

Digitization and Cataloguing Project- Antiphonals, Missals and Graduals

Rare Books and Special Collections

Long Descriptions Ms Medieval Manuscript Antiphonals, Missals and Graduals

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N.b. The descriptions were done by specialist Dionysios Hatzopoulos in the late 1980s and early 1990s in collaboration with Richard Virr.

Dionysios Hatzopoulos should always be credited for his work.

Note that several of these items were purchased through the generous funds of Casey Wood and P.W. & J.C. Redpath Fund, 1930s.

Codices 1- 5

1. Ms Medieval 018. Processional, English.

Long description not found-

n.b. see Alessandra Ignesti research on grant for description

2. Ms Medieval 073. Noted Miscellany (formerly Antiphonal), Italian, 15th century

Long description

Fragments. In Latin, on vellum. Written in Northern Italy, in 15th century Gothic script. 143 unnumbered leaves, containing musical notation in red four-line staves. Text in black ink, with traces of gold on the flesh side; rubrics in red. While the surface of the leaves measures from 465x335 mm. to 455x330 mm, the writing surface varies more widely, according to the fragment. Thus for ff. 1-20 we have 335x235 mm.; for ff. 21-22, 350x235 mm.; for ff. 23-86, 355x230 mm.; for ff. 87-100, 345x235 mm.; for ff. 101x115 mm.; for ff. 116-126, 375x250 mm.; and for ff. 127-143, 380x255 mm. Also, small vellum pieces, carrying fragments of unidentifiable text in Gothic characters, or in some cases blank vellum patches, are used for mending throughout the ff. 23-86 fragment. This occurs mostly on the lower margin, as well as in places damaged by worms. The volume also carries later restorations of faded text in black ink, mostly on the flesh side of a number of leaves of the ff. 23-86 fragment.

The manuscript contains only selected feasts, and fragment ff. 23-86 could fall into the category of books called "Officia", where Mass items may also be included.¹ The order of the formulas, in this particular fragment, is fairly consistent and tidy, suggesting a Dominican provenance.

As fly-leaves, in the beginning and the end of the volume, are used two vellum bifolia, which are not from the middle of their respective gatherings, and which probably belonged to the same volume. They contain fragments, in Latin, in 12th century transitional characters, from unidentified commentaries on the New Testament. On the paste-down leaf, at the bottom of the second column, line 44, a red rubric reads: "Unos supra. Lectio Sancti Evangelii secundum Lucam". The fly-leaves are bound upside-down. Dimensions: 465x345 mm.; writing surface 400x230 mm.; two columns, 44 lines.

Ms 073 cont'd

Collation

1⁹, ff. 1-9. f. 4 missing. Catchword: (ange-)licis, not repeated in next gathering.

2⁶, ff. 10-15. Missing gathering between 1(9) and 2(6).

3⁵, ff. 16-20. f. 6 missing. Missing gathering between 2(6) and 3(5).

4², ff. 21-22. Written by a second scribe, from the same period.

5(8), ff. 23-30. Patching on ff. 25r, 28r. Written by a third scribe, from the same period.

6⁸, ff. 31-38.

7⁸, ff. 39-46. Later, black ink, restoration of faded text on ff. 41r, 42v, 43r, 44v, 45r, 46v.

8⁸, ff. 47-54. Patching on f. 47v, middle of page and upper left margin. Later, black ink, restoration of faded text, on ff. 47r, 48v, 49r, 50v, 51r, 52v, 53r.

9⁸, ff. 55-62. Patching on ff. 57r, 60r.

10⁸, ff. 63-70. Patching on ff. 64, 68v, 69, 70r.

11⁸, ff. 71-78. Patching on ff. 73, 74r, 75r.

12⁸, ff. 79-86. Patching on ff. 79r, 80r. F. 86v blank.

13⁷, ff. 87-93. f. 1 missing. Catchword: (carce-)ris.

14⁷, ff. 94-100. Gatherings 13(7) and 14(7) (ff. 87-100) were written by a fourth scribe, about the same period, and were, probably, part of another volume. f. 100 has its lower half cut off and replaced by text and music belonging to the part from ff. 101 to 115. f. 100v (upper half) is blank, while the added part, on vellum, bears traces of text, in gold letters, and red ink, four-line staves.

15⁸, ff. 101-108. f. 101, small patching.

16⁷, ff. 109-115. f. 8 missing. Gatherings 15(8) and 16(7) (ff. 101-115) were written by a fifth scribe, from the same period.

¹. **(Ms 73)** A. Hughes, Medieval Manuscripts for Mass and Office. A Guide to their Organization and Terminology, Toronto 1982, no 843, p. 195.

17⁸, ff. 116-123. Written by a sixth scribe from the same period.

18², ff. 124-125.

19¹, f. 126. The leaf is a singleton, its stab attached to f. 124. Gatherings 17(8), 18(2) and 19(1) by the sixth scribe.

20⁴, ff. 127-130. Written by a seventh scribe, from the same period.

21¹³, ff. 131-143. ff. 1, 2, 3 are missing.

Contents

St. Ursula and the 11.000 Virgins.

ff. 1r-16r. Lauds. Pattern: RVR (Responsory-Verse-Responsory).

ff. 16r.-17r. Matins.

ff. 17v.-22v. Sequentiae.

ff. 23r.-27v. In Festivitate beati Thomae de Aquino ad Vesperis.

Ms 073 cont'd

Pattern: Antiphon-Psalm-Responsory-Hymn-Verse.

ff. 27v-42v. Nocturns. Pattern: Antiphon-Psalm-Antiphon.

ff. 42v.-48v. Lauds.

Pattern: Antiphon-Psalm-Antiphon.

ff. 48v.-54r. Red rubric containing the sang part of the Mass (large initial on f. 49r.)

ff. 87r.-100r. The fragment contains part of St. Thomas's Office and begins with Invitation and First Nocturn.

Pattern: Antiphon-Psalm-Antiphon.

f. 22v. Offitium de Corpore Xpisti ad Vesperas.

Psalm-Antiphon. Red rubric at bottom of the page.

f. 54r. The text moves to f. 54r. (red rubric at bottom): Feria quinta infra octavam Trinitatis. Offitium de Corp[ore] Xpisti. The service has five proper Psalm-Antiphons, as is the case with earlier services (**183**. Hughes, no. 427, p. 69).

The text begins with a square initial followed by a raised letter (f. 54v.).

ff. 54r.-70r. Nocturns. Pattern: Antiphon-Psalm-Antiphon (f. 58v. large initial)

ff. 70r.-77r. Lauds. Antiphons.

ff. 77r.-86r. Follows the same part of the Mass (**194**. Hughes, no. 843, p. 195). Square initial on f. 77r.

Pattern: Introit-Psalm-Gloria-Responsory-Verse-Alleluia.

f. 101r. In Festo Corporis Xpisti ad Vesperas (square initial). Antiphons. The text is, essentially, a repetition of the Office starting in f. 54v. The text is divided by initials. A square initial followed by a raised letter (f. 101r.)

ff. 101r.-112r. Nocturns. Pattern: Psalms-Antiphons (**205**. Hughes, no. 427, p. 69).

ff. 112r.-115r. Lauds (square initial, followed by a raised letter on f. 112r.).

f. 115. Ad Vesperis (Antiphons and Psalms).
ff. 116r-127r. In conversione Sancti Pauli (25 of January). The Office contains Vespers, Matins and Lauds, emphasized by initials.
f. 127. Third Nocturn. Pattern: Antiphon-Psalm-Antiphon-Psalm-Responsory.
ff. 127v.-130v. De uno martyre. Pattern: Responsory-Verse-Responsory.
ff. 131r.-138v. Sexagesima.
Responsories. In the first: NOE VIR...., large initial (f. 131r.) followed by raised letter. Remaining ten Responsories begin with a small initial, each one followed by a raised letter.
Lauds on f. 136r. begin with a square initial, followed by a raised letter.
ff. 138r.-143v. Quinquagesima.
Responsories. In the first: LOCUTUS EST...., large initial (f. 139r.) followed by a raised letter. Remaining nine Responsories begin with small initials followed by raised letters.
f. 143v. Lauds (fragment), begin with a square initial, followed by a raised letter.

Decoration

Although the fragments, contained in the volume seem to provide a hierarchy of initials, which indicate the beginning of a Service, such is not always the case.² Indeed, the large initials on the first Responsory of Matins (ff. 29r, 58v, 105r, 118v) are preceded by a good deal of material. In other instances, however, Matins begin, immediately, with large initials (ff. 131r, 139r).

Where the first Antiphon of Lauds is available, it is usually indicated with an initial (ff. 12v, 112r, 123v, 136r). The same holds for Vespers (ff. 23r, 54v 101r).

A large initial indicates also the Introit, in the sung part of the Mass of St. Thomas (f 49r), as well as a smaller square one for the Introit of Corpus Christi (f. 77r).

All initials are executed in inks and/or tempera.

Antiphons, Responsories and Verses, throughout the text, begin with capitals of various sizes. Ff. 1-20 contain six thin calligraphic initials, in red and blue ink, and capitals in blue or red. Both are decorated with pen flourishes and tendrils in blue and/or red ink.

Ff. 23-86 contain six initials in inks and tempera. Blue, light-red, yellow, grey and light-brown are the colors used. Short acanthus-like extensions stem from the square or rectangular grounds into the left margin, except in the square initial on f. 77r. These initials are in botanical forms and the two large I's on ff. 49r and 58v, have their stems strung with beads and clasped by leaves.

Capitals are in red or blue, alternatively, and are bound by double and triple bars, in blue or red, alternatively.

². Hughes, no 802, p. 162: "It is misleading to regard the initials as indicating in all instances the beginning of a service".

Ff. 87-100 contain only capitals in red or blue, alternatively, bound by double and triple bars, with beads, in blue or red, alternatively.

Ff. 101-115 contain two square S's and one long I, initials, in botanical forms, in inks and tempera. Blue, red-velvet, grey, green and lilac predominate. The grounds are decorated with white scrolls. Short acanthus leaves stem from the left corners and extend into the left margin. The capital letters are in blue or red ink, alternatively, and some are bound by red or blue bars. Ff. 116-126. Initials are in square grounds. One large S, two smaller S's, in inks and tempera, in botanical forms. In blue, red, grey, yellow and lilac. Grounds are in blue decorated with white scrolls. Short acanthus leaves extend into the left margin. Capitals are in blue or red, alternatively, and are surrounded by red or blue borders, alternatively, which contain dotted beads and spikes mouldings.

Ff. 127-143. Two large, inks and tempera, initials (N, L) which contain trellis-like, thin branches. The left corners have short cusped extensions into the margin. The rectangular grounds are in blue, with brown, red, grey and yellow colors predominating. The edges contain small acanthus leaves, in light-red. White scrolls run along the edges of the grounds. There are also two calligraphic small initials, in blue and red ink, surrounded by scrolls, tendrils and dotted beads, in blue and red ink. Finally, there are blue or red capitals, alternatively, surrounded by double or triple bars, tendrils, dots and spikes, in red or blue ink.

Binding

Old boards covered with stamped leather and brass bosses, at the corners and at the center of each cover. Spine repaired. Bosses probably not original. Numeral 1, on spine and front board, possibly indicating either volume one or a shelf mark. This is clearly a case of reboîtage (re-casing).

Provenance

Obtained in Florence by Casey Wood, from L.S. Olschki, 5 November 1930.

Bibliography

De Ricci 73; A.Hughes, *Medieval Manuscripts for Mass and Office. A Guide to their Organization and Terminology*, Toronto, 1982.

3. **Ms Medieval 234. Responsorial / Antiphonal**, early 16th century (?), 216 of 230 (?) leaves, contemporary binding. - . (possibly 14th century; August 31st 2018 Debra Lacoste)

Long description not found

4. **Ms Medieval 111. Collectarium**

Long description

In Latin, on vellum. Written in late 15th century (1498) early 16th gothic characters, in Bruges. 127 leaves, of which the leaf containing the title page and the six leaves which contain the Calendar are unnumbered. The rest of the text was paginated in the 16th c. and numbers 240 pages. The front free endpaper dates from the early 18th century, and bears the Strasburg bend and lily watermark of Gerrevink and Villedary, who were 18th century Dutch paper makers. 320x225 mm.; writing surface 165x215 mm. Two columns. Number of lines varies between 18 and 36. Dark brown ink, rubrics in red. Four line red ink staves. Numerous four to two line initials; illuminated borders. The title page contains a brown ink pen, barok, coat of arms like, decoration, bearing the year 1683. Besides Johannes Hildebrant (died Dec. 19, 1522), who was the principal scribe and illuminator of the manuscript, in 1498, three more scribes have also been detected, who were active at about the same period. The Codex also contains a number of later additions, concerning later day saints. The manuscript is in good condition and probably belonged, until the end of the 18th century, to the Récollets of Bruges. The Collectarium included the Collects to be said at the end of the Services, and the Capitula or short Lessons, which were also sometimes recited in the Offices.

Collation.

No catchwords.

11, remains of three cut off leaves between this and the next gathering; 25; 31; 4 108; 1112, ff. 67 68 and ff. 69 70 are inserted bifolia; 12 178; 184.

Contents.

F. Ir. Title page: LIBER HEBDOMADARI in quo Capitula, Orationes, et Antiphona ad Magnificat suo ordine continentur. Inservit Conventui Brugenti. F.F.Min. Recollect. 1683.

Ff. Iir VIIr. Calendar. Initially in another Franciscan manuscript. The Calendar was probably inserted following the 16th century pagination and is not numbered.

Ff. VIIIr. Ad honorem omnipotentis Dei et Beatissime Virginis, incipit Capitularium et Collectarium Ordinis Fratrum Minorum, secundum ordinem Sancte Romane Ecclesie.

Ff. VIIIr XIIr. Dominica prima in Adventu Domini ad utrasque Vesperis et ad Laudes et ad Terciam Capitulum: Fratres.... Followed by Antiphons.

Ff. XIIr XIIIr. Dominica secunda ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres.... Followed by Antiphons.

Ff. XIIIr XVr. Dominica tertia ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres gaudete.... Followed by Antiphons.

Ms Medieval 111 cont'd

Ff. XVr XVIr. Dominica IV ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres sic nos.... Capitula and Antiphons.

Ff. XVIr XXIIv.

In Nativitatis Domini. Ad Vesperis Capitulum: Apparuit.... Antiphons ad Magnificat. De sancto Stephano. Antiphons, Capitula.

In Festo sancti Iohanne Evangelista. Antiphons, Capitula.

Pro Innocentibus. Antiphons, Capitula.

In Festo sancti Thome. Ad Magnificat antiphons, Capitula.

In Festo sancti Silvestri.

In octavam Nativitatis Domini ad utrasque Vesperis et ad Laudes et ad III Capitulum: Apparuit....

Ad Magnificat antiphons.

Dominica infra octavam Epiphanie ad utrasque Vesperis et ad Laudes et ad terciam Capitulum: Fratres.... Capitula and Antiphons.

Dominica prima post octavam Epiphanie. Ad Vesperis Capitulum with antiphons.

Ff. XXIIv XXVIIIr.

De sancto Francisco, Antiphons.

De Apostolis, Antiphons.

Followed by Capitula and ad Benedictiones antiphons: Feria II, III, IV, V, VI, Sabbato.

Ff. XXVIIIr XXIXv. Dominica in quinquagesima ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres, si linguis.... Capitula, ad Magnificat antiphons, and ad Benedictiones antiphons.

Ad Benedictiones antiphons:

Feria II, III, IV cinerum, and then: Ab isto die usque in Cena Domini in Feriali Officio tantum. Post Laudes Defunctorum dicimus septem psalmos penitentiales.

Ff. XXIXv XXXIIv. Letania.

Ff. XXXIIv XXXIVv. Orationes. Benedictio.

Ff. XXXIVv XLIVr. Ad Benedictiones and ad Magnificat antiphons:

Feria V, VI, Sabbato. Then: Dominica XL ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres, hortamur.... Capitula and Antiphons.

Feria II. Ad Laudes capitulum....Usque ad Dominicam de Passione in ferialibus diebus ad III Capitulum: Convertimini ad me.... Follow three capitula and ad Magnificat antiphons.

According to the instructions: Capitula supradicta non mutata in ferialibus diebus usque ad Dominicam de Passione.

Ad Benedictiones and ad Magnificat antiphons:

Feria III, IV, V, VI, Sabbato.

Dominica II quadragesima ad utrasque Vesperis et ad Laudes et ad tertiam Capitulum:

Fratres, rogamus... Capitula and ad Benedictiones and ad Magnificat antiphons.

Ms Medieval 111 cont'd

Antiphons ad Benedictiones and ad Magnificat:

Feria II, III, IV, V, VI, Sabbato.

Dominica III ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres, estote imitatores.... Followed by ad Benedictiones and ad Magnificat antiphons and capitula.

Ad Benedictiones and ad Magnificat antiphons:

Feria II, III, IV, V, VI, Sabbato.

Dominica IV quadragesima, ad utrasque Vesperis et ad Laudes et ad tertiam Capitulum:

Fratres, scriptum est.... Capitula and Ad Magnificat antiphons.

Antiphons, ad Magnificat and ad Benedictiones:

Feria II, III, IV, V, VI, Sabbato.

Ff. XLIVr Lr. Dominica in Passione ad utrasque Vesperis et ad Laudes et ad tertiam Capitulum: Fratres...., Magnificat, Oratio.

Instructions follow: Ad hoc Sabbato usque ad Sabbatum post Penthecoste non fit commemoratio de Apostolis, nec de beato Francisco, nec de Pace. Neque fiunt suffragia in diebus ferialibus.

Antiphons ad Benedictionem and ad Magnificat:

Feria II, ad Laudes Capitulum: Venite mittamus....

Et dicitur usque ad Feriam quartam maioris hebdomade in ferialibus diebus ad tertiam Capitulum: Domine omnis...

Feria III, IV, V, VI, Sabbato.

Dominica in Palmis ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres, hoc enim.... Follow antiphons ad Magnificat and ad Benedictiones.

Antiphons ad Benedictiones and ad Magnificat:

Feria II, III, IV, V, VI (Sabbato sancto), Dominica Resurrectionis Domini.

Ad absolutionem Capituli lectio: Si consurrexistis..... which is said: usque ad

Ascensionem, tam in Dominicis quam in Feriis.

Ad Benedictus and ad Magnificat antiphons:

Feria II, III, IV, V, VI, Sabbato.

Ff. Lr LXVr. Dominica in octava Pasche ad utrasque Vesperis et ad Laudes et ad III Capitulum: Omne quod natum est.... With ad Magnificat antiphons.

Feria II et in omnibus ferialibus diebus usque ad Ascensione. Ad Laudes et ad Vesperis et ad III Capitulum: Christus resurgentes....

Capitula, Antiphona (Magnificat):

Dominica prima post octavam Pasche ad utrasque Vesperis et ad Laudes et ad III Capitulum.

Dominica II: Obsecro vos....

Dominica III: Homini omne datum....

Dominica IV: Homini, estotes sanctores verbi....

Ms Medieval 111 cont'd

In Ascensione Domini ad utrasque Vesperis et ad Laudes et ad terciam Capitulum: Primun quidem....

Ad Magnificat and ad Benedictus antiphons.

Dominica infra octava Ascensionis ad utrasque Vesperis et ad Laudes et ad terciam Capitulum: Homini estote prudentes....

Ad Magnificat antiphons.

In die Pentecoste ad utrasque Vesperis et ad Laudes et ad III Capitulum: Dum complerentur....

Ad Magnificat antiphons.

Ad Benedictiones antiphons:

Feria II, III, IV, V, VI, Sabbato.

In solemnitate sancte Trinitatis ad utrasque Vesperis et ad Laudes et ad III Capitulum: O altitudo....

Ad Magnificat and ad Benedictiones antiphons.

Sabbato prime Dominice post Pentecoste ad Vesperas Capitulum: O, altitudo....

Ad Benedictiones and ad Magnificat antiphons.

Antiphona subscripte dicuntur ad Magnificat usque ad Kalendas Augusti in feriali Offitio tamen. Follow ad Magnificat antiphons.

Orationes, ad Benedictiones and ad Magnificat antiphons.

Dominica II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII, XXIV.

Ff. LXVr LXVIv. Sabbato proximo Kalendis Sept. Antiphone subscripte dicuntur ad Magnificat per duas hebdomadas. Follow antiphons.

Sabbato proximo Kalendis Octobris. Follow ad Magnificat antiphons.

Sabbato proximo Kalendis Novembris. Follow ad Magnificat antiphons.

Antiphone subscripte dicuntur ad Magnificat in feriali Offitio usque ad Adventum. Follow antiphons.

Ff. LXVIIr LXXr. Musical notation on four line red ink drawn staves.

F. LXXv c. I. In festo sancte Anastasie, followed by: In vigilia s. Andree apostoli. This part of the text not written by Hildebrant.

F. LXXv c. II. Colophon and then in red letters, extending into f. LXXIr: Incipit capitularium et collectarium sanctorum per totum annum.

Ff. LXXIr IIc v. The Capitularium and Collectarium starts with the Feast of Saint Saturninus., continues until the Feast of saints Cosme and Damian, then in:
F. IIc v, c. II. Ad VI Capitulum, for the Feast of the above Saints: Audivi vocem...., six lines not written by Hildebrant. It continues again in:
Ff. IIc v CIVv. In festo sancti Francisci ad utrasque Vesperis et ad Laudes et ad III Capitulum: Fratres mihi autem.... ending in the Feast of Saint Catherine.
Ms Medieval 111 cont'd

Ff. CIVv CVIIIv. Next it continues with: In nataliciis evangelistarum, martyrorum, pontificorum, confessorum, virginorum ad utrasque Vesperis et ad Laudes et ad tertiam Capitulum, including: orationes, in sextam et in nonam Capitula, as well as, antiphons ad Benedictiones and ad Magnificat.

Ff. CVIIIv CXv.

In dedicatione ecclesie.

In die depositionis defuncti.

Pro uno defuncto.

Pro femina.

In anniversario.

Pro patribus et matribus.

Ff. CXv CXVIr. Sabbato primo de Adventu ad utrasque Vesperis et ad Laudes et ad III Capitulum.

In festa Purificationis. Antiphons.

Ff. CXVIr CXVIIr.

Contra paganos.

De angelis.

De pace.

Ff. CXVIIr, c. I. Ends text written by Hildebrant.

F. CXVIIv. In Conceptione beate Virgine in utrusque Vesperis et Laudibus et ad tertiam Capitulum: Ego diligentes me....

Magnificat antiphon, Oration, Capitulum ad Sexta.

Ff. CXVIIIr CXIXr. Musical notation on four line, red ink drawn staves.

F. CXIXv. Late hand (17th 18th c.) additions: Beati Iohannis Capistrani, antiphon, Oratio. Also: Oratio de stigmatibus.

Ff. CXXr CXXIr. Officium de nomine Iesu.

F. CXXIV, c. I. Late hand addition (17th 18th c.): In festo sancti Caroli Boromei.

Ff. CXXIV CXXVIIr. Sequuntur orationes proprie tam de sanctis quam de tempore que non habentur supra proprio loco cum capitulis dominice infra octavam sacramenti necnon orationum principia que in communi debent requiri.

F. CXXVIIv. Late hand addition (17th c.): In festo sancti Joseph. Oratio.

Decoration.

The manuscript contains a multitude of alternating red and blue two line initials, on alternating blue and red square grounds, filled with scrolls, curls, loops, spirals, or acanthus like small leaves, from which stem numerous curlicues and branching scrolls, in alternating blue and red.

F. 8r. Border. Matt light green ground, infilled with a running pattern of white red acanthus leaves and branches. The two columns of the text are divided by a shaft, surrounded by meandering acanthus leaves design.

In the lower left column appears a four line initial (F), in blue and red, on square green ground, infilled with acanthus like leaves. Three sides of the square ground are bound by dotted beads.

Column II contains a two line red initial (E), resting on a blue ink drawn square, bordered by dotted beads.

F. 49r. The page is bordered on all sides by a fine example of late 15th century Flemish illumination, probably executed by Hildebrant. The border is bound by straight lines, in black and brown ink. The background is illuminated and presents a naturalistic reproduction of nature. In fact, the decoration is filled with numerous plants and flowers, it contains five peacocks, and one insect, maybe a moth. A variety of matt colors characterizes the composition: grey, red and its variations, blue, green and white. One peacock's tail is spread, thus creating an impressive decorative effect.

F. 71r. Four quarters border, similar to the one on f. 8r. However, the shaft between the columns is missing. Text in c. I, begins by a four line initial (D), in blue and red, on a square filled with acanthus like leaves in green, grey, red in various shades, and white. The page also contains three two line blue initials (F, M, N), decorated with scrolls, acanthus leaves, curlicues, and spirals, from which extend branching scrolls, similar to the ones spread throughout the text.

Binding.

Old calf, on wooden boards with metal bosses and clasps.

Provenance.

Belonged in 1683 to the Récollets of Bruges. From the Library of François Abraham Flanderin, "Echevin de la ville d'Ostende". His sale 26 30 July 1830 at Bruges, by E.J.Terlinck et fils, for Netherlands Florins 3,30. Howell Wills sale (London, 11 July 1894, no. 1179) to Bull; ca. no. 560 in a Sotheby sale Obtained from R. Atkinson.

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De Ricci, 111; W.A.Churchill, *Watermarks in Paper in Holland, England, France, etc., in the XVII and XVIII Centuries and their interconnection*, Amsterdam 1935; J.W.Bradley, *A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists*, Vol. II, London 1888; *Colophons de manuscrits occidentaux des origines au XVIe siècle*, by teh Bénédictins du Bouveret, Vol. III, Editions universitaires, Fribourg; Maskell, *Monumenta*, Vol. I; Jeanne Blogie, *Répertoire des catalogues de ventes de livres imprimés*, I, *Catalogues belges appartenant à la bibliothèque royale Albert Ier, Bruxelles, Fl. Tulkens 1982.*

**5. Manuscript 93
Long Description**

Mandatum service³, processions and invitatories.

In Latin. On 17th century ribbed paper. Italian. 210x140 mm. Writing surface 185x110 mm. 45 unnumbered leaves, text on 43 leaves. Musical notation on four-line, red ink drawn, staves. Dark-brown ink, red rubrics, small capitals, no decoration. Early stages of ink acid perforation appear in some spots. The manuscript is in generally good condition.

Collation.

1-2¹⁰, 2⁹, 3⁸, 4¹¹, 5⁷. ?????

Contents.

f. I. Oratio. Omnipotens sempiterne Deus....

Ad Mandatum per agendum. Coro maggiore (red rubric).

ff. IIr-Vr. Procession for the blessing, lighting and distribution of the candles. Feast of the Purification of the Blessed Virgin (black ink rubric).

Follow three antiphons.

ff. Vv-XVIIIr. Processio Palmarum (red ink rubric). Antiphons, Psalm 66 (Deus misereatur....).

ff. XVIIIr-XXVr. Ad Mandatum per agendum. Coro maggiore (red ink rubric).

Communion-Psalm 66-Antiphons.

ff. XXVr-XXVIv. In processione Resurrectionis (red ink rubric)

One Marian antiphon: Regina celi.... Capital letter R in red ink.

ff. XXVIv-XXIXr. In processione Ascensione Domini (red ink rubric).

Ant.-Vers.-Resp.-Oratio.

ff. XXIXv-XXXIIv. Processio mortuorum (red ink rubric).

³. **Ms 93.** The Mandatum service occurs on Maundy Thursday. According to Hughes, *op. cit.*, no. 934, p. 269, although this service is not usually included in Graduals or ordinary Missals, it may be found in Noted Missals or Processionals.

Resp.: Libera me Domine..... Capital L in red ink.

Requiem, Oratio, Antiphon.

ff. XXXIIIr-XXXVr. In Nativitatem Domini. Ad Matutinis (red ink rubric).

It contains the Invitatory (Venite exultemus....).

ff. XXXVv-XXXVIIIr. In Resurrectione Domini (red ink rubric).

It contains the Invitatory (Venite exultemus....).

ff. XXXVIIIr-XLIIIv. In nocturno Nativitatis Domini, ad Matutinis. Hymni (red ink rubric). It contains incipits of Hymns.

Binding.

Modern Italian stamped calf.

Provenance.

Obtained in May 1923 from Dobell.

Bibliography.

De Ricci 93; Hughes, op. cit., no. 934, p. 269.

Fragments (sometimes several leaves or bifolium)

6. **Ms Medieval 20**. Missal, one leaf, 15th century

Long description not found

7. **Ms Medieval 21**. Cantatorium, one leaf, 12th century

Long description not found

8. **Ms Medieval 23**. Missal, one leaf, 12th century

Long description not found

9. **Ms Medieval 24**. Gradual, one leaf, French?, early 14th century

Long description not found

Fragment in Latin. On vellum. In early 14th century Gothic book hand. France. One leaf, one column, 25 lines. 310x230 mm. Writing surface: 230x155 mm. Dark brown

ink. The leaf was used for binding and as a result it is damaged in the middle, where it was folded. On the upper margin of the recto the Latin number LIII indicates a folio number.

Contents:

Recto: Dominica XVIII post Pentecostem.
Offertorium: (D)omino Deo in conspectu filiorum Israel.
Communio: Tolite hostias...[Psalm 95]
Dominica XIX post Pentecostem.
Introitus: Salus populi...
Graduale: Dirigatur...[Psalm 140]
Offertorium: Si ambulavero...[Psalm 137]
Communio: Tu mandasti...[Psalm 118]
Dominica XX post Pentecostem.
Introitus: Omnia que...
Graduale: Oculi omnium...[Psalm 114]
Offertorium: Super flumina...[Psalm 136]
Ms Medieval 024 cont'd

Communio: Memento verbi...[Psalm 118]
Dominica XXI post Pentecostem.
Introitus: In voluntate...
Psalmus: Beati immaculati...[Psalm 118]
Graduale: Domine refugium...[Psalm 89]
Explicit: De profun
Verso: dis clamavi...
Offertorium: Vir erat in terra hus nomine Iob...(Job I)
Communio: In salutari...(Psalm 118)
Dominica XXII post Pentecostem.
Introitus: Si iniquitates...(Psalm 129)
Psalmus: De profundis...(Psalm 129)
Graduale: Ecce quam...(Psalm 132)
Offertorium: Recordare mei Domine...
Explicit:...gaudium est angelis Dei.

Decoration

Recto: Two three line initials (S, O). Blue and green inks with shades of gray. Initial (I), in blue ink, extending along six lines on left margin.
Verso: One three line initial (S) in green ink.

All initials are surrounded by hair spring and flourish decoration, in red and blue inks, which extends along the left margins. On the top of the left margin, in verso, the decoration ends in a running dog, drawn in red, a symbol of watchfulness and fidelity in Christian art.

Provenance

Obtained from E.von Scherling (Cat. 10, 1930, no 809).

Bibliography

De Ricci 24.

10. Ms Medieval 25. Gradual, two leaves, German, 15th century

Long description

In Latin. On vellum. 15th century Gothic script. From South Germany. Two leaves, one column containing musical notation on a five line stave. 310x225 mm. Writing surface: 245x170 mm.

Contents

F. Ir. Parts of the Mass of Feria Quarta Cinerum.

Graduale: ...lo et liberavit me dedit in opprobrium conculcantes me.

Tractus: Domine non secundum peccata nostra...(Psalm 102)

Expl.: ...salutaris noster et prop

F. Iv. ter gloriam...

Offertorium: Exaltabo te Domine...(Psalm 30)

Communio: Qui meditabitur in lege...(Psalm 1)

Feria Quinta.

Introitus: Dum clamarem ad Dominum exaudivit...(Psalm 54)

F. Iir. Parts of Feria Sexta in Parasceve.

Ihesus panem benedixit...

Tractus: Domine audivi auditum tuum...(Habacuc 3)

Expl.: ...in ira misericor

F. Iiv. die me...

Tractus: Eripe me Domine ab homine malo...(Psalm 59)

Expl.: Acue

Decoration

Eight initials in brown ink, surrounded by running patterns of beads and curlicues. One initial, in red ink, also surrounded by beads and curlicues, extending along the left margin of F. Iir. Also, five initials alternating between blue and red ink, without decoration.

Provenance

F. I, presented by J.R.Redpath in 1938.

F. II, obtained from E.von Scherling (30 May 1930).

Bibliography

De Ricci 25; folio I is not in De Ricci.

10. Ms Medieval 64. Gradual, one leaf, Italian, late 14th century

Long description

Initial R., historiated, a skeleton.

Italian, late 14th century, on vellum, with inks, tempera and gold leaf. 530x315 mm. Written surface 396x242 mm. One leaf, with musical notation on four-line, red ink drawn, staves. The fragment, from a Gradual, is framed and glued on a board.

Contents.

The fragment has been described by Elizabeth Leesti in Liturgical Manuscripts (p.35, no 7). It begins with the Introit for the Mass of the Dead: "Requiem aeternam dona eis Domine", and proceeds with Psalm 64:2 "Te decet hymnus Deus..."

Decoration

The large historiated initial is the first letter of the word Requiem and contains the figure of a skeleton, standing against a blue ground, decorated with white hair-line scrolls. The initial lies on a square with gold leaf contour. A two-quarter foliated, multicolored border occupies the left and lower margin. Red, green, blue and beige predominate, while a large number of bezants, single or in triads, with short gold/brown comet tails extending from them, border the foliated composition. The top of the border enters the upper margin and ends as the head of a woman with braided hair, in profile. At the bottom sits a male child, naked and seen from behind. The letter T, first letter of the Psalm, has in its left the profile of a bearded man, drawn in brown ink.

Provenance

?

Bibliography.

De Ricci 64; Leesti, p. 35, no 7.

11. **Ms Medieval 65.** Gradual, one leaf, with initial S, historiated, the Virgin with monks

Long description

Initial S.

Italian, late 14th century, on vellum, with inks, tempera and gold leaf. 531x317 mm. One leaf, with musical notation on four-line, red ink drawn staves. The fragment is framed and glued on a board. From a Gradual.

Contents

Style, decoration, coloring and dimensions point to a common source with ms. 64, already described by Leesti (Liturgical Manuscripts, p. 35, no 7). Ms. 65 has been described by Farquhar-Montpetit in, Canada collects the Middle-Ages, pp. 73-74, no 77. The fragment contains part of the Introit for the Marian votive Mass from Purification to Advent: "Salve Sancta parens, enixa puerpera Regem qui celum terramque regit...".

Decoration

The large historiated initial is the first letter of the word Salve and contains the Virgin, in a blue colored mantle, protecting with it seven, white dressed, kneeling monks. Farquhar-Montpetit suggests a Cistercian origin. The figures stand on green ground while the white, scroll containing initial, lies on a square, with gold leaf contour. A two and one half quarter border occupies part of the upper, the whole left and almost the whole of the lower margin. It is foliated, containing tweesting acanthus leaves in blue, light-blue, green, red, white and yellow colors. A large number of bezants, single or in triads, with short yellow comet tails, surround the decorated borders or stem from the foliated elements of it. From a green bud, in the lower border, stems a male head, seen from the front, wearing a blue hood-like, head cover.

Provenance.

?

Bibliography.

De Ricci 65; Farquhar-Montpetit, pp. 73-74, no 77.

12. **Ms Medieval 72**. Antiphonal, one leaf, Italian, mid-15th century

Long description under Ms. 236). **Ms Medieval 236**. Single strip of unidentified Latin text removed from a binding; 50 mm x 270 mm. See file for MS 235 for information on provenance. **Ms Medieval 235**. Single leaf from a prayer book, 15th century, text in French and Latin. 162 cm. x 122 cm. From the collection of Richard Pennington, 1984?

13. **Ms Medieval 78**. Antiphonal, one leaf, Mexican, 18th century

Long description not found

14. **Ms Medieval 80**. Gradual, one leaf, with initial D, historiated, St Andrew

Long description

Initial D

Italian, 15th century, on vellum, with inks, tempera and gold leaf. From a Gradual. 525x385 mm.; written surface 410x280 mm. One leaf, with musical notation, on four-line, red ink drawn staves. The fragment is framed and glued on board.

Contents

The fragment had been described by Leesti.⁴ It begins with the Introit for the Vigil of St. Andrew (November 29): Dominus secus mare Galilee vidit duos fratres.....(Mark 1:16).

Decoration

The large historiated initial is the first letter of the word Dominus. It contains the figure of the saint holding the instrument of his martyrdom: a cross. The white initial rests on ultramarine ground, with gold leafed corners, containing long and short acanthus-leaf patterns, in green, blue and orange. The initial also contains a line of bead and spindle moulding, with a line of branching scrolls, next to this line. A three-quarter leafy border extends to the bottom margin, which contains the arms of the Visconti family of Milan.

Provenance

?

⁴. (**Ms 80**) Leesti, Liturgical Manuscripts, p. 33, no. 5.

Bibliography

De Ricci 80; Leesti, p. 33, no. 5.

15. **Ms Medieval 81**. Gradual, six leaves, Italian, 2nd half of 15th century
Long description not found
-

16. **Ms Medieval 86**. Antiphonal, one leaf, Spanish or Mexican, 17th century, with initial G (female figure forms one of the curves).
Long description not found
-

- 17 **Ms Medieval 87**. Antiphonal, one leaf, Spanish, 15th century
Long description not found
-

- 18 **Ms Medieval 88**. Gradual, one leaf, with initial S, with Olivetan Benedicts, Italian, late 15th century
Long description not found
-

19. **Ms Medieval 89**. Antiphonal, one leaf, Spanish or Mexican, late 17th century.
Composition with four singing figures
Long description not found
-

20. **Ms Medieval 92**. Antiphonal, two leaves, Spanish, 17th century
Long description not found
-

22. Ms Medieval 169. Missal

Long description

Missal, one lead, Italian, 15th century

Vellum. In Latin. One leaf, 15th century, northern Italian. In Gothic Textualis. 373x270 mm.; writing surface 275x200 mm. Two columns, 36 lines, brown ink. Writing surface ruled in light brown ink. Red rubrics. Roman numeral CX (?) on recto.

Contents.

From Vigilia and die Ascensionis.

r. Vigilia. c. I. descendit ipse est et qui ascendit (Ephesians)...In illo tempore, sublevatis Jesus oculis in caelum (John)...esset apud te. Manife-

c. II stavi nomen tuum...illud tendat christiane devotionis

v. c. I. affectus quo tecum....

In die Ascensionis (red rubric). Viri Galilaei quid admiramini (Introitus)...

Concede quaesumus omnipotens (Oratio)...

Primum quidem sermonem feci (Acts)...assumptus est. Qui-

c. II. bus et prebuit se ipsum...Galilei quid statis aspi-(cientes)

Decoration.

r. Very thin and long, sixteen-line initial (I), on left margin of c. I, in blue.

v. On c. I ten-line initial (U), enclosed in square ground. Initial is in grey, decorated with grey and white arabesques and geometric patterns. It rests on gold leaf ground, bound by 010 mm. wide borders in red and green sections. Letters of -IRI GALILAEI, in red and blue run vertically along the right side of the initial. Between the stems of the initial appear the feet of an ascending figure (Christ ?), wearing a red mantle.

The four-quarter border decoration on verso, contains branchwork and acanthus leaf work, in green, crimson, grey, gold and blue. A few irises and calices in blue stem from the branches. There are bezants throughout.

Provenance.

?

23. Ms Medieval 170. Antiphonal

Long Description

Antiphonal, one leaf, Italian, late 15th century early 16th century
Italian, 15th century. From choir books. All have musical notation on both sides with four-line staves in red ink.

10. (H) ???x???, in ink and tempera. The initial is in light-beige with wavy white lines bordered by an ultra-marine blue ground that is in turn bordered by a white line. The stem of the initial ends in two acanthus leaves in beige and red with white lines on them. This is an historiated initial containing the torso of young red-haired saint in the act of blessing.

Fragment: 062x065mm. Initial: 036x022mm.

1. (Q), fragment 125x065mm, initial 031x039mm.
2. (Q), fragment 140x060mm, initial 055x034mm.
3. (A,D) fragment 212x087mm, initials 035x030mm (A) and 031x037mm (D).
4. (O), fragment 100x056mm, initial 030x034mm.
5. (O), fragment 148x055mm, initial 035x035mm.
6. (I), fragment 129x047mm, initial 043x023mm.

All come from the same source. They are in blue or red ink, alternatively decorated with blue or red ink, with curvilinear patterns (circles, ellipses, s-curves, curlicues, loops and spirals).

7. (I), fragment 077x065mm, initial 047x032mm. In blue bound by dots, running patterns of beads and wavy lines in red ink as well as by triple bars also in red.
8. (Q), fragment 063x105mm, initial 036x053mm. In blue and with similar decoration to number 7 in red.
9. (O), fragment 053x055mm, initial 035x037mm. In blue ink on a square ground bound by four-bar borders in red ink. The initial contains curvilinear shapes in blue and red ink (dots, s-shapes, wavy lines).
11. (P), fragment 081x064mm, initial 050x030mm. In blue ink surrounded by curvilinear shapes in red ink (circlets, dicuses, beads, wavy lines, spirals), also bars. From the remains of a rubric on the fragment, the initial seems to come from an antiphonal.

Provenance.

?

Bibliography.

Not in De Ricci.

24. **Ms Medieval 171.** Missal, fragment from one leaf, late 15th

Long Description

Part of one leaf only. On vellum. In Latin. In late 15th century Gothic characters. 145x215 mm.; writing surface 120x165 mm. Light-brown ink, red rubrics. Two-line red initials. Lined in light-brown ink. One column, 13 lines. Fragment numbered later, on recto (99).

Contents.

Refers to Saints Prisca, Fabian, Agnes, and Vincent, celebrated in January.

r. celli martiris tui atquae....adiuventum

v. bastiano nomine tuo....nos inunda misteriiis

Provenance.

?

Bibliography.

Not in De Ricci.

25. **Ms Medieval 172.** Antiphonal, two leaves, Italian ? late 15th century

Long Description

Two separate leaves. On vellum, in latin, late 15th century gothic characters. Northern Italian (?); both leaves from the same manuscript. One column, dark-brown ink, red rubrics, red capitals and initials. Also three calligraphic initials in dark-brown ink, on the staves. Five-line staves in red with musical notation. 17-line text on 172/1r., the rest occupied by staves. 345x240 mm., writing surface 250x165 mm.

Contents.

1. r. Domine probasti me et cognovisti me....descendero in infernum Ades

v. Musical notation. Dirigitur Domine oratio mea...Ant. Quia fecit mihi...

Explicit. Feria V, ad Vesperas. Ant. Domine seculorum...

2. r. (ani)ma mea in verbo eius....Ant. De profundis....neque elati sunt

v. oculi mei....Ant. Speret Israel....Ps. Memento Domine David et om-

Provenance.

?

Bibliography.

Not in De Ricci.

26. Ms Medieval 176. Missal, fragment of one leaf, 15th century?

Long Description

Part of one leaf containing one column of text (lower margin is missing). 36 lines on recto and 35 on verso, from which thirteen, on recto, and seven, on verso, contain musical notation. In Latin, on vellum. Probably written in the 15th century, gothic characters, unknown origin. 296x130 mm.; written surface 275x92 mm. Wormholed, large hole on upper part of fragment. Probably used for binding. Brown ink, red rubrics, one and two-line initials in red ink.

Contents.

From Sabbato sancto.

r. in quo non est iniquitas iustus et sanctus Dominus (with musical notation).

Followed by orationes, Paul's Ad Colossenses (Col. 3) and Matthew's: Vespere autem Sabbati quae (Mat. 28)

lucescit in prima Sabbati venit

v. Maria Magdalene et altera Maria videre

Populus acquisitionis annunciate virtute eius qui

vos de tenebris vocatur.

Provenance.

?

Bibliography.

Not in De Ricci.

27. **Ms Medieval 184**. Gradual, one bifolium, Flemish?, 16th century

Long Description

In Latin, on vellum. One bifolium. 16th century, possibly from Flanders. The fragment has been damaged as it was used for binding. Remnants of glue and paper visible. 320x230-260 mm., written surface 285x200 mm. Musical notation on five-line, red ink drawn, staves. One column, brown ink, red rubrics, red initials. F. 1r. "can" written in top right corner of leaf. F. 2r. is paginated (7, 8).

Contents.

f. 1r. In festo Sanctae Trinitatis - responsoria
Vidi Dominum...
v. responsorium tertium. Benedicat....
In festo Corporis Christi
Versicle
f. 11r. Emitte da mihi Domine sedium tuarum....
Dominica prima Septembris - responsoria
Nudus egressus sum de utero matris meae et
v. nudus revertar
responsorium secundum - Ante quam....
tertium - Quare quod justum....
....et non inuenientis in lingua me...

Provenance.

Presented by Colonel W.G.Scully. Redpath Library, McGill University, April 1944.

Bibliography.

28. **Ms Medieval 186**. Missal, one leaf, 14th century

Long Description

In Latin, on vellum, one leaf, text in Gothic Textualis. 14th century, from Italy. 321x227 mm.; writing surface 210x160 mm. Two columns, 26 lines, brown ink, red rubrics. On the recto there is one six-line initial (L), in ultramarine, light-brown, brown, and red, decorated with gold leaf disks. The stem extends along the left margin ending with acanthus leaves. Three, three-line initials in red and blue ink, alternatively, surrounded by curlicues, spirals and bars.

Contents.

Mass for the Thursday (Feria V) after the fourth Sunday in Quadragesima (the first Sunday in Lent).

Introit: Laetetur cor quaerentium Dominum...

Collect: Praesta quaesumus omnipotens Deus....

Epistle: (4 Kings 4: 25-35) In diebus illis venit mulier...

Provenance.

?

Bibliography.

Leesti

29. Ms Medieval 204. Missal, one leaf, 15th century

Long Description

One leaf, on vellum, in latin. 15th century, gothic characters. Unknown origin (Spain or Italy). 296x210 mm., writing surface 189x138 mm. Two columns, 24 lines, light-brown ink, red rubrics, lined in faded blue ink. Foliated in red ink (contemporary: CLXII). One three-line initial (I) in red ink, bound by curlicues and filigree decorations in blue extending along the margin. Three two-line initials (P, D, I) in red, blue, red, surrounded by curlicues and filigree decorations in alternating blue and red, also extending into the margins. One-line initials in alternating red and blue, with similar decorations.

Contents.

Feria quinta post Dominicam III. Quadragesima.

r. I. alienos: et centum ex vobis decem milia...(Lev. XXVI, 8-12)

....ab epulis carnalibus abstinere ut aviciis ingruentibus

II. convenit universa civitas audire verbum Domini

posui te in lucem Gentibus....(Actus Apost. XIII, 44-52)

v. I. ut sis in salutem usque ad extremum terrae....

....gaudio et spiritu sancto (Finis Actus)

In illo tempore surgens Ihesus de Synagoga

introivit in domum Symonis et Andree

II. Socrus autem Symonis tenebatur....

....Quia et aliis civitatibus (Luke, IV, 38-43)

Provenance.

Foliophiles. - Lady Roddick. Purchased in Madrid. Invoice date: Dec. 8, 1941.

Date received: Jan. 26, 1942.

30. **Ms Medieval 205.** Antiphonal, one leaf, Spanish, 16th century

Long Description

One leaf, on vellum, in latin. 16th century. Spanish. 344x240 mm., writing surface 250x165 mm. One column, 18 lines. 5-line staves in red ink, with musical notation in black ink. Text written in black ink, red rubrics. Two two-line red initials (B, D), numerous one-line red initials. No decoration.

Contents.

r. Musical notation with text.

Inc.: dictus. Dominus Deus.

Benedictus Dominus Deus

Expl.:Dies eius sicut umbra praetereunt

v. Inc.: Domine inclina caelos tuos...

Expl.:de manu filiorum alienorum

Provenance.

Foliophiles. Purchased in Madrid.

31. **Ms Medieval 206.** Missal, two leaves, Italian?, 15th century

Long Description

Two leaves, on vellum, in latin. 15th century, large rounded gothic characters. Probably northern Italian. 330x249 mm., writing surface 215x160 mm. Two columns, 30 lines. Light-brown ink, red rubrics. Contemporary foliation in red ink (CCIII, CCXIII).

On f. 1/r one three-line initial (E) in inks and tempera in shades of green and yellow, on square ground, in various shades of red and brown with acanthus leaves extending along the margin, in blue, crimson, green and red; buds in burnished silver stem from the leaves; an asterisk in light-yellow. On f. 2/v, one four-line initial (O), in inks and tempera in shades of brown, red,

yellow and burnished silver, on square ground in shades of blue. Acanthus leaves in shades of blue, green, and light-brown, extend from the ground into the margin; asteriks in burnished silver appear between the leaves. One three-line initial (S) on f. 2/v, in red and blue inks, on square ground, made of curlicues, bars and filigree decorations, extending into the margin, all drawn in red ink. Numerous one and two-line initials in alternating blue and red inks with bars, alternating in blue and red, extending into the margins.

Contents.

f. CCIII. f. 1. r. a. tumultuam, dicebat. Recedite....(Matthew IX, 23)
Dominica XXIII post Pentecostem.
Dominica XXIII post Pentecostem (red rubrics)
Excita Domine, quaesumus tuorum fidelium voluntates (Oratio)
b. ut divini operis fructum....
In illo tempore, dixit Iesus discipulis suis (Matthew, XXIV, 15-35)
Cum videritis abominationem desolationis quae dicta est a Dani-
v. a. ele propheta stantem in loco sancto....
b.Caelum et terra transibunt, verba (Matthew, XXIV, 35)
f. CCXIII. f. 2. r. a. In Festo Purificationis beatae Mariae Virginis (festa Februarii).
Seculi caliginosa discrimina.....(Oratio)
....ut eiusdem Spiritus sancti gratia illumi- (Oratio)
b. nati atquae edocti, te veraciter....
et quae extrinsecus annua tribuis devotione (Oratio)
v. a. venerari, interius assequi....
parturturum aut duos pullos colum-
barum. Sicut scriptum....
....Et statim veniet ad templum sanctum (Lectio Malachiae, 3).

Provenance.

f. 1. Presented by the Friends of the Library, 1941.
f. 2. P.W. and J.C.Redpath Fund, 1941.

32. Ms Medieval 207. Breviary, one leaf, English?, 15th century

Long Description

One leaf, on vellum, in latin. 15th century, probably English. 220x145 mm., writing surface 150x090 mm., one column, 24 lines, brown ink, lined. In gothic characters. Two two-line

initials in blue ink surrounded by red ink drawn bars and curlicues extending into the margin.
Numerous capitals in alternating blue and red ink.

Contents.

From the Office of the Dead.

r. tuam. Iustus es Domine et rectum iudicium tuum.....Inicio

v. cognovi de testimoniis tuis

.....testimonia tua et dilexit ea

Provenance.

?

33. Ms Medieval 208. Missal, fragment of bifolium, 14th century

Long Description

Fragment in bifolium used for binding. Vellum, in latin, 14th century. In textualis gothic.
Unknown origin. Light-brown ink, rubrics in faded red. Initials faded to pale-blue and brownish red. Musical notation with text.

f. 1. 200x095 mm., writing surface 180x067 mm.

f. 2. 205x200 mm., writing surface 185x140 mm.

Contents.

f. 1r. a lingua dolosa (end of musica notation)

Oremus (faded red ink). Initial (A) in faded blue.

fifteen lines of text:et adiuvando pseq...

Initial (I) in margin, along seven lines of text:

In diebus illis....(in brownish red)

Musical notation: Benedictus es Domine....

Initial (B) in faded blue

v. Musical notation throughout, with text at the bottom of the light-brown ink drawn staves.

(sa)nctum regni tui....

.... Benedictus es Domi-

f. 2r. In Festo Transfigurationis Domini

F (four-line initial in faded blue, with light-brown ink single and double bars) ratres. Rogamus vos.

corripite inquietos, consolamini pusillanimes..... 15 lines of text

Ad Thessalonicenses, I, 5, 14-23.

Ends with musical notation: Laudate Dominum omnes gentes et collaudate eum omnes populi
v. sum seorsum.

Et transfiguratus est ante eos...donec a mortuis
resurgat filius hominis (Mat. XVII, 1-9)

Musical notation with text: Domine Deus salutis.

Provenance.

Presented by J.R.Redpath, 1938 (agent: von Scherling).

34. Ms Medieval 209. Antiphonal, one leaf, Italian?, late 15th century

Long Description

One leaf, on vellum, in latin. Late 15th century gothic characters. The decoration of the two initials (A, E) point to an Italian origin. 420x292 mm., writing surface 295x185 mm. Brown ink. Four-line musical staves in red ink, with musical notation in brown ink. Initials in red ink, surrounded by and, also, containing, curvilinear and rectilinear elements of pattern, in blue, mostly bars, single, double or triple, and cusps covered with faded gold. The number LVIII, in red ink, appears on the right margin of the recto. The number, fairly recent, 380 appears at the lower right corner of verso, in red pencil.

Contents.

Marian antiphons.

r. Ave Maria, gratia plena....

benedicta tu in

v. mulieribus et benedictus fructus....

....Ecce Virgo concipit et

Provenance.

April 26, 1940 (rec'd). Agent: Philip C.Duschnes; invoice date: April 17, 1940. Fund: Gen. Bk. Fd. Purchased with funds presented by Royal Victoria College.

35. **Ms Medieval 210**. Antiphonal, one leaf, Italian?, early 16th century

Long Description

One leaf, on vellum, in latin. Early 16th century, possibly Italian. Red ink small initials. Light-brown ink in the text below the five-line, red ink drawn, staves which contain musical notation. Text and staves are bound by red ink drawn double bars. 432x301 mm., writing surface 346x209 mm. The number 77, in light-brown ink, appears on the right margin of the recto side.

Contents.

r. Adiutor meus tibi psallam quia Deus susceptor....
....Ipsum evovae
v. Labia mea laudabunt te.....
....Beatus vir qui unplevit desiderium

Provenance.

?

NOTE :THE ITEM BELOW MAY BE FROM THE SAME MISSAL AS MS 189. TBD.

36. **Ms Medieval 211**. Missal, one leaf, Italian, mid-14th century

Long Description

One leaf, on vellum, in latin. Middle of 14th century, northern Italian. Light-brown ink, red ink rubrics. 320x225 mm., writing surface 210x145 mm. Two columns, 26 lines. Text in round gothic characters.

Contents.

r. I. qui autem seminat in spiritu....
Ad Galatas VI, 8-10. Dominica XV post Pentecostem.
.....corpori vestro quid induami-
II. ni. Nonne anima plus est quam....
....Quid manducabimus
v. I. aut quid bibemus aut quo operiemur.....
....et haec omnia adicientur vobis (Mat. VI, 24-33)
Postcommunio:salvationis effectum
II. Dominica XVI post Pentecostem (red rubric)

Miserere mihi Domine.....(Ps. LXXXV, 3-5)
Fratres. Obsecro vos ne deficiatis in tribulationibus meis....
Ut det vobis (Ad Ephes. III, 13-16)

Decoration.

One three-line initial (M) on verso, on second column, in light-brown and white. Between the stems it encloses small acanthus leaves, in blue, which stem from two gold leaf disks. The initial rests on square ultramarine ground; from the end of its between columns margin side stem extend, into the margin, small size acanthus leaves in light-blue, red, light-brown and dark-yellow. The ultramarine ground contains in the corners white, thin curlicues, is surrounded by a narrow faded gold border and on top of its upper left corner rests a gold leaf disk. Also, alternating between blue and red ink, appear two-line initials, surrounded by alternating red and blue curlicues, cusps, S-shaped patterns and bars.

Provenance.

Presented by Lady Roddick (P.W. and J.C.Redpath Fund) 1942.

37. Ms Medieval 212. Missal, one leaf, Flemish or German, mid-14th century

Long Description

One leaf, on vellum, in latin. In mid-14th century textualis gothic. Flemish or northern German. Brown ink. 240x165 mm., writing surface 165x107 mm. One column, 19 lines, lined.

Contents.

r. gloria Domini.

Quoniam excelsus Dominus et humilia respicit....(Ps. 137, 6)

Ecce Domine tu cognovisti omnia novissima et antiqua: tu formasti me et posu-
v. isti super me manum tuam. (Ps. 138, 5)

Confitebor tibi quia terribiliter magnifi- (Ps. 138, 14)

Decoration.

Gold leaf one-line initials at the incipits of each paragraph, on square grounds, painted, alternatively, in ultramarine and light-crimson colors. Line-fillers at the end of each paragraph in ultramarine, light-crimson, light-green and/or light-red, and gold leaf, on disks or wavy

shapes. Zoomorphic or anthropomorphic heads, in light-grey, appear at the end of the line-fillers, and, in two cases, in the fillers themselves. A three-quarter border appears on the recto. It is narrow (006 mm.), straight, and carries stripes in ultramarine, light-red and gold leaf, all dotted. Lines 11 and 12 of recto text, carry an initial (D) in ultramarine, with white circlets and white wavy lines. The initial is historiated and contains a young male face in grey. It rests on square ground, partly in gold leaf, partly in light-crimson. The edges of the initial extend into the border. The top of the border carries a zoomorphic figure, a hare in grey, resting on top the border. The border begins on the right upper corner, with two acanthus leaves, in light-green and dark-crimson, with a disk in gold leaf, in between. The lower part of the border carries a zoomorphic figure in light-green and dark-crimson. At the end of the border stands, on its hind legs, a hare-like creature in grey and light-green, holding, ready to shoot, an arrow-less arch. The border ends in a snail-like shape, in dark-crimson, with two light-green edges, resting on irregular ultramarine ground. Top right of the leaf (seeing it from the recto), a rectangular piece (022x013 mm.) has been cut off. Late foliation (138).

Provenance.

P.W. and J.C. Redpath Fund, 1939.

38. Ms Medieval 215. Gradual, one leaf, Italian, early 16th century

Long Description

One leaf, on vellum, in latin. Early 16th century, northern Italian. 773x392 mm., writing surface 405x274 mm. Five-line, red ink drawn, staves, with brown ink musical notation and text. Red ink rubrics. Text and notation, on verso, in black ink. Text altered in part on verso.

Contents.

r. Red rubric: A Sabbato in albis, usque ad Ascensioniem, in Dominicis ad vespervas et horas, hymnus: Ad regias agni....

....Christo canamus princi-

v. pi. Red rubric: Supra dictus cantus dicitur in festis ad laudes et in Sabbatis....

Ad regias agnis....Christo canamus princi-

Decoration.

One large initial (A) in inks - blue and red - on recto, 072x059 mm. The initial is blue, on red ground, containing curvilinear shapes; the ground's border contains meanders and double or triple bars. One large initial (A), on rectangular ground, in red and green colors of various shades. The red initial contains curvilinear shapes, in various shades of red. The ground

contains acanthus leaves and two daisies, with gold leaf disks in their center, in various shades of green. The ground is bound by a narrow gold leaf border. 080x065 mm. The two initials were probably executed by two different hands.

Provenance.

The leaf comes from an imperfect volume, which was in the Library of A.Edward Newton. P.W. and J.C.Redpath Fund, 1941.

39. **Ms Medieval 216.** Antiphonal, one bifolium from the Psalterium section, Italian, 15th c.

Long Description

One leaf, on vellum, in latin. In 12th century transitional writing. Unknown origin. Black ink, red rubrics. Two-line red ink initials. Musical notation on both sides of the fragment; musical modes on recto. 285x220 mm., writing surface 265x195 mm. One column, 28 lines of text, with notation overhead, on recto; 27 lines of text, with notation overhead, on verso. Small wormholes throughout. On the left margin of verso appears the number VIII.

Contents.

r. angelorum psalentes in unum ecce cuius imperii nomen est in eternum....

Alleluia

Mode: P B R I

Later, possibly 15th century, hand addition in 27th line: in brown ink after Dom(inica): prima post octava Epiphanie

....et psallat tibi psalmum

v. dicat nomini tuo altissime....

Alleluia

Late addition: Laudate Deo omnes angeli, omnes laudate eum, omnes virtutes inimicus in eo et

Provenance.

?

40. Ms Medieval 217. Missal, one leaf, mid-15th century

Long Description

One leaf, on vellum, in latin. Middle of 15th century gothic characters. Unknown origin. Black ink, red rubrics, one two-line initial (I) in blue, one capital (O) in blue. Text lined, red ink foliation on recto (XLVI). 326x260 mm., writing surface 255x168 mm. Two columns, 36 lines.

Contents

r. I. flens suspexit in caelum....

....Cumque duceretur ad mortem,
suscitavit Deus spiritum

II. pueri junioris cuius nomen Daniel....

....Et amoto eo, jussit venire alium et

v. I. dixit ei: Semen Chanaam et non Juda....

....et salvatus est sanguis innoxius in die illa (Daniel, XIII, 35-62)

Secundum Johannem (red rubric): In illo tempore perrexit Jesus in montem
oliveti et diluculo iterum venit in templum et

II. omnis populis venit ad eum et sedens docebat
eos....

....Vade et iam amplius noli peccare (John, VIII, 1-11).

Offertorium (red rubric). Secreta (red rubric).

Provenance.

The William Colgate Printing Collection.

41. Ms Medieval 218. Antiphonal, one leaf, mid-16th century, with initial M

Long Description

Mid-16th century. Unknown origin. Vellum, with inks and tempera. From an Antiphonal. 575x376 mm., writing surface 460x270 mm. One leaf with musical notation on the recto, on five-line, red ink drawn, musical notation carrying staves. Rubrics in red ink. Text in light-brown ink.

Decoration and Contents.

r. Ad Vespera.

Ad Magnificat - Antiphon: (musical notation) Respexisti humilitatem meam Domine Deus meus.....(Ps. XXX, 8).

Feria Quinta, ad Vesperas.

Antiphons (musical notation)

Et omnis memento Domine

Evovae

Blue and red initials on the staves, at the beginning of the antiphons. Number 9 in red, on the top right corner of the recto side.

v. Feria Quinta, on top of the page.

Memento Domine David et omnis mansuetudinis eius....

Ecce audivimus eam in Ephrata, invenimus eam in campis sylvae (Ps. CXXXI, 1-6)

One-line blue and red initials at the beginning of each paragraph.

Nine-line large initial (M) in blue and red inks. Poor execution. On square ground, filled with red ink drawn straight lines; between its stems the initial contains acanthus leaves in blue ink, as well as limited branchwork extending through the upper part of the stems towards the top corners of the ground and ending in two rose buds. Two acanthus leaves are drawn below the lower part of the stems, half in blue and half in white, with brown lines drawn in the white section. A 012 mm., wide, margin bounds the square ground. It contains white curvilinear patterns, mostly in scroll form, created by the distribution of the red ink upon the margin's space.

Provenance.

?

42. **Ms Medieval 219.** Antiphonal, one leaf, Italian, late 15th-early 16th century

Long Description

Late 15th-early 16th century Italian. On vellum. Light-brown ink, rubrics in red ink. Four-line, red ink drawn, staves with musical notation. 496x366 mm., writing surface 390x280 mm.

Contents.

r. In Vesperis. Antiphon:

-tos et Iesum stantem a dextris Deo (Actus, VII, 55)

De sancto Ioanne in Laudes-

Antiphon: Hic est discipulus ille, qui testimonium perhibet de his

v. et scimus quia verum est testimonium eius... (John, XXI, 24)

De Innocenti in Laudes

Antiphon: Herodes iratus occidit multos pueros in Bethleem Ju(deae)

Decoration.

The fragment contains four initials set on the staves, two on each side. They are in alternating blue and red inks. They are bound by curvilinear shapes: curlicues, round patterns, S-curves and loops. The patterns are in red (initials S, U) around blue initials, and in burnished gold and brown ink around red initials (H, H).

Provenance.

Dawson's Bookshop. Date rec'd: March 1, 1933.

43. **Ms Medieval 220.** Antiphonal, two leaves, Italian, early 16th century
-

44. **Ms Medieval 221.** Missal, one leaf, Italian, mid-16th century

Long Description

Mid-16th century Italian, on vellum. Light-brown ink, rubrics in red ink. Foliated in red ink (192) on the upper right corner of the recto side. Capital letters in light-brown and yellow ink. Text lined and framed by red ink drawn lines. 530x332 mm., writing surface 435x250 mm.

Contents.

r. Praesta Pater piissime.

Cant. B.Mariae Virg. Magnificat. Anima mea Dominum (red rubric).

Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae ec-

v. ce enim ex hoc beatam me dicent omnes generationes.....

...Esurientes implevit bonis et divites di- (Luke, I, 47-53).

Decoration.

Six-line initial (M-agnificat) in red and grey, on square ground. Between the stems appear acanthus leaves shaped on the white ground, with light-red coloration, as well as scroll-like shapes, again in white, with red spots.

The ground is framed (016 mm.). The frame contains a middle section with a spiral meander in yellow. The remaining two sections of the ground's frame are made of small white, grey framed, squares each containing a red dot.

Provenance.

?

45. **Ms Medieval 222.** Missal, one leaf, damaged, 2nd half of the 14th century

Long Description

One leaf, on vellum, in latin. In textualis gothic. Second half of 14th century. Unknown origin. Brown ink, red ink rubrics, lined in dark-brown ink. 350x235 mm., writing surface 255x179 mm. Two columns, 33 lines. Alternating blue and red plain initials. No decoration. The fragment was used for binding, as a result it has been damaged. The text has faded in areas, has wormholes, is cut off on the four corners and the hinge margin has been completely cut off.

Contents.

From the Sanctorale.

The feast of saints Philip and James (May 1).

r. Metuentes Dominum sustinete misericordiam....(Sirach, II, 7)

Exultabunt sancti in gloria letabunt....(Gradual)

II. iustorum animae in manu Dei sunt....(Sapientia, III, 1)

v. I. In illo tempore, videns Ihesus turbas ascendit in montem....(Mat., V, 1)

....Et teraemotus magni erunt

II. per loca et pestilentiae et fames (Luke, XXI, 9-19)

....et unus ex illis non est in oblivione coram Deo. Sed....(Luke, XII, 6).

Provenance.

?

46. **Ms Medieval 223.** Calendar, two square fragments probably from Missal

Long Description

Probably from a Missal. a. 070x070 mm., b. 067x070 mm. Vellum, red ink, lined. Both from the recto side of their leaves. On the reverse side of b. appear traces of faded letters. Only Cycles, Days and Kalendae are included.

a. On the verso appears in red letters: -delene, probably Mary-Magdalen (Feasted July, 22). If such is the case, then the fragment may be from June and July. Indeed, further up, very faded, in light-brown, appears the name Henrici Imp. (Feast day July, 14).

Provenance.

?

47. **Ms Medieval 231.** Two leaves from an antiphonal (?), 15th century, numbered Ci and Ciii (includes intro for Corpus Christi).

Long Description

On vellum, in latin, on large gothic 15th century characters. Northern Italian. Text in brown ink. 473x430 mm., writing surface 440x300 mm., two columns, 18 lines. Three two-line initials (B, D, I) alternating between blue and white ink, on alternating red and blue square, and irregular for the I, grounds, with double and triple bars, spirals, crescentic patterns and S-curves. The decoration extends into the margin as thin branch work, with floral ends. The paragraphs begin by a one-line blue or red, alternating, initial, with similar decoration as on the two-line ones. Faded latin number (LXXXXV) on f. 1r., on the middle of the right margin. Arab numerals (96, 101 twice, by different hand), added later, on right margins of f. 1r. and f. 2r.

Contents

From the Matins of "Feria quinta".

I. r. I.et posteriora dorsi eius in pallore auri....Et enim non credentes inhabitare Dominum Deum (ps. LXVII, 14-19)

II. Benedictus Dominus die quotidie prosperum iter faci-

v. I. et nobis Deus salutarium nostrorum.....

....ut intiguatur pes tuus in sangui-

II. ne, lingua canum tuorum ex inimicis, ab ipso....

....ibi Beniamin adolescentulus (Ps. LXVII, 20-28)

2. r. I. Musical notation, with text, on four-line, red ink, staves.
Text: et vivet anima vestra. Ant. Domine Deus Evove.
Deus in adiutorium meum intende....animam meam
II. Avertantur retrorsum et erubescant qui volunt mihi mala....
....Adiutor meus et liberator meus
v. I. es tu. Domine ne moreris (Ps. LXIX, 1-6)
In te Domine speravi, non confundat in aeternum....
....Quoniam firmamentum meum et refu-
II. gium meum es tu
....Tanquam prodigium factus sum multis et tu ad- (Ps. LXX, 1-7).

Provenance

?

237. Antiphonal, German? 15th c., one bifolium, in Latin

Unusually fine initial "P" with rubric and music on five line staff.

Provenance

Purchased from E.von Scherling, 1933.

P.W. & J.C. Redpath Fund

Grande Total= 48 items (5 codices and 43 fragments)

(N.b.: 25 of 48 items have long descriptions for cataloguing and metadata)