by John Calvin's desire for a version of the psalms that could be sung by congregations, was a metrical Psalter accompanied by music. The psalms were translated into French by the theologian Theodore Beza and the court poet Clement Marot. The 126 melodies were composed by a number of different composers including Guillaume Franc and Louis Bourgeois. Lobwasser was so impressed by the beauty of this version of the psalms and the accompanying music that his translation is in fact a translation of the French, and retained the meter and versification necessary for the music. His version, completed in 1562, was published in 1573.

This manuscript, an outstanding example of seventeenth-century calligraphy, is based on a printed copy of the Lobwasswer Psalter, meticulously reproducing the title page, decoration, and text, as well as the white mensural musical notation. This copy also adds Martin Luther's translation of the psalms, copied in the margin alongside the metrical translations. The scribe, "A. W.", is Andre Wecheln, a German who became the first Postmaster-General of Sweden (his work is known in one other manuscript of Protestant texts). [TM 634]

DESCRIPTION: 180 folios on parchment, complete, copied by one scribe in a Fraktur script, with white mensural musical notation on five-line staves, calligraphic initials, decorative head and tail pieces, 5 pages with full penwork borders, three full-page diagrams, slight stains, some folios creased, and quires 22-24 loose. Bound in its original elaborately gold-tooled pointillé red leather fan binding, spine and joints cracked and fragile. Dimensions 161 x 100 mm.

LITERATURE: Eckhard Grunewald and Henning P. Jürgens, et. al., eds. Ambrosius Lobwasser, *Der Psalter dess Königlichen Propheten Davids*, New York and Hildesheim, 2004; Eckhard Grunewald, Henning P. Jürgens and Jan R. Luth, *Der Genfer Psalter und seine Rezeption in Deutschland, der Schweiz und den Niederlanden: 16.-18. Jahrhundert*, Tübingen, Niemeyer, 2004.



GLOSSARY



ALTERNATIM: performance of chant by the choir and organ in alternation

ANTIPHON: brief chant sung in the Office with the Psalms, Magnificat, Benedictus

ANTIPHONAL: liturgical book containing the chants of the Office

BREVIARY: liturgical book containing the chants, readings, and prayers of the Office

CHOIRBOOK: large-format book used by multiple singers in performance

COMMON OF SAINTS: the section of a liturgical book that contains services for those saints who do not have full proper services, “proper” meaning services particular to a specific liturgical occasion. The common of saints offers texts that are applicable to any saint in one of several categories, for example, one apostle, many apostles, one martyr

DIFFERENTIAE: cadences or termination formulae of psalm tones

DIURNAL: liturgical book containing the chants, readings, and prayers for the day hours of the Divine Office (Lauds, Prime, Terce, Sext, None, and Vespers)

DIVINE OFFICE (OR OFFICE): the daily prayer of the Church celebrated by members of the secular clergy and religious orders throughout the day and night at the offices of Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline

EXULTET: chant for the blessing of the Paschal candle, sung by a deacon on Holy Saturday

GRADUAL: liturgical book containing the chants of the Mass

HISTORIA: complete set of chants (and sometimes readings) for the Office on a feast day, newly composed in the central and high Middle Ages

HUFNAGEL: musical notation from the late Middle Ages that takes its name from the shape of the notes (Hufnagel means horseshoe nail in German)

HYMN: liturgical poem sung during the Office

HYMNAL: collection of hymns in a separate liturgical book or in a section of a book

INTROIT: sung at the beginning of Mass while the celebrant enters; from the Latin for “enter”

KYRIALE: a liturgical book containing choir chants of the Ordinary of the Mass, also used to refer the sections of Missals or Graduals including these texts

MANDATUM: foot-washing ceremony performed on Maundy Thursday in Holy Week

MENSURAL NOTATION: musical notation that indicates the length of individual notes

MISSAL: liturgical book with all the chants, readings, and prayers of the Mass

MOTET: vocal composition for two or more voice parts

NEUMES: graphic symbols representing musical notes

ORDINARY OF THE MASS: chants with fixed texts that did not depend on liturgical occasion (*Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei*). Troped versions of these texts had more specific liturgical functions

PARAPHONISTA: singer who intoned chants

PART BOOK: book containing the melody for one voice part of polyphonic compositions

POLYPHONY: music written for two or more voices

PROCESSIONAL: liturgical book containing the chants for processions and often for other services such as death rituals

PSALM TONES: melodic formulae for chanting the Psalms

RESPONSORY: chant of the Office performed by a soloist and choir in alternation

RUBRIC: liturgical instructions, directions, or headings usually written in red

SANCTORALE: (or Proper of Saints) the section of a liturgical book that contains services for the fixed days of the feasts of the saints and the Virgin Mary

SEQUENCE: liturgical poem sung during the Mass, after the Alleluia

SQUARE NOTATION: musical notation with solid black squares designating individual pitches

SEQUENTIARY: collection of sequences in a liturgical manuscript

TEMPORALE (OR PROPER OF TIME): the section of a liturgical book that contains services for Sundays and the moveable feasts, those that are centered on the life of Christ

TONARY: collection of chants organized by mode, for didactic purposes

TROPE: an interpolation of new material into an existing chant

USE: the particular liturgical customs and texts associated with a diocese; can also be called “rite” (as in “Sarum rite”)

BIBLIOGRAPHY



GENERAL STUDIES

BELL, NICOLAS. *Music in Medieval Manuscripts*, London, 2001.

BOYNTON, SUSAN AND MARGOT FASSLER. "The Language, Form, and Performance of Monophonic Liturgical Chants," in *The Oxford Handbook of Medieval Latin Literature*, ed. Ralph J. Hexter and David Townsend, Oxford and New York, 2012, pp. 376-399.

BOYNTON, SUSAN. "Music and Liturgy," in *The Cambridge History of Christianity, 1100-1500*, ed. Miri Rubin and Walter Simons, Cambridge, 2009, pp. 238-53.

BOYNTON, SUSAN. "Plainsong," in *The Cambridge Companion to Medieval Music*, ed. Mark Everist, Cambridge, 2011, pp. 9-25, 371-73.

EVERIST, MARK, ed. *The Cambridge Companion to Medieval Music*, Cambridge, 2011.

HARPER, JOHN. *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century*, Oxford, 1991.

HILEY, DAVID. *Gregorian Chant*, Cambridge and New York, 2009.

HILEY, DAVID. *Western Plainchant: a Handbook*, Oxford and New York, 1993.

HUGLO, MICHEL. *Les livres de chant liturgique*, Typologie des sources 52, Turnhout, 1988.

HUGHES, ANDREW. "Late Medieval Plainchant for the Divine Office," in *Music as Concept and Practice in the Late Middle Ages*, ed. Reinhard Strohm and Bonnie J. Blackburn, Oxford, and New York, 2001, pp. 31-96.

PALAZZO, ERIC. *A History of Liturgical Books from the Beginning to the Thirteenth Century*, tr. Madeleine Beaumont, Collegeville, Minnesota, 1998.

OTHER WORKS

BATTIFOL, PIERRE. *History of the Roman Breviary*, London and New York, 1898.

BOLLATI, MILVIA. *The Olivetan Gradual. Its Place in Fifteenth-Century Lombard Manuscript Illumination*, London, Paris, and Chicago, 2008.

BONNIWELL, WILLIAM R. *A History of the Dominican Liturgy*, New York, 1944.

BOYNTON, SUSAN. "Orality, Literacy and the Early Notation of the Office Hymns," *Journal of the American Musicological Society* 56 (Spring, 2003), pp. 99-168.

BOYNTON, SUSAN. "The Bible and the Liturgy," in *The Practice of the Bible in the Western Middle Ages*, ed. Susan Boynton and Diane Reilly, New York, 2011, pp. 10-33.

BRITO, MANUEL CARLOS DE. *Historia da musica portuguesa*, Lisbon, 1992.

DREVES, GUIDO MARIA AND CLEMENS BLUME. *Historiae rhythmicae: Liturgische Reimofficien des Mittelalters*, Fues, 1896.

DREVES, GUIDO MARIA. *Analecta hymnica medii aevi*, Leipzig, 1886-1920.

FASSLER, MARGOT E., AND REBECCA A. BALTZER, ed. *The Divine Office in the Latin Middle Ages: Methodology and Source studies, Regional Developments, Hagiography: Written in Honor of Professor Ruth Steiner*, New York, 2000.

FASSLER, MARGOT E. "Music and the Miraculous: Mary in the Mid-Thirteenth-Century Dominican Sequence Repertory," in *Aux Origines de la Liturgie Dominicaine: Le Manuscrit Santa Sabina XIV L1*, ed. Leonard E. Boyle and Pierre-Marie Gy, Paris and Rome, 2004, pp. 229-278.

GLIXON, JONATHAN. *Honoring God and the City. Music at the Venetian Confraternities 1260-1807*, Oxford, 2003.

GUILLOUX, FABIEN. "Musique et liturgie aux cordelières de saint-Marcel. À propos de quatre processionnaires manuscrits (15^e-17^e siècles)," *Archivum franciscanum historicum* 105 (2012), pp. 9-50.

GY, PIERRE-MARIE. "Collectaire, rituel, processionnaire," *Revue des sciences philosophiques et théologiques* 44 (1960) 441-69.

HAILE, GETACHEW. "Manuscript Production in Ethiopia: An Ongoing Practice," *The Calligraphy of Medieval Music*, ed. John Haines, Musicalia Medii Aevi 1, Turnhout, 2011, pp. 37-44.

HARDIE, JANE MORLET, *The Lamentations of Jeremiah: Ten Sixteenth-Century Spanish Prints*, IMS Collected Works 22, Ottawa, 2003.

HARDIE, JANE MORLET. "Liturgical Books for Use in Spain 1468-1568: Puzzles in Parchment and Print," *Musica antiqua* 9 (1991), pp. 279-319.

HARDIE, JANE MORLET, "Salamanca to Sydney: A Newly-Discovered Manuscript of the Lamentations of Jeremiah," in *Music in Medieval Europe. Studies in Honor of Bryan Gillingham*, ed. T. Bailey and A. Santosuosso, Aldershot, England, and Burlington, Vermont, 2007, pp. 11-22.

HESBERT, RENE JEAN AND RENATUS PREVOST. *Corpus antiphonalium officii*, Rome, 1963-1979.

HUGHES, ANDREW. *Late Medieval Liturgical Offices: Texts and Sources and Chants*, Subsidia mediaevalia 23-4, Toronto, 1993-6.

HUGLO, MICHEL. "Dominican and Franciscan Books: Similarities and Differences Between Their Notation," in *The Calligraphy of Medieval Music*, ed. Johan Haines, Musicalia Medii Aevi 1, Turnhout, 2011.

HUGLO, MICHEL. *Les manuscrits du Processional: Volume 1, Autriche à Espagne, Volume 2, France à Afrique du Sud*, Répertoire international des sources musicales B XIV (1-2), Munich, 1999 and 2004.

HUGLO, MICHEL. "Processional," in *The New Grove Dictionary of Music and Musicians*, vol. 20, London, 2001, pp. 388-393.

HUGLO, MICHEL. "Les processionnaires de Poissy," in *Rituels : mélanges offerts à Pierre-Marie Gy, O.P.*, ed. P. de Clerck and E. Palazzo, Paris, 1990, pp. 339-46.

JUNGSMANN, JOSEPH. *The Mass of the Roman Rite: Origins and Development*, tr. F. A. Brunner, 2 vols., New York, 1950.

KENDRICK, ROBERT L. *Celestial Sirens: Nuns and their Music in Early Modern Milan*, Oxford, 1996.

LEFÈVRE, PLACIDE FERNAND. *Coutumiers liturgiques de Prémontré du XIII^e et du XIV^e siècle*, Louvain, 1953.

LEFÈVRE, PLACIDE FERNAND, ed. *L'Ordinaire de Prémontré d'après des manuscrits du XII^e et du XIII^e siècle*, Louvain, 1941.

LEFÈVRE, PLACIDE FERNAND. *La liturgie de Prémontré : histoire, formulaire, chant et ceremonial*, Louvain, 1957.

LEROQUAIS, VICTOR. *Les psautiers manuscrits latins des bibliothèques publiques de France*, Paris-Mâcon, 1940-1941.

LEROQUAIS, VICTOR. *Les Sacramentaires et les missels manuscrits des bibliothèques publiques de France*, Paris, 1924.

MOLLER, HARTMUT. "Research on the Antiphonar. Problems and Perspectives," *Journal of the Plainsong and Medieval Music Society* 10 (1987), pp. 1-14.

MONSON, CRAIG. *Disembodied Voices. Music and Cult in an Early Italian Convent*, Berkeley, 1995.

NAUGHTON, JOAN. "Books for a Dominican Nun's Choir: Illustrated Liturgical Manuscripts at Saint-Louis de Poissy, c. 1330-1350," in *The Art of the Book. Its Place in Medieval Worship*, ed. Margaret Manion and Bernard Muir, Exeter, 1998, pp. 67-109.

NAUGHTON, JOAN. "From Unillustrated Book to Illustrated Book: Personalization and Change in the Poissy Processional," *Manuscripta*, 43/44 (1999-2000), pp. 161-187.

NAUGHTON, JOAN. "The Poissy Antiphonary in its Royal Monastic Milieu," *La Trobe Library Journal* 51 and 52 (1993), pp. 38-49.

OTTOSEN, KNUD. *The Responsories and Versicles of the Latin Office of the Dead*, Aarhus, 1993.

Processionale Cisterciense juxta veteres codices Ordinis editum, Tournai, 1883.

REARDON, COLLEEN. *Holy Concord Within Sacred Walls; Nuns and Music in Siena, 1575-1700*, Oxford and New York, 2002.

SALMON, PIERRE. *The Breviary through the Centuries*, Collegeville, Minnesota, 1962.

TACCONI, MARICA. *Cathedral and Civic Ritual in Late Medieval and Renaissance Florence: the Service Books of Santa Maria del Fiore*, Cambridge and New York, 2005.

VAN DIJK, S.J.P., ed. *Sources of the Modern Roman Liturgy: The Ordinals of Haymo of Faversham and Related Documents, 1243-1307*, 2 vols. Leiden, 1963.

WRIGHT, CRAIG. "The Palm Sunday Procession in Medieval Chartres," in *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography: Written in Honor of Professor Ruth Steiner*, ed. Margot Fassler and Rebecca A. Baltzer, New York, 2000, pp. 344-371.

YARDLEY, ANNE BAGNALL. "Clares in Procession: The Processional and Hours of the Franciscan Minors at Aldgate," *Women and Music: A Journal of Gender and Culture* 13 (2009), pp. 1-23.

ONLINE RESOURCES

CANTUS DATABASE
<http://cantusdatabase.org/>

CANTUS PLANUS, REGENSBURG
http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/

CANTORALES (BIBLIOTECA NACIONAL DE ESPAÑA)
<http://bdh.bne.es/bne/search/Search.do?destacadas1=Cantoraales&home=true&languageView=es>

CMN - CATALOGUE DES MANUSCRITS NOTÉS
<http://www.univnancy2.fr/MOYENAGE/UREEF/MUSICOLOGIE/CMN/indexcmn.htm>

DIGITAL IMAGE ARCHIVE OF MEDIEVAL MUSIC
<http://www.diamm.ac.uk/>

GROVE MUSIC ONLINE. OXFORD MUSIC ONLINE (available by subscription); numerous relevant articles, including, Ian D. Bent, et al. "Notation"; Joseph Dyer, et al. "Liturgy and liturgical books"; Michel Huglo. "Processional." <http://www.oxfordmusiconline.com>

INTRODUCTION TO LITURGICAL MANUSCRIPTS, "CELEBRATING THE LITURGY'S BOOKS"
www.columbia.edu/itc/music/manuscripts

LA TROBE UNIVERSITY LIBRARY: MEDIEVAL MUSIC DATABASE
<http://www.lib.latrobe.edu.au/MMDB/>

PEM (PORTUGUESE EARLY MUSIC DATABASE)
<http://pemdatabase.eu/>

SUSAN BOYNTON is Professor of Historical Musicology in the Department of Music, Columbia University. For the past several decades, she has studied liturgy and music in the West, on which she has published six books and numerous articles. Her books include *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa* (2006) and *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (2011). Both books won national awards.



ACKNOWLEDGMENTS FOR RESEARCH

ARIANE BERGERON-FOOTE, CAT. NOS. 11, 15, 16, 22, 28

TIMOTHY BOLTON, CAT. NOS. 4, 24, 26

BEATRIX ZUMBÜLT, CAT. NO. 5

THE ENTIRE TEAM AT *LES ENLUMINURES*, ESPECIALLY

GAIA GRIZZI, PROJECT MANAGER

PHOTOGRAPHY

CAMERARTS INC., CAT. NO. 10

JACQUES TORREGANO, CAT. NOS. 5, 12, 13, 14, 15

TOM VAN EYNDE, CAT. NOS. 31, 32

DESIGN

VIRGINIE ENL'ART

PRINTED IN ITALY

GUIDO ZANELLA

VERONA, EDITORIALE GRAFICHE ZGE

SOCIETÀ EDITORIALE GRAFICHE AZ S.R.L.

LES ENLUMINURES

PARIS, CHICAGO, AND NEW YORK