

“THE GRADUAL” AT OREGON STATE UNIVERSITY: A ROUGH GUIDE TO
ASSESSING THE IDENTITY OF A LATE ROMAN CATHOLIC CHANT BOOK

by

TARA ELENA SAMSON PUYAT

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THESIS APPROVAL PAGE

Student: Tara Elena Samson Puyat

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This thesis has been accepted and approved in partial fulfillment of the requirements for the Master of Arts degree in the School of Music and Dance by:

Lori Kruckenberg	Co-Chair
Marc Vanscheeuwijck	Co-Chair
Ann Shaffer	Member

and

J. Andrew Berglund	Dean of the Graduate School
--------------------	-----------------------------

Original approval signatures are on file with the University of Oregon Graduate School.

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THESIS ABSTRACT

Tara Elena Samson Puyat

Master of Arts

School of Music and Dance

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In the 1930s, Oregon State University received an impressive oversized manuscript, now known as “The Gradual,” as part of a large donation of books. Not much was known about this manuscript. It does not have documentation attached from the time of its acquisition, nor had any methodical study been undertaken regarding the manuscript. This thesis examines the OSU Gradual, aiming to provide research tools for the identification of musical manuscripts of unknown or unclear provenance that could be useful to conservators, archivists, and librarians, irrespective of musical training. It is conceived as a “rough guide” for working situations where there is no dedicated manuscript specialist, in particular, a fulltime Latin paleographer or a chant scholar overseeing a massive collection. Instead, its “how-to” nature addresses curators and catalogers managing smaller manuscript collections as generalists, offering an interdisciplinary approach both beneficial and suitable to the aims of this study.

CURRICULUM VITAE

NAME OF AUTHOR: Tara Elena Samson Puyat

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene
University of Santo Tomas, Manila, Philippines
University of Michigan, Ann Arbor

DEGREES AWARDED:

Master of Arts, Musicology, 2015, University of Oregon
Graduate Certificate, Museum Studies, 2014, University of Oregon
Bachelor of Music, Voice, 2009, University of Santo Tomas
Bachelor of Science, Chemical Engineering, 1999, University of Michigan

AREAS OF SPECIAL INTEREST:

Document Conservation
Liturgical Manuscripts

PROFESSIONAL EXPERIENCE:

Student Assistant in Beach Conservation Lab, Knight Library, University of Oregon, 2011–2015
Student Reference Assistant in Music Services, Knight Library, University of Oregon, 2014–2015
Graduate Teaching Fellow, University of Oregon, 2012–2014
Instructional Specialist, Mathematics Administration, Lane Community College, 2010–2015
Museum Intern, Springfield Museum, 2013
Trainee in Rare Books Department, Central Library, University of Santo Tomas, Manila, 2008–2009
Middle School Mathematics and Upper School Chemistry Instructor, Brent International School Manila, 2003–2004

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All images of the OSU Gradual that appear in this document appear courtesy of the Mary McDonald Rare Book and Manuscript Collection, Special Collections & Archives Research Center, Oregon State University Libraries, Corvallis, OR. The images are either property of the OSU Valley Library or have been taken by the author during an onsite visit.

For my mother:

my lifelong editor and cheerleader.

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CHAPTER I

INTRODUCTION

History

From 1932 to 1936, Oregon State University (then Oregon State College) received several large donations of books from Mary McDonald (ca. 1850-1936), a philanthropist who had inherited, and later sold, large holdings of Oregon timberland from her husband James L. McDonald.¹ This wealthy patroness discovered, to her dismay, that OSU did not have a significant collection of rare books. She decided to provide the library with a collection of many fine and rare volumes through the services of San Francisco book dealer, Agnes Gheraghty.² The focus of the collection was to be “classics of literature, history, art and science” that would allow students to develop an appreciation for “fine printing, binding and illustrations.”³ In time, the collection grew to be so large – over 2,400 volumes – that McDonald provided funds for a reading room in which to house it.

One of the volumes included in this substantial donation is an impressive oversized manuscript. This leather bound volume consists of over 200 leaves of parchment primarily containing Latin liturgical chant. Not much was known about this manuscript until recently, and it does not appear to have documentation attached to it

¹ “Mrs. Mary McDonald,” (Corvallis, OR: Special Collections & Archives Research Center, Oregon State University Libraries). Biographical information comes from informal records and an informational handout provided by Anne Bahde, the OSU Rare Books librarian. Mrs. McDonald is thought to have been born around 1850 but she would not give an exact date.

² “Mrs. M’Donald Donates Books to Institution,” *Corvallis Gazette Times*, dated 2/9/34. Information about the donation comes from a photocopy provided by OSU of the newspaper article.

³ “A Brief History of the McDonald Room,” (Corvallis, OR: Special Collections & Archives Research Center, Oregon State University Libraries). This informational handout was provided by the OSU Rare Books librarian.

from the time of its acquisition. Originally thought to be an antiphonal, a collection of chants sung during the celebration of the Divine Office, Dr. Tharald Borgir, chair of the OSU Department of Music from 1987 to 1993, later identified the manuscript as a gradual, that is, a volume containing chants sung during the celebration of the Roman Catholic Mass.⁴ No methodical study had been undertaken regarding this manuscript, although general dates and origins were put forth on the OSU Valley Library Special Collections website which describes the book as, “probably hand-printed and illuminated in 13th-century manuscript by a 15th-century Flemish monk.”⁵

In the spring of 2011, the Gradual was brought to the University of Oregon for some repair work because of detaching pages and a loose clasp. The volume was restored in the Beach Conservation Lab by senior conservation technician Marilyn Mohr who, at the suggestion of music librarian Leslie Bennett, brought the book to the attention of Professor Lori Kruckenberg, member of the Musicology faculty and medieval music specialist. When she examined the book, Kruckenberg questioned the proposed dating of 13th-century and found the volume to be worth investigating. When the OSU university archivist Larry Landis expressed interest in a possible research project, the OSU volume became the focus of a research assignment for Kruckenberg’s seminar on medieval and Renaissance notation in the winter term of 2012. The class was given the task of making an inventory of the volume’s contents in order to help identify when the book might have originated. At that time Professor Alejandro Planchart, a specialist on the music of the

⁴ “McDonald Room Gradual (Antiphonal),” (Corvallis, OR: Special Collections & Archives Research Center, Oregon State University Libraries, 1986). This information comes from a collection of captions related to a former exhibit, provided by OSU special collections. During a visit, I requested to see what information they had on the Gradual and special collections librarian Anne Bahde provided photocopies of the material that they had on file.

⁵ “The Gradual,” Special Collections & Archives Research Center, accessed December 11, 2014, <http://scarc.library.oregonstate.edu/omeka/items/show/2061>.

Middle Ages and early Renaissance, was in residence as a Robert M. Trotter Visiting Professor. In consultation with and under the guidance of Planchart and Kruckenberg, the class came to the conclusion that the OSU Gradual contains only a portion of chants used during the course of the liturgical year; specifically, the OSU Gradual is a Sanctorale with no *Commune sanctorum* per se.⁶ Thus, this volume presents chants used in the celebration of masses for specific saints' feast days and does not have a separate section for chants used commonly for multiple saints throughout the church year. This Sanctorale handles the need to reuse chants by cross-referencing subsequent feasts to the mass of the first saint day that utilized the chant. The initial findings of the class also proposed that the manuscript is of Spanish origin, probably dating to the late 15th- or 16th-century with many later additions, perhaps as late as the 18th and 19th centuries.

I was a member of that notation class and from the very beginning I was fascinated with the manuscript. Given my interest in becoming a manuscript conservator, I wanted to examine the OSU Gradual and work with the 500-year old volume in order to discover more about its origins, as well as the life that it led in the intervening centuries. This has resulted in my current focus on the OSU gradual for this thesis. In this document, I will outline my journey and provide a tool that could be useful to conservators, archivists, and librarians, who may or may not have musical training, for the identification of musical manuscripts of unknown or unclear provenance. This study is conceived as a “rough guide” for working situations where there is no dedicated manuscript specialist, in particular a fulltime Latin paleographer or chant scholar overseeing a massive collection as one might find at the Bodleian Library, the Bibliothèque Nationale in Paris, the Parker Library in Cambridge, or the Newberry

⁶ David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), 300.

Library in Chicago. Instead, the how-to nature of this investigation addresses curators and cataloguers who manage smaller manuscript collections as generalists. These special collections often lack a cache with a central focus. For that reason, I offer an interdisciplinary approach that may be both beneficial and suitable to the aims of this study.

Framework

To date, monographs on Gregorian chant manuscripts of the Iberian Peninsula – particularly those of a later vintage – are still a rarity, even more so in the English language. Moreover, except for Old Hispanic chant, sacred monophony representing the Roman rite in Iberia and its centers has been little examined. Fortunately in more recent years, there has been an increase in scholarly interest in this underrepresented field. In the Review of Literature, I will outline some of the scholarship that I have encountered and have found useful as models and reference sources for contextualizing the OSU Gradual and for examination of its contents. Several Spanish sources available as points of comparison are also mentioned in the chapter.

Since this study revolves around a particular manuscript, Chapter II is a basic codicological description, noting the physical characteristics of the book in question. I examine the materials used in the structure – for instance, the parchment support and the outer binding – in an attempt to determine the usage intended for this volume. A close look at the condition and additions can also provide clues about the “life” this book led.

Chapter III delves into the core of the manuscript – the chants and rubrics of the book – and the organization of these materials. As established in the mentioned class

investigation, this gradual is a *Sanctorale* sans separate *Commune sanctorum*, and thus it records the masses for saints. The masses of less commonly celebrated saints can point to the geographical area where the book originated. Rubrics are also critical to indicating place or region of origin. Moreover, a rough time period may even be established based on the presence of certain saints, for often the popularity of a particular cult was a late medieval phenomenon, made universal by decree from Rome.

Not forgetting that this is a book of music, Chapter IV contains a study of select examples from chants found in the Gradual. Through a comparison with other available chant sources, it may be possible to observe whether the chant tradition of the area of origin is universal or more restricted in its transmission, and whether a chant has strong roots and ties to the chants of another area. Thanks to the Roman Catholic Church's desire to standardize liturgical chant over the course of the Middle Ages, similarities to other chant sources provide timelines that can be related to reform movements. Since a recent hypothesis is that the Gradual has origins in the 15th- or 16th-century, perhaps the Tridentine reforms instigated after the Council of Trent (1545–1563) are evinced in the choice and versions of chants.

Finally, since this is an illustrated manuscript, the type of letter forms found in the book, along with the construction of historiated initials (those with pictures embedded) and other decorated initials, is examined in Chapter V. The calligraphy of a book provides information about where it was scribed. Changes in decoration of the letters can indicate layers, and different styles of script show when any changes may have been done. In addition, the state of the initials, in terms of condition, quality and completion, offers clues about who the scribes were and for whom the volume was intended.

Through this discussion, I hope to present research elements that will fill in the gaps in the story of the OSU Gradual, such as what purpose it served, how and by whom it was used and possibly its physical journey. By documenting my process and findings, I hope to provide some illumination for book scholars, both musicians and non-musicians, in puzzling out secrets from an early musico-liturgical manuscript.

Review of Literature

Sacred monophonic music of the Iberian Peninsula has been an area often overlooked by scholars, due in part to the limited pool of primary sources. Nonetheless there has been some scholarship focusing on music from the medieval and early Renaissance periods in Spain that can serve as models and provide some insight into the music and socio-political climate of late medieval Iberia. Largely because of the unique history of conquest and, sometimes re-conquest, by Romans, Germanic tribes, Muslims and Christians – add to this its relative geographic isolation – culture and music in the Iberian Peninsula developed in a way different from the rest of Latin Christendom.⁷ A local version of Old Hispanic chant prevailed for a long time and the Roman Catholic form of the liturgy and Gregorian chant did not take hold in a majority of the peninsula until the 11th-century.⁸

The use of Old Hispanic liturgy and chant was centered around the city of Toledo, and at its peak, it had a sphere of influence that encompassed most of the peninsula.

However, in the northern-most parts of the Iberian Peninsula, including Catalonia, the

⁷ Nicolas Bell, “The Iberian Peninsula,” in *The Cambridge Companion to Medieval Music*, ed. Mark Everist (Cambridge and New York: Cambridge University Press, 2011), 161.

⁸ *Ibid.*

observance of the Roman liturgy took hold much earlier, and was adopted by the 8th- or 9th-century.⁹ The multi-volume Spanish-language series *Historia de la música en España e Hispanoamérica* provides a comprehensive overview of the development of music over the Hispanic area of influence.¹⁰ Volumes 1 and 2, edited by Maria Gómez Muntané, cover the time period of interest to this study. A handy English language resource that discusses Old Hispanic chant and other early forms of music in the Iberian Peninsula is the chapter by Nicolas Bell in *The Cambridge Companion to Medieval Music*.¹¹

The late 11th-century suppression of the Old Hispanic rite in favor of the Roman understandably led to the loss of Old Hispanic music sources over time. Nevertheless, a few sources have survived and their preservation has resulted recently in an increase of scholarly interest in these earliest extant specimens of Iberian music. In *Silent Music*, Susan Boynton gives insight into how 18th-century scholars viewed and studied this early chant tradition, specifically the Old Hispanic rite practiced in the region of Toledo prior to the introduction of the Roman rite in 1086.¹² She follows the 18th-century study done by the scholar Andrés Marcos Burriel and his collaborative scribe, Francisco Santiago y Palomares, under the auspices of the short-lived “Royal Commission on the Archives” of Ferdinand VI.¹³ Boynton finds their inquiry to be useful since it includes meticulous copying of the chants in question and provides a written facsimile of something that

⁹ Maria del Carmen Gómez Muntané, *La Música Medieval En España* (Kassel: Reichenberger, 2001), 54.

¹⁰ Juan Angel Vela Del Campo, *Historia De La Música En España E Hispanoamérica*. (Madrid: FCE, 2009).

¹¹ Bell, Iberian Peninsula, 161–170.

¹² Susan Boynton, *Silent Music* (New York: Oxford University Press, 2011), 21.

¹³ *Ibid.*, 51.

would have otherwise been lost.¹⁴ The book also gives a glimpse into the political and social climate in the 18th-century, including the view on the musical corpus.¹⁵

Additionally, Emma Hornby and Rebecca Maloy produced a monograph touching upon the Old Hispanic Liturgy, specifically on lamentation chants called Threni and their use as personal expression.¹⁶ Maloy's article on Old Hispanic chant and early liturgy is on the forefront of research on this early chant that existed before the Carolingian reforms brought the widespread use of Gregorian chant.¹⁷

Kathleen Nelson looks at the chant traditions in the Spanish city of Zamóra, working with fragments of extant material known as the *Pergaminos Musicales* originating from the 12th through the 16th centuries.¹⁸ This book's introduction contains a survey of the history of liturgical chant in Spain that can supplement Bell's chapter as an English resource.¹⁹ Another volume, *Cathedral, City and Cloister*, edited by Nelson, is a collection of essays, many of which provide detailed analyses of early music manuscripts. In her contribution, Nelson deals with Manuscript 357, held in the Fisher Library of the University of Sydney, providing a detailed description of the contents and features of the

¹⁴ Ibid., 93.

¹⁵ Ibid., 21.

¹⁶ Emma Hornby, *Music and Meaning in Old Hispanic Lenten Chants : Psalmi, Threni and the Easter Vigil Canticles* (Suffolk: Boydell Press, 2013), 28-154. The practice of adapting the Old Hispanic Liturgy contrasts with the Roman Church's move towards standardization.

¹⁷ Rebecca Maloy, "Old Hispanic Chant and the Early History of Plainsong" in the *Journal of the American Musicological Society*, no. 1 (April 2014): 1-76.

¹⁸ Kathleen E. Nelson, *Medieval Liturgical Music of Zamóra* (Ottawa, Canada: Institute of Mediaeval Music, 1996), 4.

¹⁹ Ibid., 10.

calligraphy.²⁰ The Fischer Library is building a collection of Spanish manuscripts and had a part in the conception of the book in an attempt to further scholarship about them.²¹ In particular, an essay by James John Boyce addresses manuscripts housed in the Archivo Central in Salamanca. Entitled “Choir Books in Context: The Salamanca Cantorales,” Boyce’s work contains pictures of a manuscript that bears some similarity to the OSU manuscript and could be a point of comparison and departure.²² Boyce also published a book, *Carmelite Liturgy and Spiritual Identity*, focusing on the chants of the Carmelite monastery in Kraków over several centuries. Although this book deals with chant from an area far from the Iberian Peninsula, it contains comparisons of the late medieval calendars used by various orders²³ as well as descriptions for some specific Marian feasts.²⁴ For those who wish to delve into sources available in the Spanish language, Eva Castro Caridad’s *Tropos y tropos hispánicos*, although primarily focused on the trope genre, contains descriptions of various manuscripts from around the Iberian Peninsula with regards to their content and construction.²⁵

In the interest of providing a comprehensive reference volume for musical liturgical manuscripts of this early Hispanic period, Susan Zapke has put together the *Hispania Vetus*. Although outside the time frame of this study, the volume still affords

²⁰ Kathleen E. Nelson, *Cathedral, City and Cloister: Essays on Manuscripts, Music and Art in Old and New Worlds* (Ottawa: Institute of Medieval Music, 2011), 113.

²¹ *Ibid.*, xii.

²² *Ibid.*, 9.

²³ James John Boyce (n.d.), *Carmelite Liturgy and Spiritual Identity: The Choir Books of Kraków* (Brepols, 2008), 128.

²⁴ *Ibid.*, 161–199.

²⁵ Eva Castro Caridad, *Tropos Y Troparios Hispánicos* (Santiago De Compostela: Universidad de Santiago de Compostela, Servicio de Publicacións e Intercambio Científico, 1991), 59–200.

information about the history of chant in the Iberian Peninsula as well as confirming, through the comparison with its exemplars, that the manuscript of this study is of a later vintage.²⁶ Zapke also highlights the types of notation present in the Iberian Peninsula from the 9th- to the 12th-century, as well as where the main areas of production were.²⁷ A more general resource for chant is David Hiley's *Western Plainchant: A Handbook*, wherein the salient aspects of plainchant are outlined and discussed, including liturgical use, chant genre, source types, and music theory. Hiley provides a useful template for the investigation of unstudied chant manuscripts and identifying provenance. He recommends: (1) examining rubrics for clues, (2) looking at which saints are celebrated in the litanies and/or Sanctorale, and (3) comparing repertoire with other sources.²⁸

Given the aforementioned interest in Old Hispanic chant and the focus on selected major manuscripts such as the Codex Calixtinus of Santiago de Compostela, the Codex Las Huelgas, the Cántigas de Santa María and the Llibre Vermeil in Monserrat, scholarship on Iberian chant sources from the 13th-century onwards is currently quite limited.²⁹ Evenso, the late medieval period was a significant time for plainchant because of the shift in notational practices (the move to square notes) from the end of the 12th into the 13th-century, as well as the establishment of Roman liturgy.³⁰ Currently, however, there appears to be an increased interest in this under researched period. One Spanish

²⁶ Susana Zapke and Maria José Azevedo Santos, *Hispania Vetus: Manuscritos Litúrgico-Musicales: de los Orígenes Visigóticos a la Transición Francorromana (Siglos IX-XII)*, 2007), 250–426.

²⁷ *Ibid.*, 249.

²⁸ Hiley, *Western Plainchant*, 335.

²⁹ William Melczer, *The Pilgrim's Guide to Santiago De Compostela* (New York: Italica Press, 1993); Bell, *Iberian Peninsula*, 166-168.

³⁰ Nicolas Bell, *Music in Medieval Manuscripts* (Toronto; Buffalo: University of Toronto Press, 2001), 27.

language study is the 2013 dissertation of Santiago Ruiz Torres that examines liturgical monody from the 15th- to the 19th-century based on manuscripts found in the Cathedral of Segovia.³¹ Fr. Miguel S. Gros, the librarian at the *Museu Episcopal de Vic*, has also written many articles in the Catalán language examining the contents of the volumes in his care.

A Mystery Manuscript: The Rosary Cantoral

One source that provides a well-outlined example of how to trace a manuscript of unknown provenance is *The Rosary Cantoral* by Lorenzo Candelaria. In his monograph, Candelaria deduces the origins of a Spanish chant book to be from Toledo, dating it to around 1500. Candelaria does so through examination of contents, comparison with other manuscripts and deciphering the context around materials in the cantoral. The book is a good practical application of Hiley's guidelines. When Candelaria first encountered the Rosary Cantoral, nothing much was known about it. Candelaria treats this investigation into the book's origins, which spanned around a decade, like a mystery to be solved. He opens with a general description of the manuscript as "an illustrated book of music for the Mass compiled in Spain around the year 1500."³² He goes on to define a cantoral and how this particular one exhibits close ties with a confraternity of Catholic laity with a particular devotion to the Blessed Virgin Mary.

³¹ Santiago Ruiz Torres, "La Monodia Litúrgica entre los Siglos XV y XIX: Tradición, Transmisión y Praxis a través del Estudio de los Libros de Coro de la Catedral de Segovia," (PhD diss., Universidad Complutense de Madrid, 2013).

³² Lorenzo F. Candelaria, *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo* (Rochester, NY: University of Rochester Press, 2008), 1.

The Cantoral first came to the attention of modern scholars when it was acquired by Yale University's Beinecke Library in 1989, during one of their largest single additions of Medieval and Renaissance materials. However, in spite of the number of impressive books, the Rosary Cantoral was already significant merely for its size (96 x 62 cm) and beautiful illuminations. These illuminations were one major way in which Candelaria was able to piece together the living history of the book and trace it back to its place of origin, by linking the volume with other volumes that displayed similar illustrations and themes. The discovery of related folios allowed missing leaves to be traced, leading to the discovery of a book dealer in Paris, Arthur Rau, who brokered the sale of the pages. Records revealed that the leaves came from "a convent near Toledo," thus providing scholars with an approximate point of origin for the volume. Candelaria is of the opinion that the reason the mystery lasted for so long is because

chant manuscripts from Renaissance Spain have never received the scholarly attention they deserve in spite of the fact that such volumes contain the melodies that inspire much of the polyphony from Spain's celebrated Golden Age of church music.³³

According to him, there were several indicators that should have made Spanish provenance obvious: the size, the five-line staff for plainchant, the Spanish vernacular inscriptions (perhaps missed because the Spanish language is not an emphasized language by scholars – *per* Candelaria) and most usefully, the chants themselves as signposts to liturgical practices.

The connecting theme in the illuminations is known as "The Emblem of the Five Wounds," a direct reference to the passion of Christ. In Toledo a connection between the emblem and the rosary had existed since the early 16th-century; particularly the rosary in

³³ Ibid., 17.

a particular form used by a confraternity founded in Cologne in 1475. This confraternity eventually extended its reach to Toledo and its surroundings, such as Santo Domingo in Ocaña. In spite of the Inquisition in the late 15th-century, small churches such as this managed to survive the destruction that was the fate of their larger sisters. In the case of the Rosary Cantoral, Santo Domingo became its safe haven when San Pedro Martir in Toledo went into decline and eventually exlaustration. The Spanish Civil War was then the impetus by which the volume and its companions were spirited out of Spain onto Paris.

Establishing A Baseline

Preliminary assessments of the OSU manuscript suggested a Spanish origin, which was later confirmed after some in-depth study. Facsimiles of the *Missale Vicence* (Vic, 1492), *Missale ad usum alme ecclesie Salamanticenses* (Salamanca, 1533), *Missale divinorum secundum consuetudinem alme ecclesie Hispalenensis* (Seville, 1565) and, *Missale Pallatinum* (Palanca, 1568) can provide points of comparisons based on text with confirmed dates and locations in order to help narrow down terminus ante quem and post quem dates and area of probable use.³⁴ There is also an extensive collection of manuscripts still housed in the *Museo Episcopal* of Vic, the location that is most likely the church or diocese of origin (as will become clear in chapter three where a set of

³⁴ Francesc Xavier Altés I Aguiló, *Missale Vicence, 1496*. ed. (Barcelona: Insstitut D'Estudis Catalans, 2001); *Missale ad usum alme ecclesie Salamanticenses* (Salamanca, Spain: Juan de Junta, 1533. Digitized text, Universidad de Salamanca, Gredos Repositorio Documental, Salamanca, Spain, 2010); *Missale divinorum secundum consuetudinem alme ecclesie Hispalenensis* (Seville: Joannes Gotherius, 1565. Digitized text, Fondos Digitalizados de la Universidad de Sevilla, Seville, n.d.); Palencia (Diócesis) Obispo (1561-1569: Cristóbal Fernández De Valtodano); Martínez, Sebastiánfl. 1550-1576 imp. *Missale Pallatinum [Texto Impreso]*. (Excussum Pallantie Apud Sebastianum Martinez Typographum Pintianum, 1567).

rubrics in the OSU Gradual are discussed). The publication *Catàleg dels llibres manuscrits anteriors al segle XVIII del Museu Episcopal de Vic* by Josep Gudiol catalogs and describes what is housed in the collection.³⁵ From the article and through my correspondence with Fr. Miguel S. Gros, the aforementioned scholar and librarian in Vic, I have been able to learn about and access microfilms of three Graduals from the Vic collection (Mss.107, 109 and 110/111), which can serve as exemplars that are more likely to have commonalities with the OSU Gradual. Moreover, two books by Paul H. Freedman, *The Diocese of Vic* and *Church and Law and Society in Catalonia, 900-1500* provide insight into the history of Vic and its surroundings.³⁶ To find a baseline comparison with Western chant in general, it is possible to access datable manuscripts and facsimiles in either print versions or through online resources such as *Gallica*,³⁷ the website of the Bibliothèque Nationale of France; the *Cantus Index*,³⁸ a catalogue for mass and office chants; and the *Portuguese Early Music Database* (PEM), a catalog that gives access to pre-1650 manuscripts from Portugal and parts of Spain.³⁹

Given the many alterations to text and music in the OSU Gradual, it is possible that the manuscript was in use during periods of liturgical reforms in the Catholic

³⁵ Josep Gudiol, “Extret del Catàleg dels Llibres Manuscrits Anteriors al Segle XVIII del Museu Episcopal de Vich,” accessed September 13, 2014, <http://www.abev.net/instrseq/abevmanuscrits.pdf>. I accessed the publication through a link sent to me by Fr. Miguel Gros, the librarian at the Episcopal Museum in Vic. There are two spellings utilized when referring to the city of Vic, Spain, either “Vic” or “Vich”. The former is more common in modern usage and will be my default usage.

³⁶ Paul H. Freedman, *Church, Law, and Society in Catalonia, 900-1500* (Aldershot, Hampshire : Brookfield, Vt.: Variorum ; Ashgate Pub., 1994); Paul H. Freedman, *The Diocese of Vic: Tradition and Regeneration in Medieval Catalonia* (New Brunswick, N.J.: Rutgers University Press, 1983).

³⁷ “Gallica Bibliothèque Numérique,” Bibliothèque Nationale de France, accessed January 10, 2015, <http://gallica.bnf.fr/?lang=EN>.

³⁸ “Cantus Index,” University of Waterloo, Canada, accessed January 10, 2015, <http://cantusindex.org/>.

³⁹ “Portuguese Early Music Database (PEM),” Centro de Estudos de Sociologia e Estética Musical (CESEM),” accessed January 10, 2015, <http://pemdatabase.eu/>.

Church, particularly as connected to the reforms post-dating the Council of Trent. Theodore Karp's *An Introduction to the Post-Tridentine Mass Proper* provides points of comparison for chant content after the Tridentine reform, as well as insight from other scholars.⁴⁰ Although Karp's work deals mostly with the *Temporale* rather than the *Sanctorale* of the Roman Catholic Mass, he does study the Mass of the Purification of the Virgin, which provides an intersection with the OSU *Sanctorale*. Karp also provides chant texts and music from a selection of Post-Tridentine graduals of his choosing, and these can be compared with the OSU Gradual to identify concurrences.

For the non-medievalist and/or non-chant music specialist, there are some basic tools that can be used to help identify text and music scripts that are probably unfamiliar. A baseline for text and music can be established using reference items, in particular the *Liber Usualis* (LU) and *Graduale Triplex* (GT), resources available in most libraries.⁴¹ Sources such as Butler's *Lives of Saints* and Jacques de Voragine's *The Golden Legend* (*Legenda aurea*) are also useful in providing information about the saints who are the focus of the Gradual, and perhaps narrow down which are most significant for the purposes of this investigation.⁴²

It is often difficult to determine precisely the time frame for manuscripts of Spanish origin since, from the 15th- to the late 17th-century, there is much "visual

⁴⁰ Theodore Karp and Calvin M. Bower, *An Introduction to the Post-Tridentine Mass Proper* (Middleton, Wis: American Institute of Musicology, 2005).

⁴¹ *The Liber Usualis: with Introduction and Rubrics in English* (Great Falls, Mont: St. Bonaventure Publications, 1997); *Graduale Triplex: Seu Graduale Romanum Pauli PP. VI Cura Recognitum & Rhythmicis Signis a Solesmensibus Monachis Ornatum* (Solesmis: Abbaye Saint-Pierre de Solesmes, 1979).

⁴² Butler, Alban, *Butler's Lives of the Saints* (New ed. Tunbridge Wells, Kent: Collegeville, Minn.: Burns & Oates; Liturgical Press, 1995); Ryan, William Granger, *The Golden Legend: Readings on the Saints* (Princeton, N.J.: Princeton University Press, 1993).

coherence” in the appearance of the script.⁴³ Writing or pattern books were frequently in use as samples for scribes.⁴⁴ *Orthographia Practica* by Juan de Iciar is a pattern book dating from the 16th-century and it provides a sample of what was prevalent in the Iberian Peninsula at that time.⁴⁵ *The Calligraphy of Medieval Music* provides exemplars for the type of writing used in the Gradual and possibly points to a span of time when the type of calligraphy was utilized, including a chapter on notation in Toledo and relevant resources.⁴⁶ In addition, since the OSU Gradual is a Liturgical text, the article “Dominican and Franciscan Books: Similarities and Differences Between Their Notation,” from the volume provides more nuanced comparative information.⁴⁷ This may give clues to origin, since different areas and orders had their own way of forming text. As a guide for comparing script types in the interest of possibly dating layers, *The Palaeography of Gothic Manuscript Books* by Albert Derolez is a valuable resource. Written in a style that is accessible for novices yet still useful to experts, Derolez identifies different script style in use from the 12th - to 16th-century and outlines their special characteristics.⁴⁸ For more help with identification of writing styles⁴⁹ as well as

⁴³ Nelson, *Cathedral*, 57.

⁴⁴ *Ibid.*, 58.

⁴⁵ Jean De Vingles, *Recopilacion Subtilissima, Intitulada, Orthographia Practica: por la qual se enseña a escreuir perfectamente: ansi por Pratica como por Geometria todas las Suertes de Letras que mas en Nuestra España y fuera della se usan* (Por Bartholomé De Nagera, 1548).

⁴⁶ Michel Huglo, “Dominican and Franciscan Books: Similarities and Differences between Their Notations.” *The Calligraphy of Medieval Music*. Ed. John Haines (Turnhout: Brepols, 2011), 195–202.

⁴⁷ John Haines, *The Calligraphy of Medieval Music*. Turnhout: Brepols, 2011.

⁴⁸ Albert Derolez, *The Palaeography of Gothic Manuscript Books: From the Twelfth to the Early Sixteenth Century* (Cambridge, U.K. ; New York: Cambridge University Press, 2003), 56–175.

⁴⁹ Raymond Clemens and Timothy Graham, *Introduction to Manuscript Studies* (Ithaca: Cornell University Press, 2007), 166–178.

other aspects of working with manuscripts, the book *Introduction to Manuscript Studies* by Raymond Clemens and Timothy Graham provides a comprehensive guide into various aspects of early manuscripts – from production of materials⁵⁰ to different fonts used through the centuries. It is very accessible to the beginner, yet provides enough in-depth information to be helpful for a conservation practitioner.

There are many publications on the repair and care of manuscripts. The Museum Tusulanum publishes the proceedings of an international seminar on the care and conservation of manuscripts that occurs yearly at the University of Copenhagen.⁵¹ *Conservation of Leather and Related Materials* contains comprehensive information regarding the care of the types of materials typically found in the composition of early manuscripts.⁵² Techniques for other manuscripts of the time should be applicable to those containing music. Current conservation practices veer towards doing nothing if an item is coming to no harm in its present state, but surveying the condition of the manuscript may be useful. There are also volumes that provide comparisons from an art history perspective in order to assist with an analysis of the artistic style of the historiated initials. Two volumes that I have found relevant for my purposes in this study are *Spain: A History in Art*, which goes through the various styles of art of the Iberian Peninsula through the ages, and *Illuminating the Renaissance*, which addresses the spread of the Flemish style of manuscript illumination throughout Europe.⁵³

⁵⁰ Ibid., 3–64.

⁵¹ International Seminar on the Care and Conservation of Manuscripts, *Care and Conservation of Manuscripts* (University of Copenhagen: Royal Library; Museum Tusulanum Press, 1996–2009).

⁵² Marion Kite and Roy Thomson, *Conservation of Leather: and Related Materials* (Amsterdam: Elsevier Butterworth-Heinemann, 2007).

⁵³ Bradley Smith, *Spain: A History in Art* (New York: Simon and Schuster, 1966); Thomas Kren,

In all, given the multi-faceted nature of this investigation, I will draw on these pertinent handbooks and guides in addition to more specialized source materials from many disciplines to examine the OSU Gradual and offer hypotheses concerning its origins and peregrinations before its eventual acquisition by Mary McDonald and its deposit at Oregon State University.

Illuminating the Renaissance : The Triumph of Flemish Manuscript Painting in Europe (Los Angeles, Calif.: J. Paul Getty Museum, 2003).

CHAPTER II

PHYSICAL CHARACTERISTICS

Based on first impressions of its appearance, the gradual in the Oregon State University collection was possibly designed to be a ‘workhorse’ used regularly in the celebration of the Catholic mass. It is a relatively large book, measuring 62.5 cm by 44 cm by 12 cm, with content that can be easily read from a few feet away. Being able to read the book from a distance would have been essential for a group of singers looking upon the same book while performing chants. Although the constituent materials used were not of the finest quality, the volume is in fairly good shape. This was not a book designed to impress, but rather for everyday use and to withstand regular usage by a community of faithful worshipers.⁵⁴

Cover and Binding

The cover is sturdy and made from wooden boards covered with a thick brown leather, probably cow hide.⁵⁵ Since the wood is completely encased on the outer surface by leather and on the inner surface by parchment, it is not possible to visually confirm the type of wood, although a likely candidate is oak.⁵⁶ Alternate materials that were utilized

⁵⁴ I have modeled my observation descriptions on the style used by scholars such as Boyce and Nelson, when describing manuscripts, and I have used Clemens and Graham as a reference.

⁵⁵ A closer examination into the specific types of leather, wood and metal could be covered in a more in-depth study since testing the materials may require techniques that are invasive or need specialized equipment and/or experience.

⁵⁶ Anne Bahde, e-mail message to author December 5, 2014. Suggestion made in consultation with the Anne Bahde, the Rare Books and History of Science Librarian at OSU who has primary responsibility for the Gradual.

at the time are other types of wood, such as beech, or a pasteboard made from adhered layers of parchment.⁵⁷ It is unlikely that this cover is any other material than wood, given its weight. Additionally, the heft of the book clasp, and the nails used to secure it, necessitate a strong material to anchor to and pasteboard would be insufficient. The leather's surface is devoid of ornamentation and decoration, and although the leather shows some signs of wear, it is intact aside from a little cracking on the upper front spine, possibly from prolonged use. Care should be taken with the head of the spine towards the front cover because of the visible splitting of the leather cover (Figure 2.1). The bottoms of both front and back covers as well as the top corners are reinforced with metal strips held in place with nails. Common metals used at the time ranged from iron, to copper alloys such as brass or bronze to precious metals, such as silver.⁵⁸ Judging by its appearance, the metal for this volume is likely to be a sturdy iron or a copper alloy, such as brass or bronze that has developed a dark patina from age or specialized treatment.⁵⁹ The book is kept securely closed by a minimally-decorated, heavy metal clasp designed to hinge at the top cover and hook on the bottom cover and probably made of the same metal as the strips and nails. This swinging portion of the clasp appears to be constructed in one solid piece with a "peg" (Figure 2.2) handle and the entire clasp apparatus is secured onto the front and back covers with the same kind of nails as used for the metal bands. Because the nails on the clasp are coming loose, caution should to be taken to

⁵⁷ Clemens and Graham, *Manuscript Studies*, 49–53.

⁵⁸ "Hand Bookbindings," *Princeton University Library*, accessed December 11, 2014, http://libweb5.princeton.edu/visual_materials/hb/cases/closures/index.html.

⁵⁹ Jim Croft, "From Tree To Book," in *The Penland Book of Handmade Books: Master Classes in Bookmaking Techniques* (New York: Lark Books, 2004), 184–187. From informal conversations with others who have seen the OSU Gradual, I have heard differing opinions as to the type of metal. The options offered were either iron or brass.

prevent further detachment. Perhaps the presence of the metal strips indicate an attempt to slow down wearing on the cover since they are only placed on areas more susceptible to wear and do not in themselves appear to be decorative. The metal work on the book is simple with very little intricate detail, save for the hooking end of the clasp that is attached to the back cover, which is made in a shape resembling a crown. The hooking of the clasp on the back cover is a characteristic in manuscripts from southern France and the Iberian Peninsula.⁶⁰



Figure 2.1. Splitting leather on the Gradual cover upper spine

⁶⁰ “Hand Bookbindings,” *Princeton University Library*, accessed December 11, 2014, http://libweb5.princeton.edu/visual_materials/hb/cases/closures/index.html; Jim Croft, *Tree To Book*, 184–187.



Figure 2.2. Peg handle of the Gradual clasp

Whether the outer binding and cover are original to the book, or whether the book has been rebound, is difficult to assert since at this juncture there are no obvious telltale signs. Because the clasp has come loose, it has been repaired at least once, but OSU is reluctant to have it fully repaired since this would mean replacing nails that are possibly original to the cover. In order to prevent further damage, the clasp must always be supported when the book is open, such as with the foam wedges that are widely utilized in library special collections.

Parchment Condition and Repairs

In general the parchment is in relatively stable condition and for the most part can be handled as long as care is taken. The parchment used for the book is not of a particularly fine quality, but it is serviceable. In addition, the parchment feels thick to the touch and the hair follicles can be seen, which indicates rougher preparation.⁶¹ The slight yellow tinge of the skin may indicate sheepskin rather than calf, which tends to be whiter in color, although the size of the manuscript requires the skin of a large animal.⁶² The material shows evidence of heavy usage, such as wearing down and thinning areas in the skin, as well as dark smudges in the lower corners of many pages. Residual wax, possibly from candle drippings, can be found on some leaves. Handwritten additions – many comparatively recent – are in evidence throughout the book. Imperfections in the skin have been worked around and at times repaired. These natural imperfections in the parchment can be distinguished from holes caused by later tearing based on the smooth edges of the natural holes.⁶³ In any case, the Gradual is well worn and there are instances in which pages have been crudely sewn to patch a tear. Figure 2.3 shows a repair done using white thread to form two horizontal and three diagonal stitches. Although the stitches touch or occur over several notes, they do not obscure the legibility of the text or music; however the edges of the tear fold somewhat, and this could possibly result in further damage in the future. A large number of patch and sewing repairs have been made during various points in the book's life; over eighty of the 200 folios have some sort of

⁶¹ Clemens and Graham, *Manuscript Studies*, 10.

⁶² *Ibid.*, 9.

⁶³ *Ibid.*, 13.

parchment patch while four folios have stitching work.⁶⁴ The parchment patches that have been added to the book often appear to be remedial and inelegant repair jobs, or designed to cover text that was meant to be removed from the volume, such as the case in Figure 2.4.⁶⁵ Repair work is generally crude and not indicative of an attempt at hiding it; these repairs often make use of parchment patches that cover up text and they do not overlap seamlessly (Figure 2.5) or are very large (Figure 2.6). In Figure 2.5, the two strips of new material are lighter than the original base, with one passing diagonally over the bottom staff on the page, obscuring the content and the other placed on the outer long edge. Figure 2.6 shows a darker patch in a backwards L-shape and does not cover any text. It is possibly from an older layer of repair given its worn appearance, especially evident in the corner. It is difficult to date when repairs may have been made, but most happened before arrival at OSU and no repair records exist. That the repairs happened at different points in the manuscript's life can be inferred by the attempts in some cases to replace obscured text, indicating a continued need for the book to be usable, while in other cases content was disregarded and repairs were made just to keep the book together.

There are a handful of instances where repair is carried out using glassine tape (Figure 2.7) in the volume, and there is at least one repair made with Japanese paper. This indicates more recent conservation work since glassine (a very thin paper with a smooth and glasslike surface) and Japanese paper (a fibrous paper made in Japan that is preferred for repair)⁶⁶ are modern conservation materials. These more recent repairs may have been

⁶⁴ Appendix D contains a table that lists which folios have repairs, as well as the kind and location.

⁶⁵ The red arrow in Figure 2.4 indicates the edges of the patch.

⁶⁶ Shereilyn Ogden, "Repairing paper artifacts" In *Preservation of Library and Archival Materials: A Manual* (Andover, Mass: Northeast Document Conservation Center, 1994).



Figure 2.3. Example of stitched repair work

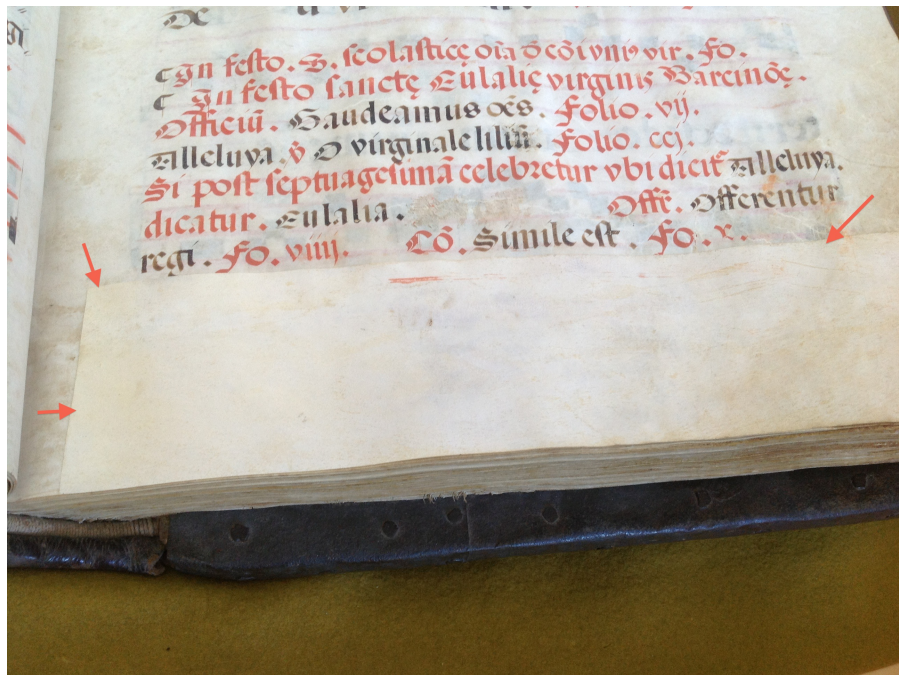


Figure 2.4. Large patch that covers text

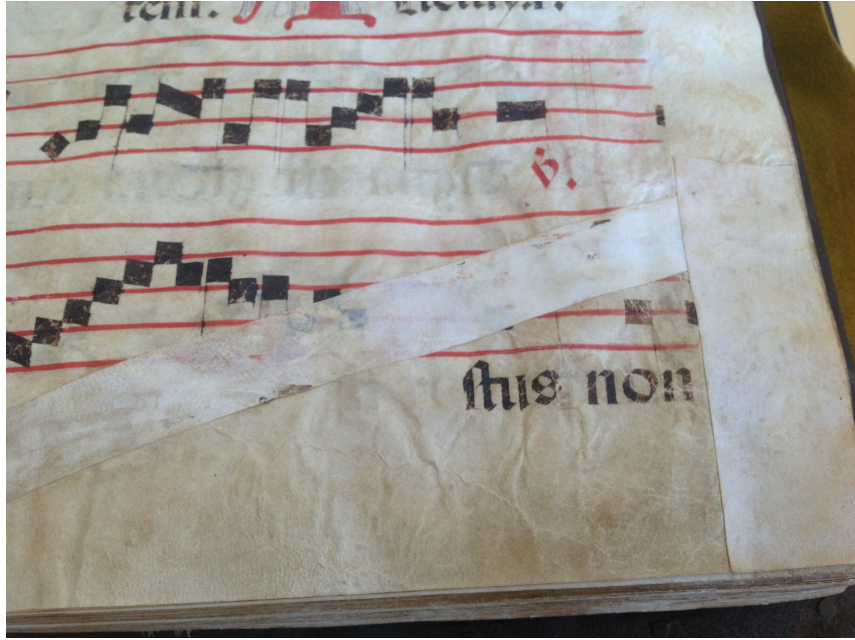


Figure 2.5. Overlapping patches with visible seams



Figure 2.6. Darker L-shaped patch

in-library repair work done on the Gradual after its arrival at OSU. One documented repair was done in 2012 in order to add support to the loose first signature and stabilize the clasp. At the time, the conservation technician also removed insect and other debris materials from the volume and may have done the repair using Japanese tissue.⁶⁷ Regardless of when the repairs were done, signs point to the book having had a degree of effort being exerted to either: (1) extend its continued service (as in the case of earlier repairs) or (2) to maintain its condition and stem further deterioration once the manuscript had reached the end of its working life.



Figure 2.7. Repair done using glassine tape

⁶⁷ I confirmed that the repair was done through an informal conversation with the conservation technician Marilyn Mohr, but was unable to obtain official documentation.

Arrangement of the Gatherings

Because it is a large book, a thick and course thread was used to sew the OSU Gradual together. Overall the sewing of the volume is still in good condition and is holding it together well. The construction of the book gatherings is generally uniform, and of the 31 extant gatherings, most consist of four bifolios of parchment (i.e., a quaternio), which are folded to make gatherings containing eight leaves. Even the recently reattached first gathering fits this pattern.⁶⁸

There are, however, irregularities and the occurrence of cut threads between the opposing gutters (Figure 2.8) serves as evidence that several pages have been removed (Figure 2.9). The later alterations occur especially toward the end of the book. In gatherings 5 and 18, the thick thread used to hold the volume together looks to have been cut and some of the inner bifolios removed. The missing pages are obvious in the leap in folio numbering and there are clear gaps in material content. Two possible explanations for this are that: (1) these removals were part of a content revision with the intention of replacing them later or (2) perhaps the removal of easier to access internal parts is due to an attempt at taking souvenirs, or as a means to recycle parchment since one common recycling practice at the time was to remove folios from manuscripts to be used as binding materials in other books.⁶⁹ There are two places in the OSU Gradual where an initial had been removed: replacement patches have been inserted, each with a filled-in initial.⁷⁰ The re-use of parchment was standard practice since the material is expensive

⁶⁸ Because the first gathering was detaching, the gradual was brought to the University of Oregon Beach Conservation Lab in mid-2011. Senior Conservation Technician Marilyn Mohr re-secured the gathering.

⁶⁹ Nelson, *Zamóra*, 9.

⁷⁰ Folio images 9 and 95 based on the digital image numbering (10 and 101 based on manuscript foliation).

and labor intensive to make. Large leaves such as those in the OSU Gradual might have been used as a source for parchment, for even if the material is not of the highest quality, it is still sturdy and could be used in applications where appearance is not an issue.⁷¹



Figure 2.8. Thread cut at gutter

⁷¹ One possible use is binding support.

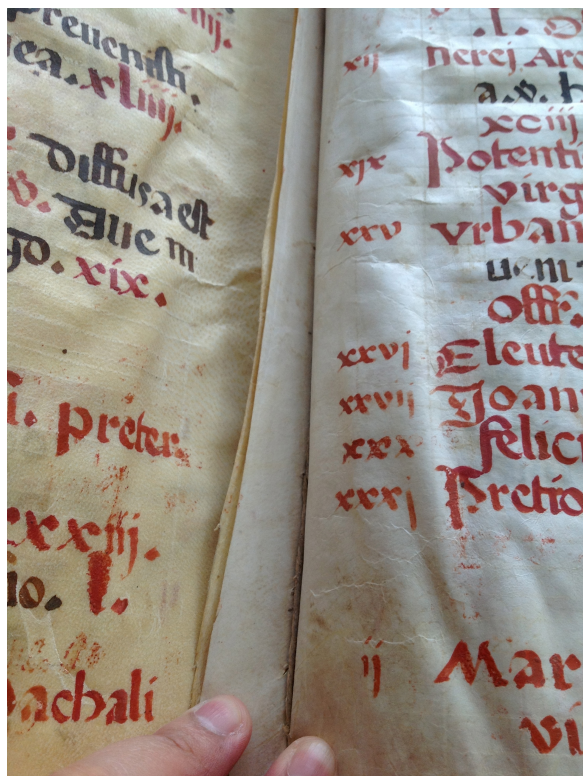


Figure 2.9. Possible area where pages were excised

Construction changes also happen toward the back of the book where the gatherings start to vary in number of bifolios and several single folios are sewn in using stubs. It is difficult to say when, in relation to the original compilation of the manuscript, any of these changes had been made. Generally the sewing has remained secure and tight, although there are areas that have been loosened, particularly in the first gathering. Sewing stations,⁷² where the gatherings are sewn together, are apparent due to the five-raised bands of the volume's spine, indicating five-stations.

⁷² Clemens and Graham, *Manuscript Studies*, 49–52.

Page Layout and Writing Characteristics

The standard layout of each page is six music staves, with space provided between each staff for a single line of text to be written as underlay to the music. Each staff consists of five lines in red ink. The use of five lines in the notation of plainchant is not as common and most chant sources from the 13th-century through the 16th-century were utilizing a four-line staff. This practice continued even when the five-line staff came into favor for the notation of non-chant repertoires.⁷³ Lorenzo Candelaria, a musicologist specializing in Catholic sacred music of 16th-century Spain, states in his book *The Rosary Cantoral* that the use of five lines in chant manuscript staves is a characteristic of Spanish manuscripts.⁷⁴ This premise seems to hold true for all the Spanish notated sources I have consulted for this study, including the collection of antiphonaries in Salamanca⁷⁵ and the dated graduals from Vic (discussed below).

The pattern of staves is only broken when large text blocks of rubrics appear, or for the inclusion of historiated initials. The ink and pen work in the volume appear to be stable and not friable. There are instances where the text and notes appear to have naturally faded through use, but in most instances the loss of ink was due to a purposeful removal with the parchment support underneath showing evidence of having been scraped. The square notation is copied in black ink with C and F clefs employed. Most of the text is written in a clear gothic rotunda hand with the exception of the occasional

⁷³ Bell, *Medieval Manuscripts*, 27.

⁷⁴ Candelaria, *Rosary Cantoral*, 17.

⁷⁵ Nelson, *Cathedral*, 19.

utilization of stencil in what appears to be newer additions to the original layer, as evidenced by erasures.

Based on the physical appearance of the OSU Gradual, we can ascertain that it was designed to be a book in heavy use for an extended period of time. It was not a display piece but rather a tool and some effort was expended to make sure it performed. Whether the cover is original is difficult to pin down, but it is consistent with what would be expected of a book meant to last. And last the OSU Gradual did, it went through physical alterations and repairs at various points in its lifespan and is still in usable condition after hundreds of years. But although the physical appearance does not shed light on all the mysteries, it does strengthen the argument of a Spanish origin for the book. To find more detailed answers, the investigation must now turn to textual content in Chapter III. A discussion of the initials, script types, and letter forms will resume in Chapter IV.

CHAPTER III

A SANCTORALE: SAINTS AND THEIR FEAST DAYS

The reverence for saints as intercessors was an integral part of life in the late medieval church. Because of the push for unification towards a common Roman rite, many saints were generally acknowledged throughout the Catholic world as part of the standard Roman martyrology. However, in addition to universally celebrated saints, there were saints peculiar to specific localities, some even becoming the “patron saint” of the geographic area, e.g. the town, province, or diocese. As established during the preliminary investigation conducted in 2012, the OSU Gradual is not actually a complete gradual for the entire liturgical year, rather it is a volume representing the *Sanctorale*, thus containing chants for the masses celebrated on the feast days of saints.⁷⁶

In a preliminary investigation of an unstudied chant manuscript, specialists work to survey the content and its general purpose, place of origin and/or provenance, and the date of construction.⁷⁷ Since the type of book has already been established in the case of the OSU Gradual, we may now turn our attention to issues concerning provenance and dating. Ideally a manuscript would have identifiers within it such as a scribal colophon, which is an inscription by a scribe that provides details of its content, place of use or origin and sometime identity of the scribe.⁷⁸ When available, these usually appear at the end of a manuscript or a particular text. But only a small percentage of medieval

⁷⁶ This is in contrast to a *Temporale*, which contains the chants of the daily masses.

⁷⁷ Hiley, *Western Plainchant*, 335.

⁷⁸ Christopher de Hamel, *The British Library Guide to Manuscript Illumination: History and Techniques*. (Toronto; Buffalo: University of Toronto Press, 2001), 16.

manuscript have colophons.⁷⁹ Rubrics, or headings at the beginning of chant sections, are also a likely place to glean information, such as, in the case of a performance rubric, the types of officiants (e.g. priest, bishop, prior, monk, nun) and singers that in turn can inform about the type institution that the manuscript was utilized in (e.g. a monastery, cathedral, or collegiate and other types of church).⁸⁰

In the case of the OSU Gradual, one important discovery that was missed in the earlier investigation is the presence of two key rubrics that contained a specific place name that locates either origin or the provenance of use for the OSU Gradual. My closer examination of the rubrics of the Gradual during the construction of the catalog of contents (Appendix A) reveals that the origin of the manuscript is written within the book itself. On two occasions, one on the feast of Justus of Vic⁸¹ (Figure 3.1) and the other, on the feast of the Dedication of the Church⁸² (Figure 3.2), the text includes the word “*Vicensis*” indicating that the OSU Gradual was probably made for use in Vic, a town located in northern Spain, about eighty kilometers almost due north from Barcelona, in Catalonia. The rubric for the feast of St. Justus indicated that the bones of the saint are enshrined at the church where the OSU Gradual was used. In further confirmation of the origins of the OSU volume, the cathedral of Vic did at one time have the remains of a saint Justus entered in the Cathedral.⁸³ Due to earthquakes in the region and intercessions

⁷⁹ Clemens and Graham, *Manuscript Studies*, 117.

⁸⁰ De Hamel, *Manuscript Illuminations*, 16–17.

⁸¹ *In festo sancti Justi confessoris cuius ossa sunt presenti Vicensis ecclesia ad missam* [On the feast of St. Justus, Confessor, whose bones are present in the church of Vic; at mass] (June).

⁸² *Cum collecta vigilie dedicationis Vicensis ecclesie sub una conclusione* [With the Collect for the vigil of the dedication of the church of Vic under one conclusion] (August).

⁸³ Enrique Flórez and Manuel Risco, “Contiene al estado antiguo de la Iglesia Ausonense, hoy Vique” In

attributed to him, Justus was revered as the protector from earthquakes and the floods that followed, but his popularity declined in the 17th-century.⁸⁴



Figure 3.1. Rubric for St. Justus of Vic



Figure 3.2. Rubric for Dedication of a Church

España sagrada. Vol. 28. (Madrid: En la Imprenta de D. Antonio de Sancha, 1777), 227–231.

⁸⁴ Francesc Xavier Altés I Aguiló. *Missale Vicense, 1496*. (Barcelona: Institut D'Estudis Catalans, 2001), 79-80.

Let us now consider the special features of the Sanctorale as a whole. Had these rubrics referring to the town of Vic not been in the manuscript, it still would have been possible to at least narrow down an area of probable origin based on other contents of the manuscript. Identifying special patron saints are one way of pinpointing where a liturgical book may have originated or what group of faithful may have used it. The OSU Gradual lends itself well to this sort of study because it contains not only saints universally celebrated, but also the feast days of the saints whose cults were localized to specific communities or regions and were considered special in the place where that particular saint was venerated or honored. There are over 140 feast days listed in the book and at least 105 represent saints common to the Roman rite in most Catholic areas.⁸⁵ In order to draw a preliminary list of less common saints, I cross referenced the saints celebrated in the Gradual to basic reference sources such as the Roman Calendar in LU⁸⁶ or the *Proprium de Sanctis* in GT,⁸⁷ Hiley's *Western Plainchant*,⁸⁸ Butler's *Lives of Saints*,⁸⁹ as well as more specialized sources such as Hesbert's *Antiphonale Missarum Sextuplex* (AMS),⁹⁰ Usuard's martyrology,⁹¹ and the *Legenda aurea*,⁹² all basic resources easily accessed. Additionally, Misset and Weales' *Analecta Liturgica* contains lists of

⁸⁵ Appendix E contains a list indicating which saints are common vs. possibly local.

⁸⁶ *Liber Usualis*, xli–xlix.

⁸⁷ *Graduale Triplex*, 531–639.

⁸⁸ Hiley, *Western Plainchant*, 17.

⁸⁹ Butler, *Lives of the Saints*.

⁹⁰ René Jean Hesbert, *Antiphonale Missarum Sextuplex* (Bruxelles: Vromant, 1935).

⁹¹ Jacques Dubois, *Le Martyrologe D'Usuard: texte et commentaire* (Bruxelles: Société des Bollandistes, 1965).

⁹² Ryan, *Golden Legend*.

calendars from the late 15th- to early 16th-century that provide a basis for comparison while Grotefend's *Taschenbuch* is a German resource that is still very accessible to English-speaking researchers.⁹³

Local Saints

After looking closely at the saints' feast days observed in the volume, an argument for a Spanish origin is greatly reinforced. If one lists all the saints in the volume and removes those that are common and universal to the Catholic Church, what remains are saints who originated and/or were chiefly or especially celebrated in the Iberian Peninsula. Based on this method, the following saints can be isolated as some of the "people of interest" in this investigation: Leocadia, Eulalia of Mérida, Eulalia of Barcelona, Quiteria, Justus of Vic, and Cucuphas.⁹⁴ The two Eulalias and Leocadia (from Toledo) are virgin martyrs. Quiteria is a Galician princess who refused to marry a pagan and was thus martyred by being beheaded. Justus of Vic and Cucuphas are connected to the northern part of Spain, namely the area of Catalonia, as is Eulalia of Barcelona. As mentioned earlier, Justus of Vic was revered in the diocese of Vic and was a patron saint until 1867. Cucuphas had especially close ties to the abbey Sant Cugat de Valles in Barcelona. Other saints, such as Justa and Rufina, have their origins in the Old Hispanic rite. As all these special saints are an important indicator of a more local liturgical identity, it is worth taking a look into the stories of their individual origins.

⁹³ E. Misset and W. H. James Weale, *Analecta Liturgica* (Typis Societatis S. Augustini, 1888); Hermann Grotefend. *Taschenbuch Der Zeitrechnung des Deutschen Mittelalters und der Neuzeit*. 11th ed. (Hannover: Verlag Hahnsche Buchhandlung, 1971).

⁹⁴ St. Cucuphas shares the feast day of St. James the Greater, also known as Santiago (de Compostela).

December 9: St. Leocadia, martyr (d. 304?)

The cult of St. Leocadia originated around the area of Toledo/Oviedo. According to her passion story, Leocadia was a young Toledan woman of noble origin. During the persecution of Diocletian by Dacian, Leocadia was also tortured and imprisoned. While she was in prison, she was inspired by the story of St. Eulalia⁹⁵ and prayed to be worthy of a similar fate. Her prayers were answered and she died in prison. In the 7th-century, Ildephonsus (feast day, January 23) had a vision that Leocadia rose from her tomb to thank him on behalf of the Blessed Virgin Mary for his work *De virginitate Sanctae Mariae*. This historical note is seen to indicate that her cult was well established by this time. In Toledo there are three churches dedicated to Leocadia and she is the patroness of that city.⁹⁶

December 10: Eulalia of Mérida (d. c.304)

Even though she was of a noble family, Eulalia⁹⁷ rejected frivolity and luxury even at a very young age. She preferred a life of austerity and strictness and wished to remain a consecrated virgin. Martyred during of the persecution of Diocletian, she refused to offer the required sacrifice to the pagan gods and even went so far as

⁹⁵ Butler, *Lives of the Saints*, vol.12, 79: Butler lists her feast day as February 12, indicating that this is Eulalia of Barcelona.

⁹⁶ *Ibid.*, 79.

⁹⁷ The OSU Gradual has a feast day for St. Eulalia, possibly of Mérida, in December. There is some debate as to whether two different saints named Eulalia existed, or if they are one and the same person. The Eulalia in February is listed in the OSU Gradual as St. Eulalia of Barcelona.

reproaching Diocletian for leading souls astray. Eulalia was tortured, then burned alive in an oven, her body buried later by Christians. Her relics are spread out in various places.⁹⁸

February 12: Eulalia of Barcelona (d. c.304)

This Eulalia is said to have also been martyred during the persecution of Diocletian. Part of her origin story, copied in the early 12th-century from a 7th-century Latin hymn by Bishop Quiricus of Barcelona, overlaps with Eulalia of Mérida. The hymn has survived in sources of Old Hispanic liturgy, attesting to the antiquity of her cult. Her relics, moreover, are said to have been housed in the church of Santa Maria del Mar on the outskirts of Barcelona's city walls until 874 when they were transferred to the cathedral where Bishop Frodoinus served.⁹⁹

May 21: Quiteria, martyr (d. 5th-century)

Another saint of ancient origin, Quiteria is said to have been a Galician princess who ran away from her father due to his wish for her to reject Christianity and marry a pagan. She fled to Aire, Gascony, but was beheaded when found by her father's emissaries. The cult of St. Quiteria is centered in her tomb in Aire and the reach of its

⁹⁸ David Hugh Farmer, *The Oxford Dictionary of Saints*. 4th ed. (Oxford and New York: Oxford University Press, 1997), 174.

⁹⁹ Fidel Fita y Colomé, "St. Eulalia of Barcelona." *The Catholic Encyclopedia*. (New York: Robert Appleton Company, 1909), accessed November 13, 2014, <http://www.newadvent.org/cathen/05603a.htm>. This is the 1st edition.

influence resulted in many churches spread throughout the north of Spain and southwest of France being dedicated to her.¹⁰⁰

May 28: St. Justus of Vic

Not much information is available about St. Justus of Vic. He lived in the area of Vic before the 8th-century, possibly during the time of the Visigoths. What made him significant were miracles attributed to him after his death, which led to his interment in the Cathedral of Vic. Around 1448, he was made a patron saint in the area since he was highly revered. In the 14th and 15th centuries, a series of major earthquakes struck the region. When his tomb suffered no damage after a wall collapsed on it, people believed that his intercession brought protection, thus St. Justus became the saint of protection from earthquakes. In 1660, the people made a silver urn to house his relics and kept it in the cathedral altar. It disappeared in 1809 because of the peninsular war and was replaced in 1827, however the cathedral burned down in 1936 and the relics were lost. The cult of St. Justus was most popular in the 14th-century and began its decline in the 17th-century. He was removed as the patron of the diocese in 1867 and replaced by St. John the Baptist.¹⁰¹

¹⁰⁰ Butler, *Lives of the Saints*, vol. 5, 116.

¹⁰¹ Flórez, *España sagrada*, 227–231.

July 25: St. Cucuphas (d. 304)

Of a noble Christian family from Scillis, Africa, Cucuphas was martyred near Barcelona during the persecution of Diocletian. Included in his tortures were whipping, being roasted alive, and finally being beheaded. He is also known under the names Cucufate, Cugat, Guinefort, and Qaqophas. The Benedictine abbey known as St. Cugat de Valles is located where Cucuphas was martyred and some of his relics are in a shrine in Paris, where he is also venerated.¹⁰²

July 17/20: Sts. Justa and Rufina, martyrs (d. 287?)

The story of Justa and Rufina derives from an ancient tradition, reaching to Old Hispanic practices of liturgical celebration.¹⁰³ They are said to be virgin martyrs from 3rd-century Seville who refused to sell the earthenware pots for use in pagan processions. Angered, the pagans destroyed the pots and the Christian ladies smashed the pagan statues in retaliation, leading to their subsequent arrest, torture and death. Throughout their persecution and passion, Justa and Rufina remained faithful and refused to turn to the pagan gods. Their cult was centered in Seville, which adopted them as patrons, as did some other cities such as Toledo and Zaragoza.¹⁰⁴

It may be of note that Justa and Rufina are included in this volume. In her book, Boynton noted that the 18th-century scholar Burriel observed that:

¹⁰² “St. Cucuphas,” Catholic Online, accessed January 10, 2015, http://www.catholic.org/saints/saint.php?saint_id=2778.

¹⁰³ Boynton, *Silent Music*, 58. According to Boynton, Justa and Rufina were titular saints of an Old Hispanic parish church in Toledo.

¹⁰⁴ Butler, *Lives of the Saints*, vol. 7, 133.

in a Roman rite missal of Toledo, several important Spanish saints' feast were added in the margins with reference to a supplement; the feasts of Justa and Rufina was not among them. The omission of this important feast demonstrates that elements of the early Hispanic calendar were not always reintegrated into the books of the Roman rite produced in the Iberian Peninsula.¹⁰⁵

Since northern Iberia was even more removed from the Old Hispanic rite than Toledo, this points to a possible special significance of these saints to the area where the book was in use, possibly a specific parish or church.

In terms of dating this manuscript, one way to help narrow down a *terminus ante quem* for the OSU Gradual is to see which saints are 'missing,' for the Roman martyrology is after all not a static set of feasts, but rather one always changing. Often, existing cults grew, shrank or new cults were established as a result of competition between areas.¹⁰⁶ One famous Spanish example is the pilgrimage site of Santiago de Compostela, which experienced a boost in the 12th-century.¹⁰⁷ In addition, there are always newly canonized saints, a practice that remains even in the modern Roman Catholic Church. Official decrees from Rome and from other official councils instruct which saint's feasts are obligatory from a set time onwards.¹⁰⁸

Since the saints examined thus far point to northern Spain (and more remotely to southern France) as likely origin and because the aforementioned cults were established well before the early to central Middle Ages, looking for saints who date from the later

¹⁰⁵ Boynton, *Silent Music*, 58.

¹⁰⁶ Erika Langmuir, *Saints* (New ed. London: [New Haven, CT]: National Gallery; Distributed by Yale University Press, 2009), 23–25.

¹⁰⁷ Melczer, *The Pilgrim's Guide*, 20–23.

¹⁰⁸ Boyce, *Carmelite liturgy*, 294–297.

Middle Ages, and especially the early modern/post-Tridentine era may provide more points of comparison. Some prominent Spanish saints are:

Isidore, bishop of Seville, confessor, doctor of the church (April 4)
Ignacio de Loyola, confessor (July 31)
Theresa of Ávila, virgin, doctor of the church (October 15)
Francis Xavier, confessor (December 3)

A mass for Isidore of Seville, an important figure in the later Spanish Church and in music theory, is not present in this Sanctorale. Could the fact that he was not canonized until 1598 play a role in his omission from the OSU Gradual? However, in other liturgical books from the Iberian Peninsula of the 16th-century (e.g. the missal of Seville from 1565¹⁰⁹ and the missal of Palanca from 1558),¹¹⁰ Isidore is found in the catalog of saints. Might this be an indication that the first layer of the OSU Gradual is from an earlier time than the other volumes and thus provide a probable *terminus ante quem* and *terminus post quem*? The other possibility is that since Vic is located in northern Spain, it varied in its liturgical practice from the southern cities that were more under the Toledan influence. But following the logic of canonization dates it may be useful to note that Ignacio de Loyola was canonized in 1622, as were Theresa of Ávila (beatified in 1614) and Francis Xavier (beatified 1619). All three names are absent from both main text block and the index of the OSU Gradual as well as in the *Missale Vicense* or calendars found in the other Spanish missals examined. Based on these dates, the first layer possibly originated in the early 16th-century, which could explain the lack of inclusion of these later saints.

¹⁰⁹ *Missale divinatorum secundum consuetudinem alme ecclesie Hispalenensis*, 21.

¹¹⁰ *Missale Pallatinum*, 12.

It should also be noted that the saints that appear in the main text block of the Gradual, as well as some of the chant texts, do not always match the saints or chants written in the index at the back of the book (see Appendix E). For instance, in the index there is an entry for Our Lady of the Snows on August 5 and for St. John Lateran (Basilice Salvatoris) on November 9, but neither has a counter part in the main text block. This lack of consistency between the gradual proper and the index might indicate that the latter is not from the original layer of the gradual. On closer examination, it appears that all the saints who are listed in the index are those common to the Roman Rite,¹¹¹ suggesting the index was added as an attempt at standardization, perhaps after the Council of Trent. If the index is indeed a secondary layer, this might also help to account for the odd construction observed in the sewing of the gatherings in the latter part of the volume. In addition, Our Lady of the Snows and St. John Lateran are important churches in Rome and that the Feast of Our Lady of the Snows was not imposed as a feast on the general church until 1558.¹¹²

The city of Vic has a long history, starting out as a Roman outpost and surviving many invasions, wars, and political upheavals. The Church of Rome has been a steady and powerful influence in the region already since the late 10th-century.¹¹³ By the late Middle Ages, Gregorian chant was certainly well established in the diocese of Vic. A missal from 1496 – a liturgical book similar to a gradual, but which also contains the

¹¹¹ In Appendix E all common saints are underlined or highlighted in red.

¹¹² Boyce, *Carmelite Liturgy*, 194.

¹¹³ Paul H. Freedman, *The Diocese of Vic: Tradition and Regeneration in Medieval Catalonia* (New Brunswick, N.J.: Rutgers University Press, 1983), 16.

prayers and readings of the mass in addition to the text of chants (excluding notation),¹¹⁴ not only survives today, but has been made available as a facsimile.¹¹⁵ Thus, the so-called *Missale Vicense* from the years dating just before the turn of the 16th-century provides a basis of textual comparison for the OSU Gradual. There are also three graduals from Vic that have been photographed; the microfilms are available through the Hill Monastic Library in Minnesota.¹¹⁶ To provide a wider basis for comparisons, I also consulted other missals from various parts of Spain available online; these include those from Salamanca,¹¹⁷ Seville,¹¹⁸ and Palanca.¹¹⁹

Layers of Change

As mentioned earlier, when looking at the OSU Gradual, many hands can be detected as having been involved in its construction and ongoing updating. Not only do we find different styles and eras represented by the handwriting and illustration – by no means a unique occurrence in many service books used for multiple generations, and even centuries – but we find changes in the contents. Texts in the *Missale Vicense* from 1496 are commonly identical to the original layer of the OSU Gradual. However, altered texts in the Gradual – such as when an initial layer of text has been erased and replaced

¹¹⁴ Hiley, *Western Plainchant*, 287.

¹¹⁵ *Missale Vicense*, 95–730.

¹¹⁶ *Antiphonae Missarum tam de Tempore quam de Sanctis* (Hill 31345, Vic Mss. 107 and 107 bis), *Antiphonarium Missarum de Sanctis* (Hill 31347, Vic Ms. 109) and *Antiphonarium Missarum de Tempore* (Hill 31350, Vic Mss. 110 and 111).

¹¹⁷ *Missale ad usum alme ecclesie Salamanticensis*.

¹¹⁸ *Missale divinorum secundum consuetudinem alme ecclesie Hispalenensis*.

¹¹⁹ *Missale Pallantinum*.

with something different – are frequently at odds with the *Missale Vicense*. In some cases palimpsests appear with up to three layers (Figure 3.3). The most recent layers often match well with text found in later volumes of more standard Roman Catholic material, such as the *Graduale Triplex* and *Liber Usualis*. Based on a close examination of these altered sections it may be possible to approximate a date when the primary layer originated, as well as hypothesize when subsequent layers would have been constructed. It would be useful to look at a specific case study to illustrate these points, something I will address in the next section.



Figure 3.3. Folio 28v has three visible layers of chant text

Case Studies

The types of alterations made to texts provide more clues concerning the dating of layers. The masses in the OSU Gradual follow the standard format of a Roman Catholic mass and provide the sung sections of the celebration, as expected in a gradual. These would be, in order of the mass (abbreviation used is indicated inside the parenthesis): the introit (In.) with or without its psalm verse (Ps.), the responsory gradual (Resp. Gr.), the Alleluya chant¹²⁰ and its verse, the offertory (Of.) and the communion (Co.). Generally during the Lenten season the Tract (Tr.) occurs in the position of the Alleluya. In the catalog for the main text block, I use “In.” for the more commonly recognized “Introit,” even though the OSU Gradual uses “Officium” in the rubrics when referring to the opening proper chant of each mass, in order to make a distinction from the offertory.

It is beyond the scope of this investigation to do a detailed analysis of all chant texts in the OSU Gradual, but it is useful to investigate a couple of cases where the palimpsests are apparent. In an effort to provide opportunities for contrast, I have selected case studies that have counterparts in either other studies or other graduals from the same area. Case studies 1 and 2 are both taken from Marian feasts. The fact that the OSU Gradual even contains Marian feast is something of note since, in many collections, Marian feasts are often found either in the Temporale or placed together in their own section (or volume) rather than in the general Sanctorale. In the case of the other two

¹²⁰ I am making use of the spelling of Alleluya with a “y” rather than the more typical Alleluia because the Alleluya spelling is the form that is utilized in the OSU Gradual.

Sanctorales from Vic, the Marian Feasts are in another volume and not included in the Sanctorales.¹²¹

The Feast of the Conception of the Blessed Virgin (Table 3.1) is a feast still observed today in Roman Catholic Church practice.

Table 3.1: Case study 1 – December 8 – *In festo conceptionis Beate Marie virginis*

OSU digital photo foliation	Original roman numeral foliation	Chant content Crossed out = scratched out/erased layer of chant Grey lighted = “stenciled” additions
9v	10v	In. <i>Egredimini et videte filie Syon reginam vestram</i>
10r	11r	Ps. <i>Østendat faciem suam: sonet vox eius in auribus nostris: quid eloquium suum dulee: et facies decora nimis. Quam dilecta tabernacula tua domine virtutum: concupiscit & deficit anima</i>
10v	11v	<i>mea in atria domini.</i> Ps. <i>Gloria patri</i> Resp. Gr. <i>Qualis dilecta nostra charissimi</i>
11r	12r	Vs. <i>Dilecta nostra candida imaculata</i>
11v	12v	Resp. <i>Alleluya. Veni regina nostra</i>
12r	13r	Of. <i>Ortus conclusus fons signatus</i>
12v	13v	Alleluya. Co. <i>Gloriosa dicta sunt de te Maria</i>
13r	14r	Alleluya.

However, even though the feast appears to be widely celebrated in 15th- and 16th-century Iberia, the particular chants used were not uniform. This is probably a reflection of the earlier practice at the time. The people of a locality could select the specific chant they preferred to utilize for a feast from a common pool of chant texts defined by the Roman Church.¹²² Since the Conception became a relatively important feast, it is reasonable that the text would have been adapted during subsequent ecclesiastical reforms in favor of

¹²¹ These sources, *Antiphonae Missarum tam de Tempore quam de Sanctis* (Hill 31345, Vic Mss. 107 and 107 bis) and *Antiphonarium Missarum de Sanctis* (Hill 31347, Vic Ms. 109), are available on microfilm through the Hill Monastic Library.

¹²² Gómez Muntané, *Música Medieval*, 52-55.

standardization. As can be seen in the chart above, the main introit, gradual, offertory and communion remain unchanged with regards to text. However, the original introit psalm verse has been scratched out and replaced with a different text. If the manuscript page is closely examined, it is possible to make out the text originally inscribed:

*Ostendat faciem suam: sonet vox eius in auribus nostris:
quid eloquium suum dulce: et facies decora nimis*

In comparison with the text of several missal sources from, this verse matches what can be found in the *Missale Vicense* dated from 1496 and the *Missale Pallatinum* from 1568. The *Missale Salamanticenses* from 1533 and *Missale Hispalenensis* from 1565 share another text:

*Gaudent angeli et exultant archangeli:
letantur iusti et congratulantur omnes sancti.*

This reinforces that the liturgical practices of the time did not insure the uniform use of text across the peninsula. A significant event in the 16th-century Catholic church was the Council of Trent, which advocated reforms to standardize all observances and practices across the Catholic world, partly in order to put a stop to the lack of chant uniformity. Could the manuscript's 'life' have begun before the Council of Trent and then continued with later changes and updates partially explain why the OSU Gradual shows so much evidence of alteration?

At first glance, the new text seems to indicate that it is a much younger layer than the oldest layer, possibly even from as late as the 17th- or 18th-century, since the new text appears to have been added with the use of the curious stenciled letters (a discussion of this dating will follow in Chapter V).

*Quam dilecta tabernacula tua domine virtutum:
concupiscit & deficit anima mea in atria domini.*

This text does not appear in the *Missale Vicense*. The new text also does not appear in the *Liber Usualis* or the *Graduale Romanum*; indicating that it is either a less used variant or an intermediary text that was in use before the implementation of the later, more standard, corpus. However, when the chant incipit *Quam dilecta tabernacula tua* is entered into the online Cantus database,¹²³ the text appears for the Feast of the Dedication of a Church in sources dating from the 11th- to the 16th-century, originating from all around Europe (France, Italy, and Germany), including Toledo.¹²⁴ It also appears in some of the texts in the Common of the Saints as well as in celebration for other saints, which could mean it was part of the common pool. No other example of use in a Marian feast was in the database, so whether this was common practice or an isolated incident is just one of the many mysteries that become apparent the closer one examines this book. Unfortunately it is not possible to compare the text with other graduals from Vic. The Vic gradual dating from the 15th-century states that the chants for this feast are in another book, probably one dedicated to Marian masses.¹²⁵

Although the particular feast of the Purification of the Blessed Virgin Mary (Table 3.2) does not have as many alterations as the previous feast of the Conception of

¹²³ A search was done on the Cantus database using the incipit “Quam dilecta,” http://cantusdatabase.org/masterchants?title_op=contains&incipit=Quam+dilecta+&field_fulltext_value_op=contains&fulltext=&field_cantusidnumber_value=&genre=All&feast=All.

¹²⁴ “Toledo, Catedral – Archivo y Biblioteca Capitulares, 44.2” on the Cantus database, <http://cantusdatabase.org/source/374062/e-tc-442>.

¹²⁵ The next case study feast, the Purification of the Blessed Virgin Mary, is not even mentioned in the Vic Gradual.

the Blessed Virgin Mary, it bears looking into because the music that accompanies it will be discussed in the next chapter.

Table 3.2: Case study 2 – February 2 – *In die purificationis Beate Marie*

OSU digital photo foliation	Original roman numeral foliation	Chant content <i>Different font = handwritten addition with more informal penmanship</i>
57v	63v	In. <i>Suscepimus Deus misericordiam tuam</i>
58r	64r	Ps. <i>Magnus dominus et laudabilis nimis</i> Ps. <i>Gloria patri</i> Resp. Gr. <i>Suscepimus Deus misericordiam tuam</i>
58v	64v	Vs. <i>Sicut audivimus</i>
59r	65r	Resp. <i>Alleluya. Adorabo ad templum sanctum tuum</i> (original mostly intact with some scratched out at the end, another text also written in more casual script with black ink: <i>Senex puerum portabat puer autem senem regebat</i>)
60r	66r	Resp. <i>Alleluya.</i> (after a second Alleluya): <i>Post partum virgo inviolata</i>
		<i>Si post lxx venerit</i>
60r	66r	Tr. <i>Diffusa est gratia in labiis tuis</i>
60v	66v	Vs. <i>Specie tua et pulchritudine</i>
61r	67r	Of. <i>Diffusa e. folio 62</i> Co. <i>Responsum accepit Simeon a Spiritu Sancto</i>

Most of the chant text for this feast still belongs to the original layer. The only change is in the chant of the Alleluya verse:

Adorabo ad templum sanctum tuum

We find that the first layer of text has been left intact and a newer chant text has been written above in a “more casual hand” (possibly a chancellery or secretary script rather than the more formal gothic rotunda in predominant use):¹²⁶

Senex puerum portabat puer autem senem regebat.

¹²⁶ Derolez, *Palaeography of Gothic Manuscript Books*, 102–182.

A point of interest here is that when checking the chant incipits in the Gradual “index” for concordances, all the chants match the first layer except the aforementioned Alleluya verse. In the index, the incipit listed for the alleluya of this feast is the *Senex puerum*. It has already been stated that the feasts in the saint’s feasts in the index do not exactly match the saints’ feasts in the main text block. Could this be confirmation of the index stemming from a later addition?

Since both case studies 1 and 2 involve Marian feasts – which is less felicitous for comparison with other gradual exemplars – it would be useful to look at the feasts of other saints as well.¹²⁷ Two palimpsests – one for the feast of St. Cyriacus, the other for the Beheading of John the Baptist – offer points of comparisons as well as having available musical notation. They also appear in the graduals known to be from Vic, which allows more facets for investigation in the following chapters.

Cyriacus (Table 3.3) is an example of a universal saint recognized through most of the medieval Latin West. This could be why the text used for his feast has very little alteration because it is possible that uniformity was a concern. Since there is no evidence of any other alteration, even the post-offertory psalm that appears to have been removed could also have just been a casualty of age and fading, or a case of repair. The addition of the word “*autem*” to the communion chants is also a relatively minor change. Upon comparing this feast with the exemplar from the 15th-century gradual housed in Vic,¹²⁸

¹²⁷ Although the Marian feasts are not a good basis for textual comparison, they are the only feasts in the OSU Gradual that are also studied by Karp. They are used here in order to have case studies where multiple facets are examined.

¹²⁸ This is the volume *Antiphonarium Missarum de Sanctis* (Ms. 109). A 17th-century gradual from Vic is a Temporale and does not provide a basis for comparison (*Antiphonarium Missarum de Tempore*, Mss. 110 and 111).

the texts of the Vic gradual and the OSU Gradual match well, except for the added *autem*, as does the text in the *Missale Vicense*. The fact that the text of an unaltered chant matches well with text from two sources dated from the 15th-century further supports a dating of the initial layer as being no later than the early 16th-century. The music to accompany this chant is examined in the next chapter.

Table 3.3: Case study 3 – August 8 – *In festo Sancti Ciriaci martyris ad missam*

OSU digital photo foliation	Original roman numeral foliation	Chant content Crossed-out = scratched out layer of chant <i>Different font</i> = handwritten addition with more informal penmanship
149v	161v	Of. <i>Timete dominum omnes sancti eius quoniam nihil</i>
150r	162r	Ps. original text faded, no new: <i>Exultate iusti in domino</i>
150v	162v	Ps. <i>Gloria patri</i> Resp. Gr. <i>Timete dominum omnes sancti eius</i>
151r	163r	Ps. <i>Inquirentes autem dominum non deficient</i>
151v	163v	Resp. <i>Alleluia</i> [no text, fo. 203] Of. [incipit]: <i>Letamini in domino</i> [fo. 50] Co. <i>Signa autem eos qui in me credunt haec sequentur</i> (“ <i>autem</i> ” added in pen)

In the chants for the feast of the Beheading of John the Baptist (Table 3.4), changes and palimpsests abound. In fact, not much of the text of the original layer remains legible for comparison to other Spanish graduals and missals. Fortunately some of the text in the middle of the communion chant can still be read. In this case, a portion of the text can be seen since nothing has been written over it. The older erased layer of text matches up to both the MV and the 15th-century gradual from Vic.¹²⁹ The text of the incipit *Dilexisti iustitiam* from the new layer can be found in the Cantus database used in the common for virgins and for specific female saints, but it is unclear when the change

¹²⁹ Ibid.

could have been made since usage ranges from the 10th-century onwards.¹³⁰ It is possible that the type of scripts that appear would provide some clues and that will be discussed in chapter V. What is of note as well are the musical lines, which at first glance match very closely with the Vic gradual. This indicates that although the text may have changed, the chant melodies could have been recycled even if the melodies were erased then rewritten to accompany a new text. This will be covered in the next chapter.

Table 3.4: Case study 4 – August 29 – *In decollatione Sancti Ioannis Baptisti*

OSU digital photo foliation	Original roman numeral foliation	Chant content Crossed-out = scratched out layer of chant Grey lighted = “stenciled” addition over erased text Blue = text in Missale Vicense
166r	182r	Of. <i>Cognovi Domine, quia aequitas judicium tuum, et in veritate... a mandatis tuis timui</i> (Iohannes autem cum audisset in vinculis opera ...)
167r	183r	<i>Tempore Pasch.</i> Ps. <i>Alleluia. Alleluia. Beati immaculate in via: qui ambulat in lege Domini</i> (Preciosa in conspectu domini) Ps. <i>Gloria Patri</i>
167v	183v	Resp. <i>Alleluia. Alleluia. Specie tua, et pulchritudine tua ... pereprocede</i> (Metuebat herodes)
168r	184r	Co. <i>Dilexisti iustitiam, et odisti iniquitatem: propterea unxit te</i>
168v	184v	<i>Deus tuus, oleo laetitiae prae consortibus tuis. Alleluia.</i> (scraped out: ...puli eius venerunt et sepelierunt eum. Ite dicite Ioanni) (Ite dicite Iohani)
169r	185r	ecce vident: claudi ambulat: mortui resurgunt: et beatus est qui non fuerit scandalizatus in me.

In this chapter we explored how the textual details in a manuscript can shed light on its identity and purpose. Since this Gradual was already identified as a *Sanctorale*, a closer examination of the saints it contained revealed its place of origin as Vic, Spain.

But even without this good fortune, further digging into the stories of significant saints

¹³⁰ A search was done on the Cantus database using the incipit “Dilexisti iustitiam,” http://cantusdatabase.org/masterchants?title_op=contains&incipit=Dilexisti+iustitiam&field_fulltext_value_op=contains&fulltext=&field_cantusidnumber_value=&genre=All&feast=All.

points to a northern Spanish origin. Narrowing down a time frame for the OSU Gradual however is more difficult. To initiate, saints that are included in the book can provide a general dating for the first layer as being no later than the first half of the 16th-century, based on the canonization dates of missing late-Medieval saints. The decline of the patron saint Justus in the 17th-century further lessens the likelihood of the first layer being later since he is the focus of a celebration and the presence of his bones is mentioned.

The fact that the book has many erasures and alterations compounds the problem of dating since various layers have different dates of addition. It is possible to place a date for the index at the end of the book and propose it to be an addition made after 1558 due to the presence of the Feast of the Lady of the Snows, something that is missing in the main text block (again pointing to early 16th for the first layer). Comparing chant text details to exemplars from other manuscripts affords a framework from which aging can be based. Strong text concordance between the OSU Gradual and the Vic source dating from the late 16th-century further support the first layer dating. Although dates for the later additions are harder to pin down, differences in script style can provide clues and bears further investigation that is to be done in Chapter V.

CHAPTER IV

MUSICAL CONTENT

Since the OSU Gradual is, by its very nature, a musical liturgy book, it is essential to consider both the notation and musical content in it. Musical notation styles evolved based on time and location and the type of notation that is used in a manuscript is a useful indicator of where and when a manuscript originated from. The type of notation utilized in this case is square notation, a style first found in the 12th-century and one that increasingly dominated notational types from the 13th-century onward.¹³¹ For the conservator with no or little training in musical studies, analyzing music can be intimidating. Notation styles are identifiable by looking for the forms that typify it. As a starting point, Table 4.1 illustrates some of the common note forms for square notation that are of interest. Using this tool, I begin with a few general observations concerning the chant found in the OSU Gradual.













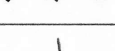

As has been established, the book consists entirely of liturgical chants used for masses of the Roman rite. In Chapter II, I discussed that five-line staves were used, rather than the four-line staff more commonly found in plainchant notation.¹³² Depending on the range of pitches needed for the notes on the staff, either a C or an F clef is used. The clef indicates the pitch assignments on the staff based on which line the center of the clef is placed on (a C clef assigns that line as a C while a F clef makes it an F). The scribe of the OSU Gradual makes regular use of *custos*, the “note keeper” symbol that tells the

¹³¹ Hiley, *Western Plainchant*, 340–361.

¹³² Boyce, *Carmelite Liturgy*, 317.

performer what the first pitch on the next system of music will be, which is a helpful tool for sight singers. These *custodes* appear at the end of each staff line, either as a small diamond shape in the original layer, or, in some of the later additions, in the shape of a small square with either an ascending or descending vertical “tail” on the right side.

Table 4.1: Notation Guide – Square Notation Forms

Name	Appearance
c-clef	
f-clef	
virga (pl. virgae)	
punctum (pl. puncta)	
pes (pl. pedes)	
clivis	
torculus	
porrectus	
scandicus	
climacus	
quilisma	
liquescent	
custos (pl. custodes)	
flat	

The musical lines in this gradual are generally straightforward with no ornamentation, such as *quilisma*¹³³ or *liquescent*¹³⁴ notes which would instruct the singers

¹³³ Hiley, *Western Plainchant*, 358. Wavy/squiggly note that is usually part of a grouping.

¹³⁴ Small note indicating a change in performance style.

to alter the written notes in a specified way. The notes utilized consist of a combination of simple *puncta* (single square notes) and *virgae* (square notes with a descending tail on the right side) as well as compound neume types such as the *clivis* (a two note descending group), the *climacus* (a three note descending group), and *torculus* (three note up-down-up group) (Figures 4.1 and 4.2). All of the multiple-note or compound-note groups appear in a single horizontal layer (left to right) series with no stacking *pedes* (two notes descending) or *scandicus* (three notes descending).¹³⁵ This results in a melodic line that is easy to follow even when having to look from a distance, which would be the case for a book this size that is designed for multiple singers to use at the same time.

In some of the newer chant additions, vertical lines – which correspond to word divisions – make an appearance (Figure 4.3), as do flat symbols added to the note B. Flat sign markings can also be found added to the original layer (Figure 4.4), supporting the case that this was a book in use for performance and that little reminders were placed, when needed. The presence of these flats can give hints to what groups had a hand in the production or “emendation” of a manuscript’s chant content.¹³⁶ Another instance of a “performance reminder” can be found in the Feast of the Chair of St. Peter where someone has scribbled *solfeggio* syllables¹³⁷ under the neumes (Figure 4.5). Upon close inspection, we can see that some of the sol-fa syllables are consistent with their corresponding pitch, while others are not. Most of the syllables utilized appear to be *mi*, *fa*, *sol* and *la*. The syllables that match were likely used as mentioned above, for performance cues to facilitate note reading. The use of these “performance practice”

¹³⁵ Hiley, *Western Plainchant*, 340–361.

¹³⁶ Pre-existing chants were altered in order to make them fit the rules of music theory of the time.

¹³⁷ Solfeggio uses the syllable do, re, mi, fa, sol, la, and ti assigned to specific pitches to facilitate note reading and sight singing.

reminders support the idea that this book was in continual and regular use for a long time – possibly for at least two or three centuries if not longer.¹³⁸



Figure 4.1. Examples of *puncta*, *virgae* and *climaci* found in the OSU Gradual

¹³⁸ Boyce, *Carmelite liturgy*, 96. According to Boyce solfège syllables may have been used as cues since at this time singers were not necessarily as skilled.



Figure 4.2. More examples of *clives*, *climaci*, *torculi* and *custodes* found in the OSU Gradual

Tempore Paschali.

V I di a quam egredi
en tem de tem plo
a la tere dex tro allelu=
ya, & om nes ad quos
perve nit a qua is=
ta fal vi fac ti sunt, &

Figure 4.3. Folio 1r – Vertical lines corresponding to word divisions



Figure 4.4. Folio 158v – Flat sign



Figure 4.5. Folio 65v – Added solmization syllables

Case Studies

Comparing all the music of the OSU Gradual to other sources and analyzing these comparisons in detail would be a formidable task and is certainly beyond the scope of this study. In Chapter III, I applied case studies to select texts and now I will select musical examples and closely examine them since similarities and differences in melodic lines often identify which chant traditions that are related to each other. Because the post-Tridentine period is one of the periods considered for the dating of the volume – in particular added and altered melodies – Theodore Karp’s monograph on post-Tridentine church observances is an important resource for potential comparisons between his particular case studies and examples in the OSU Gradual. However Karp looks at material mostly from the *Temporale*, and thus few comparisons are possible. Even so, he does examine two chants also found in the *Sanctorale* of the OSU Gradual: these are both from the Feast of the Purification of the Blessed Virgin Mary, specifically the introit *Suscepimus Deus* and the communion *Responsum accepit Simeon* (Table 4.2). Thus these will serve as samples for comparison of post-Tridentine versions of the two chants to the same in the Gradual.¹³⁹ Figures 4.6–4.10 contain synoptic comparisons of the music for these chants found in the OSU Gradual with a selection from Karp.

Table 4.2: Case study 1 – February 2 – *In die purificationis Beate Marie*

OSU digital photo foliation	Original roman numeral foliation	Chant content
57v	63v	In. <i>Suscepimus Deus misericordiam tuam</i>
61r	67r	Co. <i>Responsum accepit Simeon a Spiritu Sancto</i>

¹³⁹ Karp, *Introduction to the Post-Tridentine Mass Proper*, part 2, 249 and 266.

Resp. Grad. suscepimus Deus

The image displays eight staves of handwritten musical notation for the Gradual 'suscepimus Deus'. Each staff represents a different setting, with the text 'su - sce - pi - mus De - us, mi - se - ri - cor - di - am' written below the notes. The settings are:

- OSU Gradual
- Graduale Triplex (Karp-a)
- Millange, 1599 (Karp-g)
- Medici, 1615 (Karp-f)
- Küchler, 1671 (Karp-j)
- Flandrus, 1597 (Karp-k)
- Benedictine, 1623 (Karp-n)
- Carthusian, 1679 (Karp-o)

Each staff includes a treble clef, a common time signature, and various musical notations such as notes, rests, slurs, and ornaments. The text is hyphenated to indicate syllable placement. The final staff is empty.

Figure 4.6. Responsory Gradual – Suscepimus Deus, p.1

Resp. Grad. Suscepimus Deus

OSU Gradual
tu - am in me - di - o tem - pli tu - i :

Graduale Triplex (Karp-a)
tu - am in me - di - o tem - pli tu - i :

Milano, 1599 (Karp-g)
tu - am in me - di - o tem - pli tu - i :

Medici, 1615 (Karp-f)
tu - am in me - di - o tem - pli tu - i :

Kuesler, 1691 (Karp-j)
tu - am in me - di - o tem - pli tu - i :

Flandrus, 1597 (Karp-k)
tu - am in me - di - o tem - pli tu - i :

Benedictine, 1623 (Karp-n)
tu - am in me - di - o tem - pli tu - i :

Cantusian, 1699 (Karp-o)
tu - am in me - di - o tem - pli tu - i :

Figure 4.7. Responsory Gradual – Suscepimus Deus, p.2

Resp. Grad. Verse : Sicut audivimus

OSU Gradual
8 Sic-ut au-di-vi-mus, i-ta

Graduate Triplex (Karp-a)
8 Sic-ut au-di-vi-mus, i-ta

Millange, 1599 (Karp-g)
8 Sic-ut au-di-vi-mus, i-ta

Medici, 1615 (Karp-f)
8 Sic-ut au-di-vi-mus, i-ta

Kuchler, 1671 (Karp-j)
8 Sic-ut au-di-vi-mus, i-ta

Flandrus, 1597 (Karp-h)
8 Sic-ut au-di-vi-mus i-ta

Benedicere, 1623 (Karp-n)
8 Sic-ut au-di-vi-mus i-ta

Cantusian, 1679 (Karp-o)
8 Sic-ut au-di-vi-mus i-ta

Figure 4.8. Responsory Gradual verse – Sicut Audivimus

Co. Responsum accepit Simeon

The image displays a handwritten musical score for the Communion response 'Co. Responsum accepit Simeon'. It consists of eight staves, each representing a different liturgical style. Each staff begins with a treble clef and a common time signature (C). The lyrics are written below the notes, with hyphens indicating syllables across notes. The styles are: OSu Gradual, Graduale Triplex (marked *trapp-a*), Millange, 1599 (marked *trapp-g*), Medici, 1615 (marked *trapp-f*), Kitchley, 1671 (marked *trapp-l*), Flandrus, 1597 (marked *trapp-h*), Benedictine, 1623 (marked *trapp-o*), and Carthusian, 1679 (marked *trapp-n*). The lyrics for each staff are: 'Re - spon - sum ac - ce - pit si - me - on a spi - ri - tu san - cto;'. The final staff is empty.

Figure 4.9. Communion – Responsum Accepit Simeon, p.1

Co. Responsum accepit Simeon

OSU Gradual
non vi - su - rum se mo - rtem, ni - si vi - de - ret chri - stum Do - mi - ni.

Graduale Triplex (harp-a)
non vi - su - rum se mor - tem, ni - si vi - de - ret chri - stum Do - mi - ni.

Milange, 1549 (harp-g)
non vi - su - rum se mor - tem, ni - si vi - de - ret chri - stum Do - mi - ni.

Medici, 1615 (harp-f)
non vi - su - rum se mor - tem, ni - si vi - de - ret chri - stum Do - mi - ni.

Kiechler, 1671 (harp-e)
non vi - su - rum se mor - tem, ni - si vi - de - ret chri - stum Do - mi - ni.

Flandrus, 1597 (harp-h)
non vi - su - rum se mor ni - si vi - de - ret chri - stum Do - mi - ni.

Benedictine, 1623 (harp-o)
non vi - su - rum se mor - tem ni - si vi - de - ret chri - stum Do - mi - ni.

Carthusian, 1679 (harp-n)
non vi - su - rum se mor - tem ni - si vi - de - ret chri - stum Do - mi - ni.

Figure 4.10. Communio – Responsum Accepit Simeon, p.2

To begin, a quick comparison between the music for this feast in the Gradual (line 1) and the examples in Karp's book show a large concordance, or similarities with the melodic lines, between the Gradual melodies and the melodies from the *Graduale Triplex* (or *Graduale Romanum*) (line 2). Looking at two lines side by side in the beginning of the responsory *Suscepimus Deus* (Figure 4.11), there is only one deviation from each other and this can be attributed to ornamentation choices. In the communion *Responsum Accepit Simeon* (Figure 4.12) there are also small differences, but the shape and direction of the melodic line remains consistent.

Resp. Grad. suscepimus Deus

The figure shows two staves of handwritten musical notation. The top staff is labeled 'OSU Gradual' and the bottom staff is labeled 'Graduale Triplex (Karp-a)'. Both staves are in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes: 'su - sce - pi - mus De - us, mi - se - ri - cor - di - am'. A rectangular box highlights the 'De - us,' portion of both staves. In the OSU version, the melody for 'De' is a half note G4, and 'us,' is a half note A4. In the Graduale Triplex version, 'De' is a half note G4, and 'us,' is a half note A4 with a fermata. The rest of the melody is identical in both versions.

Figure 4.11. Comparison of OSU Gradual and Graduale Triplex Musical Lines Responsory

Co. Responsum accepit Simeon

The figure shows two staves of handwritten musical notation. The top staff is labeled 'OSU Gradual' and the bottom staff is labeled 'Graduale Triplex (Karp-a)'. Both staves are in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes: 'Re - spon - sum ac - ce - pit si - me - on a spi - ri - tu san - cto;'. The melody is mostly identical between the two versions, with a few small differences in ornamentation and phrasing, particularly in the 'a spi - ri - tu san - cto;' section.

Figure 4.12. Comparison of OSU Gradual and Graduale Triplex Musical Lines Communio

Even when a majority of the notes are different, as in the case of the second part of the *Responsum* (Figure 4.13), it is more of a transposition (stepping up or down of notes) rather than a melodic variant and the shapes of the musical lines still follow each other.

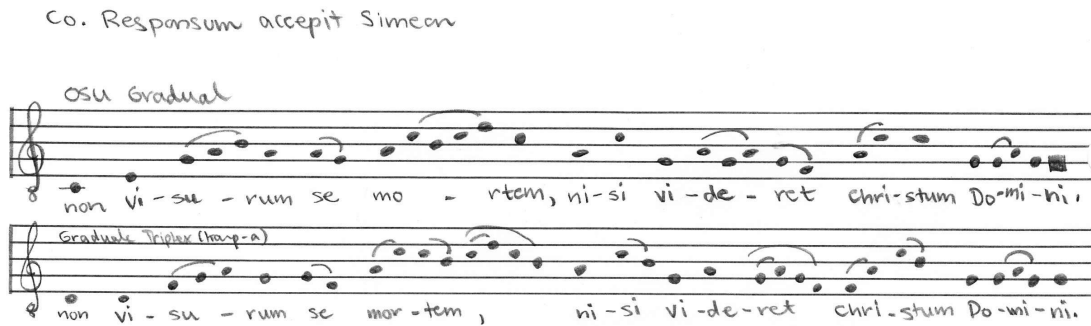


Figure 4.13. Comparison of melodic lines with transposition

This close relationship of the melody opens a possibility for further study of other chants in the OSU Gradual versus standard reference sources to see if any major alterations have happened or if melodies have stayed stable across the board from this possibly 15th- or 16th-century Gradual to the 19th-century *GT*; however it may not help much with dating, since the *GT* (and for that matter the *GR* and *LU*) contains chants that are generally celebrated universally in the Roman rite and in versions standardized in the modern era, so characteristics that are unique to a particular time are less likely to appear.

Other graduals that are represented here from Karp's investigation straddle the time period in which the Tridentine reforms were taking effect: namely (and as labeled by Karp): Millange (1599), Medici (1615), Kuchler (1671), Flandrus (1597), Benedictine (1623) and Carthusian (1679). Each of these graduals is representative of chant traditions

existing in Europe.¹⁴⁰ When examining all versions of the melodic line in conjunction, we see that they have a relationship to each other. Even with variations happening, especially in melismas, we can identify points where the chant melodies line up again (Figure 4.8, points are encircled). A main difference that I noticed between the OSU Gradual and other examples is in the performance choices for melismas (Figure 4.6, areas enclosed in boxes). For example, in the incipit *Suscepimus Deus*, the OSU Gradual's melisma on the syllable "De-" of *Deus* starts on the A pitch, as does the same musical phrase in the Millange, Flandrus, and Carthusian graduals. The other graduals begin on the G. This change, however, does not help to narrow down any dates since the manuscripts that agree with the OSU Gradual range in date from 1597 to 1679.

Where there is a striking difference between the OSU Gradual and all other examples is in the second section of the responsory gradual at the incipit *Sicut audivimus* (Figure 4.8). All the manuscripts contain a melisma at some point in the word "audivimus." However, while the OSU exemplar has its melisma on the syllable "-di-," all other surveyed versions present the melisma on the last syllable "-mus". Karp finds in his investigation that there is a preference for the suspending or "sustaining [the] accent" to fall on the last syllable of the word,¹⁴¹ and we find that as we look at all his examples, this is the case. In 1545, Pope Paul III convened the Council of Trent as a reaction to the Protestant Reformation in order to clarify church doctrines and decide on musical

¹⁴⁰ Karp, *Introduction to the Post-Tridentine Mass Proper*, part 1, 6–9. Millange (Bordeaux) is French, Medici (Rome) is Italian, K chler (Mainz) is German, and Flandrus (Madrid) is either Spanish or Flemish. The Benedictine and Carthusian graduals are representative of their respective orders.

¹⁴¹ *Ibid.*, 192.

reforms.¹⁴² Karp posits that the melisma changes are emendations to bring the chants in line with the need to make texts more understandable in response to the Tridentine reform.¹⁴³ Since the OSU Gradual is an outlier, perhaps it is a remnant of a former practice that was not corrected. This suggests that this layer of the manuscript, which is likely part of the first layer since the chants look unaltered, was pre-Tridentine, especially since it differs from the late standard represented by the *Graduale Triplex*.

One other fact to note is that the manuscript labeled as issued by J. Flandrus (also known as Juan Flamenco) from 1597 is found in Madrid. Karp states that it is difficult to assign a place of origin to its contents or to identify if it is of Spanish origin or imported from the Low Countries.¹⁴⁴ Since there were strong political and economic ties between the Iberian Peninsula and Flanders in the 16th-century, cross pollination is plausible, but a definite link between Vic and Flanders cannot be proven as yet. Unfortunately, it is not possible to compare these chants with the dated graduals from Vic since the music for Marian masses are not included in those volumes. However, as mentioned earlier, it is possible to make comparisons using other feast days. The feasts of St. Cyriacus (Figures 4.14–4.16) and the Beheading of John the Baptist (Figures 4.17–4.19) have been selected here since their texts were studied in Chapter III, thus reinforcing a multi-faceted approach.

¹⁴² “Council of Trent.” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed December 30, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06685>.

¹⁴³ Karp, *Introduction to the Post-Tridentine Mass Proper*, part 1, 192.

¹⁴⁴ *Ibid.*, 6–9.

Case study 2: August 8 - In festo Sancti Ciriaci martyris ad missam

In this example, there do not appear to be any emendations to the first layer of either exemplar, suggesting a longer period of stability for the chants of this feast. When we compare the melody of the introit for St. Cyriacus in the OSU Gradual with that in the 15th-century Vic gradual Ms. 109, *Antiphonarium Missarum de Sanctis*, not only are the texts concordant, but melodies match up as well, with only small variants. In both versions the syllabic and the neumatic distributions of notes per syllables line up, while the melodic readings are nearly identical in pitch content. This is consistent with what is expected since the texts in Chapter III were also concordant and the two graduals share a common tradition. This can serve to strengthen a dating of the first layer as being not much later than the early 16th-century.



Figure 4.14. Folio 149v – Feast of Saint Cyriacus in the OSU Gradual



Figure 4.15. Folio 150r – Feast of Saint Cyriacus in the OSU Gradual



Figures 4.16. Feast of Saint Cyricus in the Vic Gradual (Ms.109, Folio 149) Image courtesy of the Museu Episcopal de Vic and the Hill Museum & Manuscript Library

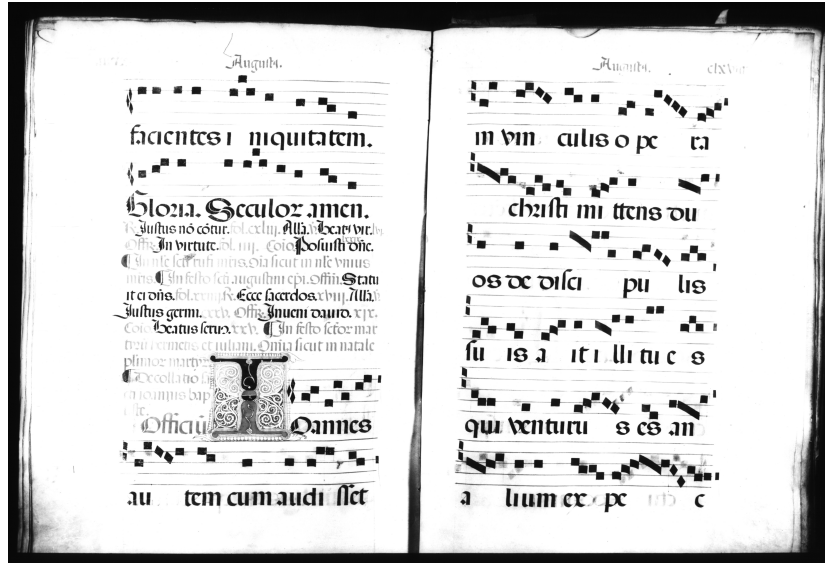
Case study 3: August 29 - In decollatione Sancti Ioannis Baptisti



Figure 4.17. Folio 166r – Beheading of John the Baptist in the OSU Gradual



Figure 4.18. Folio 166v – Beheading of John the Baptist in the OSU Gradual



Figures 4.19. Beheading of John the Baptist in the Vic Gradual (Ms.109, Folio 170) Image courtesy of the Museu Episcopal de Vic and the Hill Museum & Manuscript Library

In contrast to St. Cyriacus, the feast commemorating the Beheading of John the Baptist appears to have gone through major changes. As the palimpsest in the verbal text makes clear, the words of the introit *Cognovi domine* in the OSU Gradual has been almost completely altered. Yet when we closely examine the musical script, the two exemplars still match up, despite re-written verbal texts. This suggests that even though the text had been changing, possibly toward more general uniformity, the same melodic texts remained in use in the area. This is consistent with the general trend of chant melodies having stability in spite of differences in text that is found in the Iberian Peninsula.¹⁴⁵ Regrettably, an attempt to find a later source in order to see how long the melodic tradition was in effect has been unsuccessful since the accessible 17th-century gradual

¹⁴⁵ Gómez Muntané, *Música Medieval*, 56.

from Vic, *Antiphonarium Missarum de Tempore* (Vic Mss. 110 and 111), has only the *Temporale*. Moreover, these particular chants do not appear in the *Liber Usualis* or *Graduale Triplex*.

The type of notation and the simplicity of the melodic line lead me to believe that, consistent with a book of this size, the OSU Gradual was designed for group singing. The presence of additions and performance cues support that the book was meant as a tool and not as a display object. But I find from this discussion that although an identification of the type of notation provides clues to the usage and purpose of the gradual, a more precise dating is still difficult. Even pursuing the Tridentine course proves not fruitful since the trend of changes occurring in the text is not echoed in the relatively stable melodic lines. Two reasons for this could be that (1) as Karp says, there is very little scholarship at present regarding post-Tridentine sources, so more needs to be done to establish a basis for comparison or (2) the Tridentine course is not a useful path to follow in this case because the melodic emendations implemented were not significant. Since this line of study still leaves some questions, such as the dating of subsequent layers, the next chapter's discussion of the decoration and images of the OSU Gradual can provide more insight into the multiple layers of the OSU gradual and when they may have been added.

CHAPTER V

ILLUSTRATIONS AND LETTERING

Historiated Initials

As in many early manuscripts, some of the most eye-catching features of the OSU Gradual are its historiated initials with their miniature portraits and the decorated initials done in two main styles. There are over fifty historiated initials in the gradual depicting various subjects, most related and a few, like the putti, with an unclear connection to the chant texts or feasts they lead into.¹⁴⁶ Befitting a *Sanctorale*, the majority of these initials depict the saint of the day along with his or her attributes.

The very first saint who appears in this *Sanctorale* is St. Andrew (feast day November 29) and he is depicted twice in a row, once at the beginning of his vigil mass and a second time at the beginning of his main mass. This pair of images fortunately provides an opportunity to compare and contrast two different illustrations of the same subject. To begin with, both depictions are easily identifiable as St. Andrew because of the X-shaped cross, which he is either holding or leaning against.¹⁴⁷ However, in spite of sharing the same subject matter, the two drawings have little in common stylistically in how they are rendered. The first initial with Andrew is found on the first page of the original layer of the book, in the initial D of *Dominus secus mare Galileę* and is part of an elaborately illustrated front page that also includes a border, illustrations of the four

¹⁴⁶ The complete list of historiated initials and their subjects can be found in Appendix C.

¹⁴⁷ St. Andrew is said to have been crucified on an X-shaped cross, now called a St. Andrew's cross, at his request because he did not think himself worthy to be crucified on a T-shaped cross in the same manner as Jesus.

Evangelists and the Blessed Virgin Mary (Figure 5.1), as well as foliage and fanciful creatures.



Figure 5.1. Folio 2r – Original first page of the OSU Gradual

The saint is drawn by a hand exhibiting skill at producing well-proportioned detail work, including a well-draped robe, finely drawn hands and facial features that are defined and articulated with subtle shading. This Andrew is surrounded by a scene containing plants and flowers. Upon closer inspection (Figure 5.2), Saint Andrew appears to be holding something in his right hand, which is likely a book, an item that makes a common appearance in St. Andrew iconography.¹⁴⁸ This depiction of his book may be the first clue that the illustrations can provide with regards to dating. Toward the end of the Middle Ages (exemplars survive from the mid-15th-century),¹⁴⁹ the “girdle book” was a popular way to allow a user to wear a manuscript and facilitate reading in a standing or sitting position without the need of external support. The book is bound with extra leather on the cover designed to extend past the boards so that it can be tied into a knot. The knot is secured on a belt or held, resulting in a portable book.¹⁵⁰ Thanks to this practice, the girdle book makes its appearance in late medieval illustrations, especially those depicting saints or apostles.¹⁵¹ This style of book construction eventually lost favor after the 16th-century.¹⁵² The use of it in the OSU manuscript may be an indication that at least some layers of illustration were added in the 16th-century when girdle books were popular. The ornamentation on the “D” initial around the saint indicates that care has been put into this image of Andrew. In addition to red ink (also found in over 40

¹⁴⁸ Margaret E. Tabor, *The Saints in Art, with Their Attributes and Symbols Alphabetically Arranged* (London: Methuen, 1913), 6.

¹⁴⁹ Clemens and Graham, *Manuscript Studies*, 55.

¹⁵⁰ *Ibid.*, 53–54.

¹⁵¹ *Ibid.*, 55.

¹⁵² Margit Smith and Jim Bloxam, “The Medieval Girdle Book Project,” *International Journal of the Book* 3, no. 4, (2005/2006): 15–24, accessed December 30, 2014, <http://www.artesdellibro.com/pdf/medievalgirdlebook.pdf>.

initials) and blue ink (which shows up in over 20 initials), this is the only historiated initial that has gold included, as well as a box around it with elaborate floral details. Unfortunately, even on very close inspection it is difficult to differentiate the layers visually and conclude which parts were added first.



Figure 5.2. Folio 2r – Close up of St. Andrew from feast day

The second depiction of Andrew (Figure 5.3,) is not as finely wrought as the first initial featuring the saint. Found within the initial “M” for the introit *Mihi autem nimis honorati sunt*, he is holding a more straightforward representation of a book, but the drawing of his hands and feet are not particularly skillful, and might even be called clunky given their unnatural positions and the stubby appearance of the digits. The proportions of the image are slightly squat and the shading is not as delicately done. Although the “M” initial has some leaf and scrolling detail, the entire letter is colored in red with little attempt to highlight the decorative detail. As opposed to the tableau of the first Andrew, here, the inside of the initial is filled with fern-like foliation and ornate circular details. In spite of this less favorable comparison to the first Andrew initial, this historiated initial is still one of the most decorated in the entire volume as many of the other letters give an impression of being incomplete.



Figure 5.3. Folio 5r – Second depiction of St. Andrew

As exemplified in this comparison, more than one hand can be detected in the construction of the illustrations in the volume. According to Prof. James Harper of the University of Oregon Art History department, differences in the drawing style, from

initial to initial, could stem more from varying levels of skill on the part of the artist, rather than stylistic difference because of the chronology. It is possible that the OSU Gradual was put together in a scriptorium or alternate setting where many hands contributed, from master down to apprentice. However, it was also common practice to purchase half-finished manuscripts and have illuminations added as the patron could afford to spend money.¹⁵³ Looking at other images that appear more than once, such as St. Mark who is both in the front-page border (Figure 5.4) as well as in an initial during his feast day (Figure 5.5). We can surmise that one sketch was modeled after the other since both have the same pose and attributes, the lion, the gospel book, and the scroll proclaiming St. Mark's name,¹⁵⁴ but this would be possible in both a master-and-apprentice scenario as it would be in the case of a later artist trying to copy another example in the manuscript. There does appear to be a regular patterning in play since all female saints other than the Virgin Mary are drawn in the same pose, standing straight and facing forward while holding a palm leaf with their bent right arm and a signifying attribute in their left arm, as can be seen in these depictions of St. Barbara with her tower (Figure 5.6)¹⁵⁵ and St. Lucy with her eyes (Figure 5.7).¹⁵⁶ St. Prisca (Figure 5.8) and St. Agnes (Figures 5.9 and 5.10) are also drawn in the same position but Agnes has

¹⁵³ Derolez, *Palaeography of Gothic Manuscript Books*, 32.

¹⁵⁴ St. Marc in both images is spelled with a "c" rather than a "k." This is consistent with the Catalán and Latin spellings of the saint's name.

¹⁵⁵ Tabor, *The Saints in Art*, 14.

¹⁵⁶ *Ibid.*, 76.

the addition of her lamb behind her in both her historiated initials.¹⁵⁷ As in the case of Andrew, the quality of the drawings varies.



Figure 5.4. Folio 2r – St. Mark in border



Figure 5.5. Folio 81r – St. Mark feast day initial

¹⁵⁷ Ibid., 3. It may be good to note that one depiction of Agnes is holding a girdle book while the other has a book in a more standard form.



Figure. 5.6. Folio 8v – St. Barbara in feast day initial



Figure 5.7. Folio 13r – St. Lucy in feast day initial



Figure 5.8. Folio 38v – St. Prisca in feast day initial



Figure 5.9. Folio 45v – St. Agnes in first feast day initial



Figure 5.10. Folio 55r – St. Agnes in second feast day initial

The saints represented in an initial typically include their identifying iconographic attributes. For example, St. Lucy holds her eyes on a plate in her hand,¹⁵⁸ and St. Lawrence carries the grid-iron on which he was tortured.¹⁵⁹ One symbol that appears often is the palm leaf, an indication of martyrdom, as for instance with the four female saints depicted above. In contrast to this uniformity, each depiction of the Virgin Mary is unique (Figures 5.11 to 5.14) to the feast day that is being celebrated. During the Expectation, Mary is drawn with Elizabeth and in the Purification she is presenting the infant Jesus to a rabbi. The Annunciation and Nativity also have appropriate scenes

¹⁵⁸ Tabor, *The Saints in Art*, 76. In the story of St. Lucy, part of her torture was having her eyes gouged out. Rather than having her hold the dagger she was tortured with, as is often the case, this St. Lucy is holding a palm leaf, which is a representation of martyrdom.

¹⁵⁹ As part of his torture, St. Lawrence was placed on a grid iron over a fire. Legend says that he cheerfully told his tormentors to turn him over once he was sufficiently “done” on one side.

for their occasions. Just as there is a variance in the subjects of the images, there are also significant stylistic differences in the drawing; an obvious one is the pointed halo in the Nativity scene whereas the halos in the other scenes are standard circles. The even wider variance seen here supports the theory that the historiated initials of the OSU Gradual were not done all at once, but rather in stages, likely at different times and conditions.



Figure 5.11. Folio 16r – Expectation of the BVM



Figure 5.12. Folio 57v – Purification of the BVM (Presentation at Temple)



Figure 5.13. Folio 161v – Assumption of the BVM



Figure 5.14. Folio 16r – Nativity of the BVM

As brought up earlier, the illustrations vary in level of completion, and possibly in age. Some saints and their letters are merely sketched out in black ink. Other historiated initials have red and/or blue ink added as decoration on the letter, but not on the depiction of the saint. The historiated initials that do not contain a saint, such as in the case of St. Valentine, depict one putto or two putti, little winged boys. In the St. Valentine initial, one putto is riding a large dolphin-like creature (Figure 5.15). The combined winged boy and dolphin image is found as companions to Eros and Venus in ancient Roman art.¹⁶⁰ The Louvre has a marble statue in its collection dated from the 4th-century called “Venus with Putti, a Triton and a Dolphin.”¹⁶¹ The putto is riding on the back of a dolphin twice its size. The putto-dolphin pairing fell into disuse during the Middle Ages but it re-emerges in the 1470s in a sculpture by Andrea del Verrocchio.¹⁶² From that time onwards the putto on the dolphin experienced a resurgence, continuing to be used even into the early modern period.¹⁶³ The use of imagery that was prevalent in 16th- and 17th-century art supports the idea that illustrations were added to the OSU Gradual in stages, starting from an initial 16th-century layer, onwards.

¹⁶⁰ Lin Vertefeuille, “The Putto: Angels in Art,” 2005, accessed December 29, 2014, <http://ringlingdocents.org/putto.htm>.

¹⁶¹ “Venus with Putti, a Triton and a Dolphin, Roman, 4th century AD (marble),” Bridgeman Images, accessed December 29, 2014, <http://www.bridgemanimages.com/de/asset/98007//venus-with-putti-a-triton-and-a-dolphin-roman-4th-century-ad-marble>. An image of the sculpture in the Louvre can be found and purchased at this site.

¹⁶² Yael Even, “Verrocchio, Andrea del,” *Grove Art Online, Oxford Art Online*, Oxford University Press, accessed December 31, 2014, <http://www.oxfordartonline.com/subscriber/article/grove/art/T089040>; Emil Krén and Daniel Marx, “Verrocchio, Andrea del: Putto with Dolphin,” Web Gallery of Art, accessed December 30, 2014, <http://www.wga.hu/frames-e.html?/html/v/verocchi/sculptur/pdolphin.html>. A picture of the sculpture can be found at the above site. From what I can observe, the OSU appearance of the dolphin-and-putto image involves a much bigger dolphin than in the original Verrocchio sculpture, however the OSU Gradual depiction is consistent with the Roman form.

¹⁶³ Lin Vertefeuille, “The Putto: Angels in Art,” 2005, accessed December 29, 2014, <http://ringlingdocents.org/putto.htm>; Ron Reznick, “Florence Sculpture,” accessed December 31, 2014, <http://www.digital-images.net/Gallery/Scenic/Florence/Sculpture/sculpture.html>.



Figure 5.15. Folio 63v – Feast of St. Valentine – Putto on dolphin

One “historiated initial” that may provide a direct link to the manuscript’s place of origin is from the mass in celebration of the Dedication of the Church (one of the feasts discussed in Chapter III that contained the word “Vicensis” in the rubric). In the image (Figure 5.16) there is a sketch of a giant monk (taller than a church) kneeling in prayer in front of a church. Could this be a snap-shot of the Cathedral in Vic at the time that the illustration was made? Since the original church was destroyed it may not be possible to base comparisons of appearance on the Cathedral that now stands in Vic. But in the future it may prove fruitful to investigate whether there are depictions of the churches in Vic contained in the manuscripts housed at their Museo and possibly match the monk’s church to its moment.



Figure 5.16. Folio 169v – Close up of the church and monk

Secondary Initials

In the OSU Gradual, historiated initials are only found in introit texts as the first letter of the feast for each saint. Other chants in the masses make use of a decorated initial without a figure. These initials appear in two styles: either in black stylized calligraphy (in use for the beginning of verses) or in a red geometric style (found at the start of the main mass part chants). Both of these capitalization styles can be found in manuscripts for at least as far back as the 15th-century. One of the reasons it is difficult to date Spanish manuscripts is that “copy books” were in widespread use in the Iberian Peninsula from the 15th- to the 18th-century as exemplars for scribes on how to construct

their letters. One such book that is readily available today in facsimile was produced in the 1540s by Juan de Yciar and is known to have been a model for a collection of manuscripts from Salamanca.¹⁶⁴ In this book we can find an alphabet depicted in a similar style to the black initial from the OSU Gradual. Yciar labels this style as “*Letras Quebradas*.”¹⁶⁵ Although not exactly identical to the letters in the OSU book, there are some details that are very close, such as the diamond patterning and the curving, scroll-like designs. Something similar to the red initial can also be found in Yciar’s book under the name “*Letras de Compas*.”¹⁶⁶ The shapes of the letters are the same, although Yciar’s versions are a little squatter and have more decoration. Some of the elaborate “Moorish style” circle and curls in Yciar’s decorations resemble those found in the second historiated St. Andrew discussed earlier, as does the shape of the “M.”

One memorable aspect of the black initials is the occasional appearance of a face in profile (Figures 5.17 and 5.18). I have not encountered these in other exemplars of the initial style except for in the manuscripts from Vic in the Hill microfilms, from the 16th-century (Figure 5.19–5.21)¹⁶⁷ and the 17th-century (Figures 5.22 and 5.23).¹⁶⁸ Both of the examples from Vic have an extensive collection of more developed facial illustrations with the black initials. The base initials are also in the same style as the OSU manuscript. This lends more support to the dating of the OSU Gradual as having

¹⁶⁴ Nelson, *Cathedral*, 58.

¹⁶⁵ Vingles, *Recopilacion Subtilissima* (pages not numbered). “*Letras Quebradas*” translates as “broken letters” which is a fitting description for the lattice-like appearance of the style.

¹⁶⁶ *Ibid.* (pages not numbered). “*Letras de Compas*” translates as “compass letters”. The style is characterized by smooth, geometric curves.

¹⁶⁷ *Antiphonarium Missarum de Sanctis* (Vic Ms. 109).

¹⁶⁸ *Antiphonarium Missarum de Tempore* (Vic Mss. 110 and 111).

been produced between the 16th- and 17th-century with illustrations added a few at a time. The second type of non-historiated initial, the red, also has a counterpart in the Vic volumes. What is missing from the Vic volumes are historiated initials with figures, as most of the larger initials are decorated with either pen flourishes, or the curls and circles found in Yciar's book.



Figure 5.17. Folio 75v – OSU Gradual face in profile

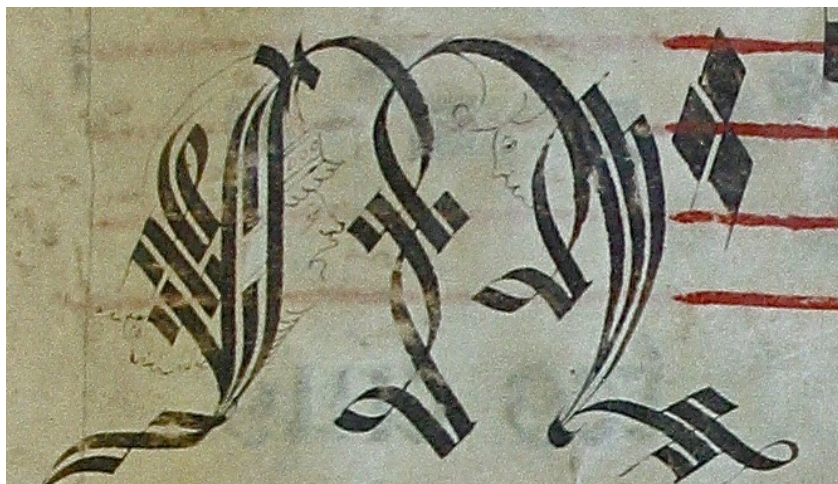


Figure 5.18. Folio 141r – OSU Gradual two faces on one initial



Figure 5.19. Vic Ms.109 Folio 13 – Two faces in profile
Image courtesy of the Museu Episcopal de Vic and the Hill Museum & Manuscript Library



Figure 5.20. Vic Ms.109 Folio 15 – One face in profile
Image courtesy of the Museu Episcopal de Vic and the Hill Museum & Manuscript Library



Figure 5.21. Vic Ms.109 Folio 30 – Two face initials on same bifolio
 Image courtesy of the Museu Episcopal de Vic and the Hill Museum & Manuscript Library



Figure 5.22. Vic Ms.110/111 Folio 150 – Face in profile
 Image courtesy of the Museu Episcopal de Vic and the Hill Museum & Manuscript Library



Figure 5.23. Vic Ms.110/111 Folio 197 – Face in profile
*Image courtesy of the Museu Episcopal de Vic and the Hill Museum
& Manuscript Library*

Scripts

Now the discussion can turn to the lettering that comprises a majority of the Gradual, the chant text scripts. The main portion of the writing appears to be in the Gothic Rotunda book hand, a favored script in southern Europe that first made its appearance in the 12th-century. The most informal of the Gothic styles, it is characterized by its more rounded appearance. A particular form of the Gothic Rotunda, called the Italian Gothic Rotunda¹⁶⁹ or Southern Textualis¹⁷⁰ was not just favored in Italy, but was also in use in southern France, Spain and Portugal.¹⁷¹ This style was so much in favor that it was still in use in the 17th-century. Some significant features that

¹⁶⁹ Clemens and Graham, *Manuscript Studies*, 156–158.

¹⁷⁰ Derolez, *Palaeography of Gothic Manuscript Books*, 102–116.

¹⁷¹ Clemens and Graham, *Manuscript Studies*, 157.

characterize this style can be seen in the OSU manuscripts: for example, the two styles of d (Figures 5.24 and 5.25), uncial and half-uncial,¹⁷² the three forms of s (Figures 5.26 and 5.27), straight, uncial and half-uncial,¹⁷³ the two types of r (Figure 5.28) straight and round,¹⁷⁴ and a characteristic abbreviation for “et”¹⁷⁵ (Figure 5.29). In folio 5v, at least two ways of writing the r are on the same page. A look at Yciar’s book reveals that the multiple versions of d and r are consistent with a style that he calls “*Letras de libros*.”¹⁷⁶



Figure 5.24. Folio 4v – Uncial d

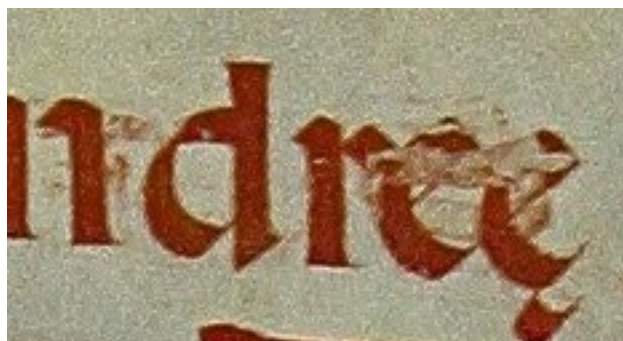


Figure 5.25. Folio 5v – Half-uncial d

¹⁷² Derolez, *Palaeography of Gothic Manuscript Books*, 105.

¹⁷³ *Ibid.*, 107.

¹⁷⁴ *Ibid.*, 107.

¹⁷⁵ *Ibid.*, 106.

¹⁷⁶ Vingles, *Recopilacion Subtilissima*, 1548, 3. “*Letras de libros*” translates to “book letters”.

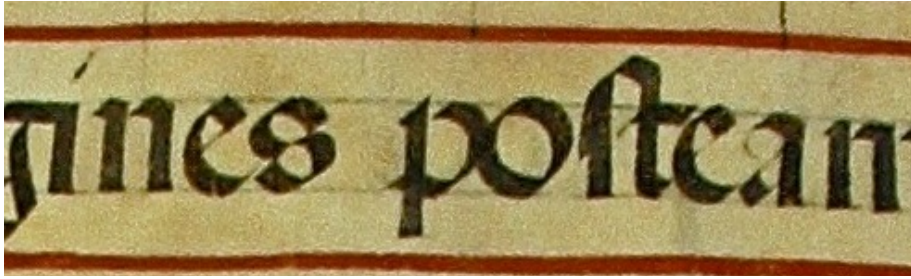


Figure 5.26. Folio 9r – Straight s



Figure 5.27. Folio 3v – Straight and half-uncial s



Figure 5.28. Folio 3r – Straight and round r



Figure 5.29. Folio 41 – Abbreviation for et

Later scribal additions to the OSU Gradual, some appearing to have been stenciled in, are in Humanistic Bookhand script, a precursor to modern typeset.¹⁷⁷ Humanistic Bookhand appears in sections where corrections or text replacements have been made. One immediate feature that pops out to identify the style is the characteristic shape of the g (Figure 5.30). Although the handwriting of these sections is still neat and quite legible, this scribe does not have the finesse of the scribe(s) of the original rotunda layer;¹⁷⁸ that is, although the lettering is regular and the letter styles are consistent, the sizing and alignment are occasionally off (Figure 5.31). One signifier that may help to date this younger layer of text is the appearance of the “æ” (Figure 5.32) symbol, which is absent in the older layers of the manuscript. According to James Boyce, the use of this

¹⁷⁷ Clemens and Graham, *Manuscript Studies*, 175.

¹⁷⁸ Even the notes in these sections do not seem as finely drawn as those in the “original” layer.

symbol rather than the medieval “e” alone became more frequent in Iberian manuscripts after 1582,¹⁷⁹ making it likely that this addition is a post-Tridentine correction.



Figure 5.30. Folio 163r – Humanistic Bookhand g



Figure 5.31. Folio 163r – Example of handwritten Humanistic layer

¹⁷⁹ Nelson, *Cathedral*, 58.

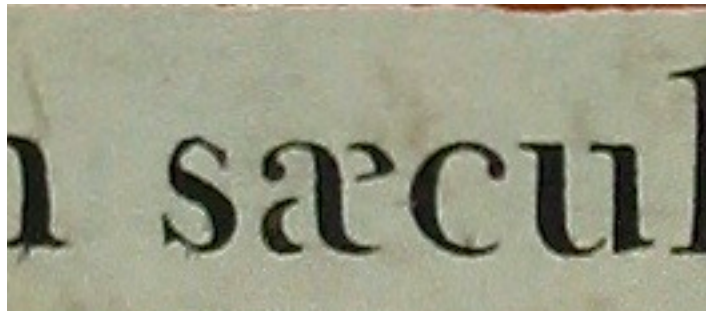


Figure 5.32. Folio 1v – Example of æ in stencil

Comparing these areas once again to the exemplar from Vic (Ms.109), we also find some “stray” Humanistic cursive in the volume from the 16th-century in a part of the book that has a date written on it of 1761 (Figures 5.33 and 5.34). Could this indicate that some of the Humanistic additions in Vic were added in the 18th-century? Anne Bahde, the Special Collections Librarian at OSU who is tasked with the care of the Gradual, has suggested that some of the writing in the OSU volume is in a style consistent with the 18th-century. The particular section that she pointed out was a corner that had to be repaired with a parchment patch and writing (Figures 5.35 and 5.36). If we look closely at the two sides of the diagonal corner patch, we can see that the q and the b are more consistent with the later Humanistic Bookhand style than the original Gothic Rotunda on the rest of the page. This points to a repair done later in the life of the book, probably to extend its usable life since care was taken to replicate the written material lost from the removal of the original damaged section.

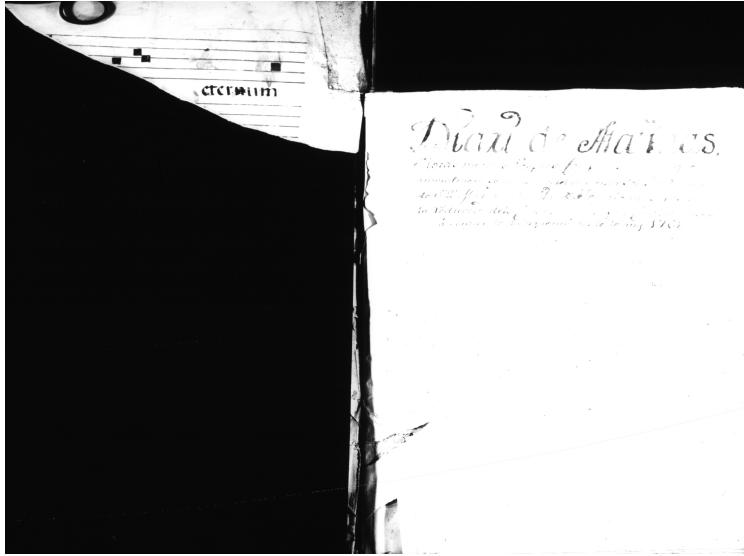


Figure 5.33. Vic Ms.109 Folio 215 – Addition dated 1761
Image courtesy of the Museu Episcopal de Vic and the Hill Museum
& Manuscript Library

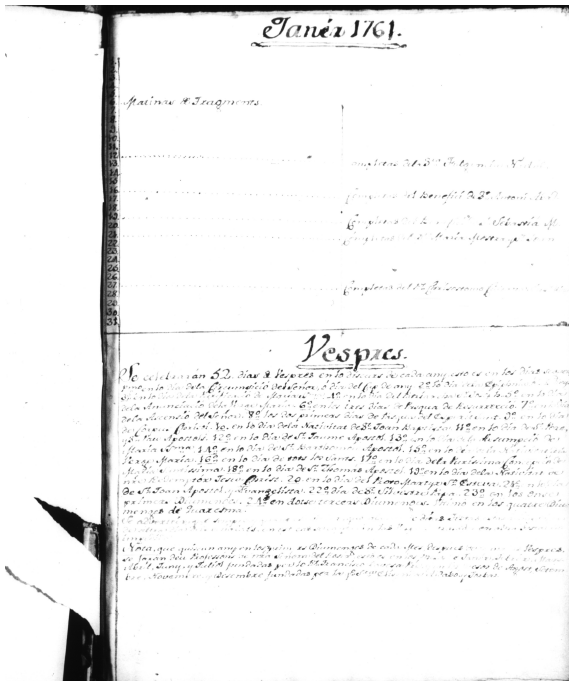


Figure 5.34. Vic Ms.109 Folio 216 – Addition dated 1761
Image courtesy of the Museu Episcopal de Vic and the Hill Museum
& Manuscript Library



Figure 5.35. Folio 33r – Proposed 18th-century repair recto side



Figure 5.36. Folio 33v – Proposed 18th-century repair verso side

On folio 16r (Figure 5.37), another style of script that is much less formal and regular than other styles in the volume is evident. Some of the letters in the line are slightly tilted off from the up-down axis, giving the appearance of italicized letters. Perhaps this was a correction done quickly, with not as much care paid to the regularization of the lettering. If so, this is not the only example of “informal script” in the volume. There are many instances of additions and changes to the text in the book that are in a smaller informal script, usually also characterized by the ink being of a more brownish tint (Figure 5.38).



Figure 5.37. Folio 16r – Example of “italicized” script



Figure 5.38. Folio 2v – Example of “informal script”

One last style of writing in the volume is possibly out of the ordinary. The aforementioned use of stencil is a curious feature of the OSU Gradual, as this was not practiced in the production of late medieval manuscripts. There are indications that one of the hands involved in scribing the book made use of stencil (Figure 5.39). If we look closely at the lettering in certain sections, easily identified by the regular use of the ampersand (Figure 5.40), the lettering appears too uniform and consistent to have been done with a free hand. It is also possible to detect gaps in the letter, which is probably because of the small connecting bridges that hold stencil forms together.



Figure 5.39. Folio 10r – Example of a stenciled section



Figure 5.40. Folio 196r – Close-up of ampersands

Finally, there is evidence in a couple of places in which the historiated initial of the introit had been cut out and replaced with a patch (Figure 5.41), such as on the Feast of the Conception of the Blessed Virgin Mary. However, the text of the introit has not been changed, and thus the initial did not need to be altered. The new “E” written in the patch as a replacement does not appear to have been done by a scribe with any particular calligraphic skill. Could this have just been a repair patch necessitated by someone cutting out a historiated initial? As this is a major feast, might this initial have been one of the nicely historiated examples in the book? It seems that even books as unassuming as this Gradual can also fall victim to book vandals and art collectors.



Figure 5.41. Folio 9v – Cut out historiated initial

A close examination of the special initials and script styles of this manuscript has proved to be beneficial. From looking at the historiated initials we can see a lack of uniformity that points to many hands contributing to the illustrations in the text. Details such as the occasional appearance of the girdle book suggest that at least some layers

were done no later the 16th-century. The appearance of the putto on a dolphin construct indicates that another layer of sketches was likely added later in the 16th or even in the 17th-century. These two time frames are supported by the concordances in the secondary initials between the OSU gradual and the dated 16th- and 17th-century graduals that are in Vic. The appearance of the faces in all three books places them in the same general area among a group of illustrators exploring similar types of drawing. It is difficult to say which volumes were illustrated first at this juncture, but a deeper investigation to compare all the faces in the books could be a future project.

The various script styles that appear in the OSU Gradual also support the theory that many hands at various times may have scribed text into the manuscript. As with the illustrations, the text scribal hands exhibit various skill levels, running the gamut from very precise to barely legible. The variance of styles from Gothic Rotunda to Humanistic Bookhand (and even possibly Secretary hand) shows the passage of time between layers of text since each layer addition was likely instituted using the script style prevalent at the time. The distinct styles point to at least two to three layers of text, if not more. The “informal” additions are more difficult to date. The possibility of an 18th-century layer is not impossible, but more investigation has to be done to see if the supporting evidence is there.

CHAPTER VI

CONCLUSION

My goal has been to proceed with this investigation in a systematic manner that allowed me to build evidence and support a conclusion so that this work can serve as a guide for those who are interested in pursuing similar types of research. I hope I have provided enough information for a novice who needs somewhere to start, yet keep the information relevant for a more experienced reader. Liturgical manuscripts from the late medieval period and later, such as large-format antiphonals and graduals, often end up in collections far from their point of origin. Unfortunately we rarely have precise records of their journey or even of their identity, as in the case of the OSU Gradual. As it is the case in many college and university libraries, and also in city libraries, the OSU Valley Library does not have a dedicated position for a Latin paleographer or chant specialist. The question becomes, when faced with such a book, where a generalist would begin? It is this need that I aimed to address; I wanted to offer a way for non-specialists to approach and study musical-liturgical books.

Each step of this journey added a piece to the puzzle of the identity of the book. The physical examination revealed the purpose of the OSU Gradual, it is a book meant to be used and it has had a long life in service. That it is a “workhorse” can be discerned by the solid way it is constructed and by the sturdy materials that it consists of. Although it has decorations, they are not of the caliber that would make this a display item. The size of the book is due to the practicality of having one book made to last and that everyone could share – which was a normal practice of the time – as opposed to needing to face the expense of providing individual booklets for each member of a choir.

In the process of constructing a catalog of contents for the OSU Gradual, it was possible to determine the specific type of book this manuscript is, namely a *Sanctorale*, a liturgical manuscript that contains the chant parts of the mass for saints' feast days. It differs from a *Temporale*, which contains the mass chants for daily masses, and an *Antiphonale*, which contains the chants of the Divine offices. The location of provenance (or place of origin) appeared to be Vic in Catalonia (Spain) as indicated in the rubrics and supported by other evidence. These issues already cover two of the three salient points that Hiley states are fundamental in the identification of an unknown manuscript, namely the type of book and its provenance. On the other hand, the third piece of the puzzle, the date, is much harder to establish.

Although a definitive dating is not possible for the OSU Gradual at this time, and may never be, we now have a sufficient number of clues to propose at least an approximate timeline. I would state that a *terminus post quem* of c.1500 for the initial layer of the main text block would be reasonable, based on the accumulated evidence (e.g. presence of some specific saints; chant text concordance with late 15th-century sources from Vic; and script styles). The text in the oldest layer is consistent with the *Missale Vicense* from 1496, which is well before the Tridentine Reform. If construction of the OSU Gradual had begun in the post-Tridentine era (after 1564), it is likely that the original layer would have included the "newer" texts found in the emendations, rather than the "older" text that matches the *Missale Vicense*. The saints' feast days that appear in the main text block are also consistent with an earlier date.

On the other hand, I am inclined to date the index in the second half of the 16th-century as a likely post-Tridentine addition, since all the saints included are from the

universal Roman martyrology. One of those feasts, that of Our Lady of the Snow, did not become a universal feast until 1558. However, the index is probably not part of a later 17th-century addition since – as it is the case for the main text block – it does not include later saints such as Teresa of Ávila or Francis Xavier, and its script style is still consistent with the Gothic Rotunda/Textualis rather than with the Humanistic Bookhand script.

Based on the presence of the girdle book and the putto-dolphin tandem, I would propose that additions and emendations were continually made to the Gradual throughout the 16th and 17th centuries. The multiple palimpsest – and the fact that the layers can be dissected to identify likely times of construction based on the chant text, music and lettering – support that the book has had several layers added at different points in its existence. Although not definitive, a *terminus ante quem* in the mid-18th-century for the last added layer is plausible based on (1) the presence of Humanistic Bookhand and stenciling, and (2) on the fact that the Vic gradual dated in the 16th-century presents solid evidence of 18th-century additions, specifically dating from 1761.

There are still many questions that need to be answered about the OSU Gradual, such as: how it ended up in Oregon; why it has so many alterations and other curiosities, like the story of the added chant for Santiago de Compostela in the back of the volume that seems out of place, and many more. However, I hope to have provided a useful start for the non-specialist. Some possibilities for further study could be:

- (1) as I suggested at the end of Chapter V, a closer examination of the faces in the black initials in comparison with those from the Vic volumes;

- (2) a thorough cataloging and comparison of all the historiated initials to determine similarities, differences and possible relationships;
- (3) and a comparison of the script styles in the OSU Gradual with additional books from Vic to help determine a more precise dating.

Given the rising interest in late-medieval sources, including those from the Iberian Peninsula, I hope that a larger pool of sources for comparison will be readily available in the near future. In addition, although it has been useful to have access to images of other graduals from Vic, a comparison with more manuscripts from the area would provide further exemplars for illustrations and scripts types. Even non-musical manuscripts would be relevant in this case and may help to piece together the puzzle of the OSU Gradual chronology.

Using my examination of the OSU Gradual as a sample, an interested researcher could use the following as tools in his or her investigation to help evaluate the purpose and provenance of graduals and similar musical manuscripts:

- (1) physical attributes, such as size of item and materials of construction,
- (2) indicators of provenance, such as colophons, rubrics, saints venerated during certain periods in specific localities and chant concordances,
- (3) musical characteristics, such as note types and melodic construction, and
- (4) iconography, symbolism and script type analysis.

It is my hope that through this brief journey with the OSU Gradual, individuals and/or institutions will take interest in pursuing further research along the points I presented.

APPENDIX A

OSU GRADUAL SANCTORALE INVENTORY

Note:

The titles of chant parts have been rendered for the most part as they are written in the OSU gradual, as has the format of the folio numbers, although abbreviation have been expanded as indicated in Cappelli. In cases where variants exist, I have chosen one form for the sake of consistency, unless the change is specific to layers. All month and day dates were added based on feast days identified from the *Missale Vicense*, Butler's and other calendric sources. I have also added English translation of the saints' names.

Although *Officium* is used in the Gradual for the entrance chant, *Introit* is used here. The red folio numbers are from the modern digital images and the black folio numbers are how the manuscript is originally numbered in Roman numerals.

Key:

Chancery font = added informal script, typically brown

~~Crossed out~~ = erased or crossed out from page

Grey lighted = palimpsest/newer addition, sometimes stenciled

* indicates incipit only

Tempore Paschali (stencil)

1r *Vidi a quam egredientem de templo a latere dextro alleluia, & omnes ad quos per venita qua ista salvi facti sunt, &*

1v *dicent alleluia alleluia.*

Ps. *Confitemini Domino quoniam bonus quoniam in sæcula misericordia ejus.*

Ps. *Gloria Patri. Sæculorum amen.*

INCIPIIT PROPRIUM SANCTORUM (start of original layer)

Feasts of November

November 29:

In vigilia s. Andree (Vigil of Saint Andrew, Apostle)

- 2r** **1r** **Introit (In.)** *Dominus secus mare Galile*
2v **1v** **Ps.** *Celi enarrant gloriam dei* ~~*Erant enim piscatores, et vocavit eos*~~
Psalm (Ps.) *Gloria patri et filio et spiritui*
3r **2r** **Responsory Gradual (Resp. Gr.)** *Nimis honorati sunt amici tui Deus*
3v **2v** **Ps.** *Dinumerabo eos et superare*
4r **3r** **Offertory (Of.)** *Gloria et honore coronasti eum*
4v **3v** **Communion (Co.)** *Dicit Andreas symoni fratri suo*

- 5r** *In festo sancti Saturnini*
In. *In virtute tua** [fo. 69]
Resp. Gr. *Posuisti** [fo. 20]
Alleluia Responsory (All. Resp.) *Beatus vir** [fo. 203]
Of. *Desiderium anime** [fo. 204]
Co. *Magna est gloria eius** [fo. 28]

November 30:

In die sancti Andree (Office in the Day of Saint Andrew, Apostle)

- 5r** **4r** **In.** *Mihi autem nimis honorati sunt*
5v **4v** **Ps.** *Domine probasti me*
Ps. *Gloria patri et filio et spiritu sancto*
6r **5r** **Resp. Gr.** *Constitues eos principes*
6v **5v** **Ps.** *Pro patribus tuis nati sunt tibi filii*
7r **6r** **Alleluia Resp.** *Dilexit Andream dominus*
7v **6v** **Of.** *Mihi autem*
8r **7r** **Co.** *Venite post me*

Feasts of December

December 4:

In festo s. Barbare virginis et martyris (St. Barbara, Virgin and Martyr)

8v 7v **In.** *Gaudeamus omnes in domino diem festum celebrantes*

9r 10r **Ps.(?)** *Simile est regni-*

December 8:

In festo conceptionis Beate Marie virginis. (The Conception of the Blessed Virgin Mary)

9v 10v **In.** *Egredimini et videte filie Syon reginam vestram*

10r 11r **Ps.** ~~*Østendat faciem suam: sonet vox eius in auribus nostris: quid eloquium suum dulce: et facies decora nimis.*~~

Ps. (stenciled) *Quam dilecta tabernacula tua domine virtutum: concupiscit & deficit anima*

10v 11v *mea in atria domini.*

Ps. *Gloria patri*

Resp. Gr. *Qualis dilecta nostra charissimi*

11r 12r **Ps.** *Dilecta nostra candida immaculata*

11v 12v *Allehuya* **Resp.** *Veni regina nostra*

12r 13r **Of.** *Ortus conclusus fons signatus*

12v 13v *Allehuya*

Co. *Gloriosa dicta sunt de te Maria*

13r 14r *Allehuya*

13r December 9:

In festo sancte Leocadie virginis omnia de communi unius virginis. [fo.] (St. Leocadia, Virgin and Martyr)

December 10:

In festo sancte Eulalie emerite virginis omnia de communi unius virginis. [fo.] (St. Eulalia, Virgin and Martyr)

December 13:

In festo sancte Lucie virginis (St. Lucy, Virgin and Martyr)

13r 14r **In.** *Dilexisti iustitiam*

13v 14v **Ps.** *Eructavit cor meum verbum bonum*

Ps. *Gloria patri*

Resp. Gr. *Dilexisti iustitiam*

14r 15r **Ps.** *Propterea unxit te Deus*

14v 15v *Allehuya* **Resp.** *Diffusa est gratia in labiis*

~~*Specie tua et pulchritudine tua: intende prospere proeede et regna*~~

15r 16r **Of.** *Afferentur regi virgines proxime*

partially scratched out and altered: ~~*Offerentur regi virgines proxime*~~

15v 16v **Co.** ~~*Diffusa est gratia in labiis tuis*~~

December 18:

In festo expectationis partus Virginis Marie (Expectation of the Delivery of the BVM)

- 16r** 17r **In.** *Rorate caeli de super et nubes pluant iustum*
Ps. *Benedixisti domine terra tuam: avertisti captivitatem Jacob*
- 16v** 17v **Resp. Gr.** *Prope est dominus omnibus invocantibus eum*
- 17r** 18r **Ps.** *Laudem dominum loquetur os meum*
- 17v** 18v **Alleluia Resp.** *Ave Maria gratia plena dominus tecum*
Of. *Ave Maria gratia plena dominus tecum*
- 18r** 19r **Co.** *Ecce virgo concipiet*

December 20:

In vigilia sancti Thome (Vigil of St. Thomas)

- 18v** 19v **In.** *Gloria et honore coronasti eum*
- 19r** 20r **Ps.** *Domine dominus noster*
Ps. *Gloria patri*
Resp. Gr. *Posuisti domine*
- 19v** 20v **Ps.** *Desiderium animae eius tribuisti ei*
- 20v** 21v **Ps.(?)** *In virtute tua domine laetabitur iustus*
- 21r** 22r **Co.** *Posuisti domine in capite eius coronam*

21r December 21:

In die sancti Thome apostoli omnia de communi apostolorum. [fo.] (St. Thomas the Apostle)

December 25:

In festo sancte Anastasie virginis (St. Anastasia, Virgin)

In. *Vultum tuum.**

De communi plurimarum virginis omnia vero alia de communi unius virginis.

December 26:

In natali sancti Stephani prothomartyris (St. Stephen, the First Martyr)

- 21r** 22r **In.** *Et enim sederunt principes*
- 21v** 22v *et adversum me loquebantur: et iniqui persecuti sunt me: adiuva me domine deus meus: quia servus tuus exercebatur in tuis iustificationibus*
- 22r** 23r **Ps.** *Ecce video caelos apertos: et Jesum stantem a dextris Dei*
Ps. *Gloria patri*
Resp. Gr. *Sederunt principes*
- 22v** 23v **Ps.** *Adiuva me domine deus meus*
- 23r** 24r **Alleluia Resp.** *Video caelos apertos et Iesum stantem a dextris*
- 23v** 24v **Of.** *Elegerunt apostoli Stephanum levitam plenum fide*
- 24v** 25v **Co. (partially changed)** *Video caelos apertos et Iesum stantem a dextris ... et ne statuas illis hoc peccatum quia nesciunt quid faciunt tum*

December 27:

In natale sancti Ioannis apostoli et evangelistae (St. John, Apostle and Evangelist)

- 25r** 26r **In.** *Ego autem sicut oliva fructificavi in domo domini*
25v 26v **Ps.** *Quid gloriaris in malicia: qui potens es in iniquitate. ~~Bonum est confiteri Domino: et psallere nomini tuo altissime.~~*
Ps. *Gloria patri*
26r 27r **Resp. Gr.** *Iustus ut palma florebit*
26v 27v **Ps.** *Ad annunciandum mane misericordiam tuam*
27r 28r **Alleluya Resp.** *Iustus non conturbabitur*
27v 28v **Of.** *Gloria et honore** [fo. 3]
Co. *Magna est gloria eius in salutari tuo*

In natale sancti Ioannis apostoli et evangelistae in missa (Feast of St. John, Apostle and Evangelist)

- 28r** 29r **In.** *In medio ecclesiae aperuit os eius, et implevit eum Dominus Spiritu sapientiae*
28v 29v **Ps. (multiple palimpsest)** written over original line: *Bonum est confiteri domino: et psallere nomini tuo altissime.*
(scraped off, original line: ~~*Cibavit illum domine pane vitae et intellectus: et aqua sapientiae salutaris potavit illuz*~~)
(second erased line, between 1st and 2nd staff line in stenciled letters ~~*Bonum est confiteri domino: et psallere nomini tuo altissime*~~)
Resp. Gr. *Exit sermo inter fratres*
29r 30r **Ps.** *Sed sic eum volo manere Do-*
29v 30v **Ps.** *Valde honorandus est beatus Joannes*
--- leap in numbering, no 31, but no apparent missing text plus custos matches ---
30r 32r **Of.** *Iustus ut palma florebit*
30v 32v **Co.** *Exiit sermo inter fratres*
Ps. ~~*Respondes Jesus dixit Petro*~~

December 28:

In natale sanctorum Innocentium, ad missam. (The Holy Innocents)

- 31r** 33r **In.** *Ex ore infantium Deus et lactentium perfecisti laudem*
Ps. *Domine dominus noster*
Ps. *Gloria patri*
Resp. Gr. *Anima nostra sicut passer erepta est*
32r 34r **Ps.** *Laqueus contritus est*
32v 34v **Alleluya Resp.** *Vox in rama audita est*

- Folios 35, 36, 37 and 38 are missing; appear to have been cut out -

December 31: (St. Sylvester, Pope and Confessor)

- 33r** 39r **Of.** *-leo sancto unxi eum: manus enim mea auxiliabitur ei: et brachium meum confortabit eum.*
Co. *Beatus servus quem*

Feasts of January

January 14:

In natali s. Felicis in Pincis ad missam (Saint Felix the Confessor)

- 33v** 39v **In.** *Os iusti meditabitur sapientiam*
34r 40r **Ps.** *Noli aemulari in malignantibus*
Ps. *Gloria seculorum Amen*
Resp. Gr. *Iuravit dominus et non penitebit*
35r 41r **Ps.** *Dixit dominus domino meo sede a dextris*
35v 41v *Allehuya* **Resp.** *Tu es sacerdos in aeternum*
36r 42r **Of.** *Gloria et honore** [fo. 3]
Co. *Magna est gloria eius** [fo. 28]
36r *Eodem die in festo S. Hilarii ad missam maiorem omnia de communi unius confessoris ponti.* [fo.]

January 16:

In festo s. Marcelli Pape omnia de communi unius confessoris Pontificis. [fo.]

January 16:

In festo s. Honorati episcopi et confessori omnia de communium confessoris sacerdotis. [fo.]

January 17:

In festo sancti Anthonii confessoris Vianensis

- 36r** 42r **In.** *Os iusti meditabitur sapientiam** [fo. 39]
Resp. Gr. *Domine prevenisti eum in benedictionibus*
36v 42v **Ps.** *Vitam petiit a te*
37r 43r *Allehuya* **(written twice)**
37v 43v *Allehuya* **Resp.** *Beatus vir qui suffert*
38r 44r **Of.** *Veritas mea et misericordia mea cum ipso*
38v 44v **Co.** *Beatus servus** [fo. 30 or 39]

January 18:

In festo sancte Prisce Virginis (Saint Prisca Virgin and Martyr)

- 38v** 44v **In.** *Loquebar de testimoniis tuis in conspectu regum*
39r 45r **Ps.** *Beati immaculati in via*
Ps. *Gloria patri*
Resp. Gr. *Specie tua et pulchritudine tua intende*
39v 45v **Ps.** *Audi filia et vide et inclina*
40r 46r *Allehuya* **Resp.** *Adducentur regi virgines*
40v 46v **Of.** *O/Afferentur regi virgines post eam proxime ~~eius afferentur tibi~~*
41r 47r **Co.** *Feci iudicium et iusticiam domine*

January 20:

In festo sanctorum martyrum Sebastiani & Fabiani ad missam (Saints Fabian and Sebastian)

- 41v** 47v **In.** *Intret in conspectu tuo, Domine*
42r 48r **Ps.** *Deus venerunt gentes in haereditatem tuam polluerunt*
42r 48v **Ps.** *Gloria patri*
Resp. Gr. *Gloriosus Deus in sanctis suis mirabilis*
43r 49r **Ps.** *Dextera tua domine*
44r 50r **Alleluia Resp.** *Sancti tui domine benedicent te* (original intact but another text also written in more casual script with black ink: *Corpora sanctorum in pace sepulta sunt et nomina eorum vivent in generatione et generationem*)
44v 50v **Tr.** *Beatus vir** [fo. 102]
Of. *Laetamini in Domino*
45r 51r **Co.** *Multitudo languentium*

January 21:

In festo s. Agnetis virginis & martiris (Saint Agnes Virgin and Martyr)

- 45v** 51v **In.** *Me expectaverunt peccatores ut perderent me*
46r 52r **Ps.** *Beati immaculati in via*
Ps. *Gloria patri*
Resp. Gr. *Diffusa est gratia*
46r 52v **Ps.** *Propter veritatem*
47v 53v **Alleluia Resp.** *Puchra facie sed pulcrior fide beata es Agnes*
Si post septuagesima celebrabitur
48r 54r **Tr.** *Qui seminant in lachrimis in gaudio metent*
48v 54v **Ps.** *Euntes ibant et flebant mittentes semina sua*
Of. *Filiae regum in honore tuo*
49r 55r **Co.** *Quinque prudentes virgines*

January 22:

In festo s. Vincentii martyri (Saint Vincent Martyr)

- 50r** 56r **In.** *Letabitur iustus in domino et sperabit*
Ps. *Exaudi Deus orationem meam eum*
50v 56v **Ps.** *Gloria patri*
Resp. Gr. *Posuisti domine.* [fo. 20]
Co. *Letabitur iustus in domino: et sperabit in eo et laudabuntur omnes recti corde*
Si post lxx celebretur
51r 57r **Tr.** *Desiderium animae*
51v 57v **Ps.** *Quoniam praevenisti*
52r 58r **Of.** *Gloria et ho** [fo. 3]
Co. *Qui vult venire post me*

January 25:

In conversione sancti Pauli ad missam (The Conversion of Saint Paul Apostle)

- 52v** **58v** **In.** *Scio cui credidi et certus*
53r **59r** **Ps.** *De reliquo reposita est mihi corona iustitiae*
Ps. *Gloria patri*
Resp. Gr. *Qui operatus est Petrus apostolatam*
53v **59v** **Ps.** *Gratia Dei in me vacua non fuit*
54r **60r** *Alleluya* **Resp.** *Nimis honorati sunt amici tui Deus*
Si post lxx. celebrandum venerit
54v **60v** **Tr.** *Hoc est princeptum* [fo. 202]
Of. *Mihi autem** [fo. 6]
Co. *Amen dico vobis*

January 29:

In festo sancte Agnetis Secundo (Second Feast of Saint Agnes)

- 55r** **61r** **In.** *Vultum tuum deprecabuntur*
55v **61v** **Ps.** *Eructavit cor meum verbum bonum*
56r **62r** **Ps.** *Gloria patri*
Resp. Gr. *Concupivit rex tuum*
Ps. *Audi filia et vide*
56v **62v** *Alleluya* **Resp.** **[looks altered]** *Veni electa** [fo. 9]
Si venerit post lxx (looks altered)
Tr. **[looks altered]** *D. semi** [fo. 54]
Of. *Diffusa est gratia*
57v **63v** **Co.** *Simile est regnum ce* [fo. 10]

Feasts of February

February 2:

In die purificationis Beate Marie (Purification of the Blessed Virgin Mary)

- 57v** **63v** **In.** *Suscepimus Deus misericordiam tuam*
58r **64r** **Ps.** *Magnus dominus et laudabilis nimis*
 Ps. *Gloria patri*
 Resp. Gr. *Suscepimus Deus misericordiam tuam*
58v **64v** **Ps.** *Sicut audivimus*
59r **65r** **Alleluia Resp.** *Adorabo ad templum sanctum tuum*
 Senex puerum portabat pue autem senem regebat
60r **66r** **Alleluia Resp.** (after a second Alleluia): *Post partum virgo inviolata*
Si post lxx venerit
60r **66r** **Tr.** *Diffusa est gratia in labiis tuis*
60v **66v** **Ps.** *Specie tua et pulchritudine*
61r **67r** **Of.** *Diffusa e* [fo. 62]
 Co. *Responsum accepit Simeon a Spiritu Sancto*

61v **February 3:**

In festo sancti Blasii episcopi de communi unium martyris. [fo.] (St. Blaise, Bishop and Martyr)

February 5:

In festo sancti Agathe virginis (St. Agatha, Virgin and Martyr)

- 61v** **67v** **In.** *Gaudeamus omnes** [fo. 7]
 Resp. Gr. *Adiuvabit eam Deus*
62r **68r** **Ps.** *Fluminis impetus laetificat civitatem Dei*
62v **68v** **Of.** *Offerentur regi virgine** [fo. 9]
 Co. *Qui me dignatus est*

63r **February 6:**

In festo sancte Dorothee virginis totum sicut in natale unius virginis (St. Dorothy, Virgin and Martyr) [fo.]

February 10:

In festo sancte Scholastice Omnia de communi unius virginis (St. Scholastica Virgin) [fo.]

February 12:

In festo sancte Eulalie virginis Barchinone (St. Eulalia of Barcelona)

- In.** *Gaudeamus omnes** [fo. 7]
All. Ver. *O virginale lilium** [fo. 201]

Si post septuagesimam celebretur vobi dicit dicatur

All. Ver. *Eulalia*

Of. *Offerentur regi** [fo. 9]

Co. *Simile est** [fo. 10]

February 14:

S. Valentini (St. Valentine, Priest and Martyr)

63v **69v** **In.** *In virtute tua domine letabitur iustus*

64r **70r** **Ps.** *Quoniam prevenisti eum in benedictionibus dulcedinis: posuisti in capite eius coronam de lapide precioso*

~~*Domine in virtute tua letabitur rex et super salutare tuum exultabit vehementer*~~

Ps. *Gloria patri*

Resp. Gr. *Beatus vir qui timet dominum*

64v **70v** **Ps.** *Potens in terra erit semen eius generatio*

65r **71r** **Tr.** *Desideruim** [fo. 57]

Of. *In virtute tua** [fo. 21]

Co. *Qui vult venire post iini** [fo. 58]

February 22:

In cathaedra sancti Petri (St. Peter's Chair at Antioch)

65r **71r** **In.** *Statuit ei dominus testamentum pacis*

65v **71v** **Ps.** *Memento domine David*

~~*Benedictionem omnium gentium dedit illi*~~

Ps. *Gloria patri*

66r **72r** **Resp. Gr.** *Exaltent eum in ecclesia plebis*

66v **72v** **Ps.** *Confiteantur Domino*

67r **73r** **Tr.** *Tu es Petrus*

67v **73v** **Ps.** *Et portae inferi non praevallebunt*

Of. *Constitues eos principes super omnem terram*

68r **74r** **Co.** *Tu es Petrus*

68v **February 23:**

Si vigilia sancte Mathie venerit ante quadragesima omnia dicantur sicut in vigilia s. Iacobi mutato nomine

February 24:

In festo sancti Mathie apostoli omnia de communi apostolorum (St. Matthias, Apostle)

Feasts of March

March 3:

In natale sanctorum Emeterii et Celedonii omnia de communi plurum martirum.
(Emeterius and Celedonius)

March 6:

In festo sanctarum Felicitatis et Perpetue omnia de communi plurimarum virginum (Perpetua and Felicity)

March 7:

In festo sancti Thome de Aquino omnia de communi confessoris sacerdotis, excepto officio quo est de communi confessoris laicos. (Thomas Aquinas)

March 12:

In festo Gregorii pape et confessoris (Pope Gregory I)

68v 74v **In.** *Sacre dotes Dei*
69r 75r **Ps.** *Benedicite omnia opera domini*
69v 75v **Ps.** *Gloria patri*
Resp. *Iuravit dominus** [fo. 40]
Tr. *Beatus vir** [fo. 202]
Of. *Veritas me** [fo. 44]
Co. *Fidelis servus et prudens*

March 19:

In festo s. Ioseph sponsi Virginis Marie (Joseph husband of Virgin Mary)

69v 75v **In.** *Angelus domini aparuit*
70r 76r **Ps.** *Qui consurgens accepit puerum*
70v 76v **Ps.** *Gloria patri*
Resp. Gr. *Ascendit Ioseph a Galilea*
71r 77r **Ps.** *Ut profiteretur cum Maria de sponsata*
Tr. *Defuncto Herode ecce angelus domini apparuit*
71v 77v **Ps.** *Surge et accipe puerum matrem eius*
Allehuya **Resp.** *Erant Ioseph et Maria*
72r 78r **Of.** *Pastores venerunt festinantes*
72r 78v **Co.** *Ioseph fili David*

73r **March 21:**

In festo sancti Benedicti abbatis (Benedict the abbot)

In. *Os iusti** [fo. 39]
Resp. *Domine praevenisti** [fo. 42]
Tr. *Beatus vir** [fo. 202]
Of. *In virtute tua** [fo. 21]
Co. *Fidelis servus** [fo. 75]

March 25:

In annunciatione Beate Marie (Annunciation of the Lord to Mary)

73r 79r **In.** *Missus est Gabriel angelus ad Mariam*

73v 79v **Ps. pt 1.** *Ave gratia plena*

Ps. pt 2. *Quomodo fiet istud*

74r 80r **Ps.** *Gloria patri*

Resp Gr. *Ave Maria gratia plena benedicta*

74v 80v **Ps.** *Spiritus Sanctus superveniet in te*

75r 81r **Tr.** *Diffusa est gratia** [fo. 66]

Si post Pascha celebretur

75r 81r *Alleluya* **Resp.** *Ave Maria gratia plena*

75v 81v *Alleluya* **Resp.** (after a second Alleluya): *Ecce virgo concipiet*

76r 82r **Of.** *Ave maria gratia plena benedicta*

76v 82v **Co.** *Ecce virgo concipiet*

Feasts of April

April 14:

In festo sanctorum martyrum Tiburtii et Valeriani (St. Tiburtius and St. Valerian, Martyrs)

- 76v** **82v** **In.** *Sancti tui domine benedicent te*
77r **83r** **Ps.** *Exaltabo te Deus meus rex*
77v **83v** **Ps.** *Gloria patri*
Alleluia **Resp.** *Beatus vir qui suffer tentationem quoniam*
~~*Gaudete iusti in domino rectos decet collaudatio*~~
78r **84r** **Of.** *Letamini in domino** [fo. 50]
Co. *Gaudete iusti in domino alleluia*

April 23:

In festo sancto Georgii martyrum (St. George, Martyr)

- 78v** **84v** **In.** *Hodier num celebremus festum summo gaudio*
79r **85r** **Ps.** *Iste cognovit iustitiam*
Ps. *Gloria patri*
79v **85v** *Alleluia* **Resp.** *Aureola duplici veneraris Georgi*
Alleluia **Resp.** *Angelus domini descendit de caelo*
80r **86r** **Of.** *Recordare miles sancte Georgi*
Co. *Ave miles iustitiae*

April 25:

In festo sancti Marci Evangeliste (St. Mark the Evangelist)

- 81r** **87r** **In.** *Posuisti domine super caput eius*
81v **87v** **Ps.** *Domine in virtute tua letabitur rex*
Ps. *Gloria patri*
Alleluia **Resp.** *Posuisti domine super caput eius coronam*
82v **88v** *Alleluia* **Resp.** *Hoc est praeceptum meum*
Of. *Posuisti domine super*
83r **89r** **Co.** *Posuisti** [fo. 22]

April 28:

In festo s. Vitalis martyris. (St. Vitalis, Martyr)

- 83r** **89r** **In.** *Protexisti me Deus a conventu*
83v **89v** **Ps.** *Exaudi Deus orationem meam*
84r **90r** **Ps.** *Gloria Patri*
84r **90r** **Ps.** ~~*Qui sanat contritos corde et alligat contritiones eorum.*~~
84v **90v** (All words and music scratched out and difficult to read)
Of. *Respleti sumus mane*
85r **91r** **Co.** *Laetabitur justus in Domino, & sperabit in eo & laudabuntur omnes*
recti corde. Alleluia, alleluia, alleluia.
fert fructum multum alleluia alleluia

Feasts of May

May 1:

In festo apostolorum Philippi et Jacobi (Philip and James)

- 85v** **91v** **In.** *Exclamaverunt ad te Domine*
86r **92r** **Ps.** *Exultate justi in Domino: Rectos decet collaudatio
Celi enarrant*
Ps. *Gloria patri*
86v **92v** *Allehuya* **Resp.** *Confitebuntur caeli*
87r **93r** *Allehuya* **Resp.** *Venite ad me omnes*
87v **93v** **Of.** *Confitebuntur caeli*
88r **94r** **Co.** *Tanto tempore vobiscum*

88v **May 2:**

In festo sancti Athanasii martyris omnia de communi unius martyris [fo.]

May 3:

In festo inventionis Sancte Crucis (The Invention of the Cross)

- 89r** **95r** **In.** *Nos autem*
Mihi autem absit nisi ab per quem mihi mundus crucifixus est et ego mundo
89v **95v** **Ps.** *Deus misereatur nostri et bendicat nobis*
Voce mea addum clamavi voce mea addum deprecatus sum
Ps. *Gloria patri*
90r **96r** *Allehuya* **Resp.** *Franciscus pauper*
nos Christe salvator per virtutem crucis...
90v **96v** *Allehuya* **Resp.** *Dulce lignum*
91r **97r** **Of.** *Protege domine*
92r **98r** **Co.** *Per signum crucis*
Eodem die sanctorum martirum Alexandri eventi et theodoli ad missam (Alexander, Equity or Theologian)
92r **98r** **In.** *Clamaverunt iusti et dominus exaudivit*
92v **98v** **Ps.** *Benedicam dominum in omni tempore*
93r **99r** **Ps.** *Gloria patri*
Allehuya **Resp.** *Justorum anime*
93v **99v** **Of.** *Repleti sumus mane*
94r **100r** **Co.** *Iustorum anime in manu Dei sunt*

May 6:

In festo sancti Ioanis ante Portam Latinam (St. John before the Latin Gate)

- 94v** **100v** *Ego autem sicut** [fo. 26]
Allehuya **Resp.** (some scratched out) *Justus ut palma*
95r **101r** *Allehuya* **Resp.** ~~*Allehuya ... Letabitur...*~~
95r **101r** **Of.** *Gloria et honore** [fo. 3]
Co. *Magna est gloria** [fo. 28]

May 8:

In festo inventionis specus sancti Michaelis (Apparition of St. Michael the Archangel)

- 95v** 101v **In.** *Benedicite dominum*
96r 102r **Ps.** *Benedic anima mea domino*
Ps. *Gloria patri*
96v 102v *Alleluya* **Resp.** *Gloriosus apparuisti*
97v 103v *Alleluya* **Resp.** *Sancte Michael archangele defende*
Of. *Stetit angelus*
98v 104v **Co.** *Benedicite omnes angeli*

May 10:

In festo sanctorum martyrum Gordiani et Epimachi (Saints Gordian and Epimachus, martyrs)

- 99r** 105r **In.** *Sancti tui domine benedicent te** [fo. 83]
Alleluya **Resp.** *Ce martyrurum*
99v 105v **Of.** *Mirabilis Deus*
100r 106r **Co.** *Justorum animem in** [fo. 100]

May 12:

In festo sanctorum Nerei Archilei et Pancratii (Saints Nereus and Achilleus and Pancras, martyrs)

- 100r** 106r **In.** *Ecce oculi*
100v 106v **Ps.** *Exultate iusti in domino*
101r 107r **Ps.** *Gloria patri*
Alleluya **Resp.** *Fulgebunt iusti*
101v 107v **Of.** *Confitebuntur caeli** [fo. 93]
Co. *Gaudete iusti** [fo. 84]

May 16:

In festo sancti Iuonis omnia de communi unius confessoris layci (St. Juonis, Epi et Confessor) [fo.] (St. John)

May 19:

In festo sancte Potentiane virginis (St. Pudentiana, virgin)

- 101v** 107v **In.** *Dilexisti iustitiam et odisti** [fo. 12]
102r 108r *Alleluya* **Resp.** *Propter veritatem*
102v 108v **Of.** *Offerentur regi** [fo. 9]
Co. *Diffusa est** [fo. 16]

May 20:

In festo sancti Baudilii martiris omnia de communi unius [fo.] (Feast of St. Boudilus)

May 22:

In festo sancte Quiterie virginis (St. Quiteria, virgin)

102v 108v In. Gaudeamus omnes* [fo. 7]

Alleluya Resp. Veni sponsa

103r 109r Alleluya Resp. Pulcra facie* [fo. 53]

Offertorio et communio ut in dicto communi

May 25:

In festo sancti Urbani martyris (St. Urbani Martyr)

103r 109r In. Sacerdotes tui domine* [fo. 36]

103v 109v Alleluya Resp. Sacerdo ... domine inter ... num secundum ordinem melchisedec

Sacerdotes tui domine iusticiantur iusti)

Si post octava penthecostes dicatur ante

Alleluya Resp. Iuravit dominus [fo. 40]*

104r 110r Of. Veritas mea* [fo. 44]

Co. Fidelis servus et prudens* [fo. 75]

May 28:

In festo sancti Iusti confessoris cuius ossa sunt in presenti Vicen. ecclesia ad missam (St. Justus of Vic)

104r 110r In. Os iusti* [fo. 39]

Resp. Gr. Domine p* [fo. 42]

Alleluya Resp. O iuste qui corporis

Si tempore paschali celebretur primum et secundum

104v 110v Alleluya Resp. Iustus germinavit

105r 111r Of. Veritas mea* [fo. 44]

Co. Domine quinque talenta

106r May 31:

In festo sancte Petronille virginis omnia de communi unius (St. Petronilla, virgin)

Feasts of June

June 1:

Sancti Nicomedis martyr

In. *Letabitur iustus* [fo. 56]*

Resp. Gr. *Posuisti domine** [fo. 20]

Alleluya **Resp.** *Justi non conturba** [fo. 28]

Si tempore paschali celebret dicat dictum Alleluya terminum

Of. *In virtute tua** [fo. 21]

Co. *Posui** [fo. 22]

June 2:

In festo sanctorum martyrum Marcellini et Petri (Marcellinus and Peter, martyrs)

106r **112r** **In.** *Clamaverunt iusti** [fo. 98]

Resp. Gr. *Clamaverunt iusti*

106v **112v** **Ps.** *Iustus est dominus*

Alleluya **Resp.** *Sancti tui** [fo. 50]

Of. *Letamini in domino** [fo. 50]

Co. *Iustorum animae** [fo. 100]

107r **June 3:**

In festo sancti Erasmi episcopi et martyris omnia de communi unium martyris
[fo.] (Feast of St. Erasmus)

June 8:

In festo sancti Medardi episcopi et confessor omnia de communi unium
confessor et episcopi [fo.] (Feast of St. Medardi)

June 9:

In sanctorum martyrum Primi et Feliciani (Saints Primus and Felicianus, martyrs)

107r **113r** **In.** *Sapientiam sanctorum*

107r **113r** **Ps.** *Exultare justi in domino*

~~*Celi narrant gloriam*~~

108r **114r** **Ps.** *Gloria patri*

Resp. Gr. *Exultabunt sancti*

108v **114v** **Ps.** *Cantate domino*

109r **115r** *Alleluya* **Resp.** *Preciosa in conspectus domini*

109v **115v** **Of.** *Mirabilis Deus in San** [fo. 105]

Co. *Ego vos e legi de mundo*

109v **June 11:**

In festo sancti Barnabe apostoli omnia de communi apostolorum [fo.] (St.
Barnabas, Apostle)

June 12:

In festo sanctorum martyrum Basilidis Cirini et Naboris (St. Nazarius and companions)

109v 115v **In.** *Intret in conspectus** [fo. 47]

110r 116r **Resp. Gr.** *Vindica domine sanguinem sanctorum*
Ps. *Posuerunt mortalia*

111r 117r *Alleluya* **Resp.** *Vindica domine** [fo. 35]
Of. *Exultabunt sancti in gloria*

111v 117v **Co.** *Posuerunt mortalia*

June 13:

112r *In festo sancti Antonii confessoris de ordine minorum omnia de communi unius confessoris sacerdotis* [fo.]

June 15:

In festo sanctorum martyrum Viti Modesti et Crescentie (Saints Vitus, Modestus, and Crescentia, martyrs)

112r 118r **In.** *Sapientiam sanctorum* [fo. 113]
Alleluya **Resp.** *Iusti autem*

112v 118v **Of.** *Iustorum anime*

113r 119r **Co.** *Et si coram hominibus*

June 16:

In festo sanctorum Quiriti et Iulite (Saints Cyricus and Julitta, martyrs)

113v 119v **In.** *Salus autem iustorum*

114r 120r **Ps.** written in margin: *Noli*
Et adiuuabit eos dominus

114v 120v **Ps.** *Gloria patri*
Resp. Gr. *Anima nostra sicut** [fo. 33]
Alleluya **Resp.** *Laudate pueri dominum*
Of. *Anima nostra** [fo. 35]
Co. *Amen dico** [fo. 60]

June 18:

In festo sanctorum martyrum Marci et Marcelliani (Saints Marcus and Marcellinus, martyrs)

115r 121r **In.** *Intret in conspectu** [fo. 47]

Resp. *Gloriosus Deus** [fo. 48]

Alleluya **Resp.** *Iudicabunt sancti*

115v 121v **Of.** *Iustorum anime** [fo. 158]

Co. *Posuerunt mortalia** [fo. 117]

June 19:

In festo sanctorum Gervasi et Prothasii martyris (Saints Gervase and Protase, martyrs)

115v 121v **In.** *Loquetur Dominus pacem*

116r 122r **Ps.** *Benedixisti domine*

Ps. *Gloria patri*

Resp. Gr. *Iustorum anime in manu Dei*

116v 122v **Ps.** *Visi sunt oculis*

117r 123r *Alleluya* **Resp.** *Deus venerunt gentes*

117v 123v **Of.** *Laetamini** [fo. 50]

Co. *Et si coram** [fo. 119]

June 23:

In vigilia sancti Ioannis Baptiste (The Vigil of Saint John the Baptist)

118v 124v **In.** *Ne timeas Zacharia*

Ps. *Lunque in ordine*

Domine in virtute tua letabitur Rex et super salutare tuum exultabit

Ps. *Gloria patri*

Resp. Gr. *Fuit homo missus*

119r 125r **Ps.** *Ut testimonium*

119v 125v *Alleluya* **Resp.** *Tu puer propheta*

120r 126r **Of.** *Gloria et honore** [fo. 3]

Co. *Magna est gloria eius** [fo. 28]

June 24:

In nativitate beati Iohannis Baptiste ad primam missa (The Nativity of Saint John the Baptist)

120r 126r **In.** *Iustus ut palma florebit sicut*

120v 126v **Ps.** *Bonum est confiteri domino*

Ps. *Gloria patri*

Resp. Gr. *Iustus ut palma** [fo. 27]

Alleluya **Resp.** *Tu puer** [fo. 126]

Of. *In virtute tua** [fo. 21]

121r 127r **Co.** *Iustus ut palma florebit*

June 25:

In die sancti Ioannis Baptiste ad missa maiorem

121r 127r **In.** *De ventre matris*

121v 127v **Ps.** *Bonu est confitexi domino*

Et glorificatus

122r 128r **Ps.** *Gloria patri*

Resp. Gr. *Priusquam te formarem*

122v 128v **Ps.** *Misit dominus manum*

123r 129r *Alleluya* **Resp.** *Me timeas Zacharia*

123v 129v **Of.** *Iuste ut palma** [fo. 32]

Co. *Tu puer propheta altissimi*

June 26:

In festo sanctorum Ioannis et Pauli (Saints John and Paul of Rome, martyrs)

124r 130r **In.** *Multae tribulationes iustorum*

124v 130v **Ps.** *Benedicam dominum in omni tempore*

Ps. *Gloria patri*

Resp. Gr. *Ecce quam bonum*

125r 131r **Ps.** *Sicut unguentum in capite*

125v 131v *Alleluya* **Resp.** scraped out or faded: *Iusti sunt due olivem et duo candelabra*

126v 132v **Of.** *Gloriabuntur in te omnes*

127r 133r **Co.** *Et si coram** [fo. 119]

June 28:

In vigilia apostolorum Petri et Pauli ad missam (Vigil of Peter and Paul, apostles)

127r 133r **In.** *Dicit dominus Petro*

128r 134r **Ps.** *Celi enarrant gloriam Dei*

Ps. *Gloria patri*

Resp. Gr. *In omnem terram*

128v 134v **Ps.** *Celi enarrant gloriam*

129r 135r *Alleluya* **Resp.** *Constitues eos principes*

129v 135v **Of.** *Mihi autem** [fo. 6]

Co. *Simon Ioannis diligis*

130r *Eodem die in festo beati Leonis pape omnia de communi unius confessoris sacerdotes propter ea qui sequunt*

In. *Gloria et hono** [fo. 19]

June 29:

In festo apostolorum Petri et Pauli (The Feast of Peter and Paul)

130r 136r **In.** *Nunc scio vere quia misit*

130v 136v **Ps.** ~~*Et exeuntes processerunt vicam*~~

131r 137r **Ps.** *Gloria patri*

Resp. Gr. *Constitues eos principes** [fo. 5]

Alleluya **Resp.** *Solve iubente deo*

Feasts of July

MISSING: Folia 137v – 143v

July 10:

Septem Fratrum Marty e Rufine (The Seven Holy Brothers, Martyrs and Rufina)

132r **144r** **Co.** [fragment] ... *tatem patris mei qui in caelis est*

July 11:

In festo translationis sancti Benedicti abbatis ad missa

132r **144r** **In.** *Iustus ut palma florebit** [fo. 126]

Resp. Gr. *Gloria et honore*

132v **144v** **Ps.** *Et constituisti eum super*

Allehuya **Resp.** *Iustus germinabit** [fo. 110]

Of. *In veni David** [fo. 38]

Co. *Beatus servus** [fo. 39]

July 13:

In festo sancte Margarite vir (St. Margaret, Virgin and Martyr)

133r **145r** **In.** *Me exspectaverunt** [fo. 51]

Resp. *Diffusa est gratia** [fo. 52]

Allehuya **Resp.** *Pulcra facie sed pulcrrior** [fo. 53]

Of. *Feci iudicium et iustitiam*

133v **145v** **Co.** *Quinque prudentes** [fo. 55]

133v **July 14:**

In festo sancti Fosce episcopi et martyris omnia de communi unius martyris. [fo.]
(Saint Fosca)

July 17:

In festo sancti Alexi confessoris laici, omnia de communi unius confes. (St. Alexius, Confessor) [fo.]

July 19:

In festo sanctarum Iuste et Rufine ut in communi plurimarum virginum [fo.]

July 21:

In festo sancti Victoris marty omnia de communi unius martii [fo.]

July 21:

In festo die sancte Praxedis virgi. totum de communi unius virginis [fo.]

July 22:

In festo sancte Marie Magdalene ad missam (St. Mary Magdalene, Penitent)

133v 145v **Of.** *Gaudeamus** [fo. 7]

Resp. Gr. *Dilexisti iustitiam** [fo. 14]

134r 146r *Alleluya* **Resp.** *Surrexit dominus* (ink a little faded)

134v 146v **Of.** *Diffusa est** [fo. 62]

Co. *Dilexisti iustitiam*

Optimam partem elegit sibi Maria que non auferetur ab ea in eternum

July 23:

In festo sancti Apollinaris episcopi et martyris. (St. Apollinaris, Bishop and Martyr)

135r 147r **In.** *Sacerdotes Dei** [fo. 124]

Resp. Gr. *Inveni David servum meum*

Oleo letitie pre consortibus tuis)

135v 147v **Ps.** *Nihil proficient inimicus*

136r 148r *Alleluya* **Resp.** *Posuisti domine** [fo. 88]

Of. *Veritas mea** [fo. 44]

Co. *Semel iuravi in Sancto meo*

July 24:

In vigilia s. Iacobi Apostoli (In vigil of Saint James, Apostle)

136v 148v **Of.** *Celi enarrant Dei*

137r 149r **Ps.** *Non sunt loquelem*

137v 149v **Ps.** *Gloria patri*

Resp. Gr. *Constitues eos* [fo. 5]*

Alleluya **Resp.** ~~*Hoc en pre*~~ [fo. 88]*

Of. *Confitebunt caeli** [fo. 94]

Co. *Quod dico vobis in tenebris*

July 25:

In die sancti Iacobi apostoli (In the day of Saint James, Apostle)

138r 150r **Of.** *Mihi autem** [fo. 4]

Resp. Gr. *In omnem terram** [fo. 134]

Alleluya **Resp.** *Sancte Iacobe apostole*

138v *Aliud in fra octavas dicendum*

138v 150v *Alleluya* **Resp.** *Apostole Iacobe iam sine*

139r 151r **Of.** *In omnem terram exivit*

139v 151v **Co.** *Vos estis sal terrae*

140r July 25

Ipsa die in festo sancti Cucuphatis martyris omnia de comuni unius martyris
[fo.] (Saint Cucuphas, martyr)

July 26:

In festo sancte Anne (Saint Anne, Mother of the Blessed Virgin Mary)

140r 152r **In.** *Gaudeamus omnes in domino** [fo. 7]

Resp. Gr. *Propter veritatem** [fo. 8]

Alleluya Resp. Dilexit Sanctam Annam

140v 152v **Of.** *Filiae regum** [fo. 54]

Co. *Dilexisti iusticiam** [fo. 146]

July 27:

140v *In festo sancti Felicis Nole omnia de communi unius martyris* [fo.]

July 28:

In festo sanctorum martyrum Nazarii et Celsi. (SS. Nazarius and Celsus, Martyrs.)

140v 152v **In.** *Multae tribulationes** [fo. 130]

Resp. Gr. *Iustorum** [fo. 122]

141r 153r *Alleluya Resp. Mirabilis Dominus*

141v 153v **Of.** *Exultabunt** [fo. 117]

Co. *Et si coram** [fo. 119]

July 29:

In festo sanctorum martyrum Felicis, Simplicii, Beatricis et Faustini ad missam (Sts. Felix, Simplicius, Faustinus and Beatrice, Martyrs)

141v 153v **In.** *Sacerdotes eius*

Ps. *Memento domine David*

142r 154r **Ps.** *Gloria Patri*

Resp. Gr. *Sacerdotes eius*

142v 154v **Ps.** *Illuc producam cornu David*

143r 155r *Alleluya Resp. Disposui** [fo. 12]

Of. *Confitebuntur celi** [fo. 93]

Co. *Ego vos** [fo. 115]

July 30:

In festo sanctorum Abdon et Sennen (SS. Abdon and Sennen, Martyrs)

143r 155r **In.** *Intret in conspectus tuo** [fo. 47]

Resp. Gr. *Gloriosus Deus in sanctis** [fo. 48]

Alleluya Resp. Beati estis sanctis Dei

143v 155v **Of.** *Mirabilis Deus** [fo. 105]

Co. *Posuerunt mortalia** [fo. 115]

July 31:

143v *In festo sancti Germani episcopi Omnia de comuni unium confes sacerdote* [fo.]
(St. Germani)

Feasts of August

August 1:

In vincula sancti Petri (St. Peter's chains)

143v 155v **Of.** *Nunc scio vere** [fo. 136 (written in Arabic num.)]

Resp. Gr. *Constitues eos principes** [fo. 5]

Allehuya Resp. *Tu es Petrus et super hanc petram*

144r 156r **Of.** *Mihi autem** [fo. 6]

Co. *Tu es Petrus et super** [fo. 74]

August 1:

In festo sancti Felicis Gerudelis (Felix, martyr at Gerona)

144r 156r **In.** *Letabitur iustus** [fo. 56]

Resp. Gr. *Domine prevenisti eum** [fo. 42]

Allehuya Resp. *Hic est vere martyr*

144v 156v **Of.** *Posuisti domine** [fo. 88]

Co. *Magna est Gloria eius** [fo. 28]

144v August 1:

In festo sanctorum Machabeorum omnia de comuni plurimorum martyrum
(Commemoration of the Holy Machabees, Martyrs) [fo.]

August 2:

In festo sancti Stephano pape e martiri (Commemoration of St. Stephen, Pope and Martyr)

144v 156v **In.** *Gloria e honore** [fo. 19]

145r 157r **Resp. Gr.** *Iustus non conturbabitur*

Ps. Lota die miseretur et commodat

145v 157v **Resp. Allehuya** *Posuisti** [fo. 88]

Of. *Desiderium** [fo. 204]

Co. *Quod dico vobis** [fo. 149]

145v August 3:

In festo inventionis corporis beati Stephani pthomartyris omnia sicut in alio festo
(The Finding of the Body of St. Stephen, The First Martyr)

August 4:

In festo festarum virginum Fidei, Spei et Sapientie omnio domine comi plumarum
virgin [fo.]

August 5:

In festo Sancti Donici confessoris omnia ut in communi confessorum sacerdotum
(Feast of St. Dominic, Confessor) [fo.]

August 6: *In festo Transfigurationis domino Iesu Christi ad missam* (The Transfiguration of our Lord Jesus Christ)

145v 157v **Of.** *Illuxerunt coruscationes tuae orbi terrae*

146r 158r **Ps.** *Quam dilecta tabernacula tua orbi terrae*
Ps. *Gloria patri*

146v 158v *Alleluya* **Resp.** *Candor est lucis aeternae*
Of. *Gloria et divitiae in domo ejus*

147r 159r **Co.** *Visionem quam vidistis*

147v 159v *Alleluya*
Ps. *Dies transfigurationis illuxit*

148r 160r *... gentes est*
Of. *Deus enim firma*

148v 160v *...qui non commo ue bitur: parata...*
Co. *Insplendoribus sanctorum ex utero ante luci ferum*

149r August 6:

In festo sanctorum Felicissimi et Agapiti omnia de comuni plurimorum marty
[fo.]

August 6:

De sancto Sixto pape et martyri de communi unius martiri [fo.]

August 6:

Eodem die sanctorum Iusti et Pastoris de comuni plurimorum martyrum [fo.]

August 7:

Donati episcopi et martyri (St. Donatus, bishop and martyr)

149r 161r **In.** *Os iusti meditabitur** [fo. 39]

Resp. Gr. *Ecce sacerdos magnus** [fo. 37]

Alleluya **Resp.** *Amavit eum dominus et ornavit eum*

149v 161v **Of.** *Veritas mea** [fo. 44]

Co. *Beatus servus** [fo. 39]

August 8:

In festo sancti Ciriaci martyris ad missam (St. Cyriacus)

149v 161v **In.** *Timete dominum omnes sancti eius quoniam nihil*

150r 162r **Ps.** *Exultate iusti in domino*

150v 162v **Ps.** *Gloria patri*

Resp. Gr. *Timete dominum omnes sancti eius*

151r 163r **Ps.** *Inquirentes autem dominum non deficient*

151v 163v *Alleluya* **Resp.** --- [fo. 203]

Of. *Letamini in domino** [fo. 50]

Co. *Signa autem eos qui in me credunt haec sequentur*

August 9:

In vigilia sancti Laurentii

- 151v** 163v **In.** *Dispersit dedit pauperibus iustitia*
152r 164r **Ps.** *Beatus vir qui timet dominum in mandatis eius cupit nimis*
152v 164v **Ps.** *Gloria patri*
Resp. Gr. *Dispersit dedit pauperibus iustitia*
153r 165r **Ps.** *Potens in terra erit semen eius*
153v *Si in dominica venerit*
153v 165v *Alleluya* **Resp.** *Ignem me examinasti*
154r 166r **Of.** *Oratio mea munda est*
154v 166v **Co.** *Qui vult venire** [fo. 58]

August 10:

In die s. Laurentii (Saint Lawrence, Martyr)

- 155r** 167r **In.** *Probasti domine cor meum*
Ps. *Exaudi Domine iustitiam*
155v 167v **Ps.** *Gloria patris*
Resp. Gr. *Iustus ut palma** [fo. 27]
Alleluya **Resp.** *In craticula te deum non negavi*
156r 168r **Of.** *In virtute** [fo. 21]
Co. *Qui vult venire** [fo. 58]

August 10:

In die sancti Laurentii martyris ad missam maiore

- 156r** 168r **In.** *Confessio et pulchritudo in conspectu eius*
156v 168v **Ps.** *Cantate Domino canticum novum*
157r 169r **Ps.** *Gloria patri*
Resp. Gr. *Probasti, domine cor meum et visitasti*
157v 169v **Ps.** *Ignem me examinasti et non est inventa in me iniquitas*
Alleluya **Resp.** *Levita Laurentius bonum opus operatus est* (some text
and notes scraped out at end with no new material added)
158r 170r **Of.** *Confessio et pulchritudo in conspectu eius*
158v 170v **Co.** *Qui mihi ministrat*

August 11:

S. Tyburtii martyr (St. Tiburtius)

- 159r** 171r **In.** **(wrong pagination, says 170 as page number)**
*Iustus ut palma** [fo. 126]
Resp. Gr. *Os iusti meditabitur sapientiam*
159v 171v **Ps.** *Lex Dei eius in corde ipsius*
160r 172r *Alleluya* **Resp.** *Gloria et honore coronastis*
160v 172v **Of.** *In virtute tua** [fo. 21]
Co. *Posuisti domine** [fo. 22]

160v August 12:

In festo sancto septem dormientum omnia decant de comi plurimo martyr

August 13:

Hyppoliti martyris (St. Hippolytus)

160v 172v In. *Iusti epulentur exultent in conspectus Dei*

161r 173r Ps. *Exurgat Deus et dissipentur inimici eius*

Ps. *Gloria patri*

Resp. Gr. *Iustus non conturbabitur** [fo. 157]

Allehuya Resp. *Justus germinabit** [fo. 110]

Of. *Posuisti domine** [fo. 88]

Co. *Dico autem vobis amicis meis*

Aug. 14:

In vigilia assumptionis beate Marie

161v 173v In. *Vultum tuum** [fo. 61]

Resp. Gr. *Propter veritatem** [fo. 8]

Of. *Offerentur regi** [fo. 16]

Co. *Diffusa** [fo. 16]

August 14:

In festo sancte Eusebii omnia de comi unius comini festa sacerdote (St. Eusebius, confessor) [fo.]

August 15:

In die Assumptionis beate Marie (The Assumption of the Blessed Virgin Mary)

161v 173v In. *Gaudeamus omnes in domino diem festum*

162r 174r Ps. *Eructavit cor meum verbum bonum dico ego*

162v 174v Resr. Gr. *Propter veritatem** [fo. 8]

Allehuya Resp. *Assumpta est Maria in caelum*

- folios 175-178 missing -

163r 179r Of. *Assumpta est Maria*

163v August 16:

In octava sancti Laurentii

In. *Confessio et pulchritudo** [fo. 168]

Resp. Gr. *Posuisti domine** [fo. 20]

Allehuya Resp. *Levita laurentius** [fo. 170]

Of. *In virtute tua** [fo. 21]

Co. *Qui vult venire** [fo. 58]

August 18:

In festo sancti Agapiti martyris. Ad missam

In. *Letabitur iustus** [fo. 56]

Resp. Gr. *Posuisti domine** [fo. 20]

Alleluya **Resp.** *Letabitur iustum** [fo. 56]

Of. *Gloria et honore* [fo. 3]

Co. *Qui vult venire* [fo. 58]

August 21:

In festo sancti Privati. Omnia de communi unius martyris [fo.]

August 22:

In octava beate Marie virginis. Omnia dicantur ut in die [fo.]

August 22:

In festo sanctorum Timothei et Simphoriani

163v **179v** **In.** *Salus autem** [fo. 120]

Resp. Gr. *Iustorum anime** [fo. 122]

Alleluya **Resp.** *Ego vos elegi de mundo*

164v **180v** **Of.** *Mirabilis Deus** [fo. 55]

Co. *Ego vos elegi de mundo** [fo. 65]

164v August 23:

In vigilia sancti Bartholomei apostoli. ad missam

In. *Celi enarrant** [fo. 148]

Resp. Gr. *Nimis honorati** [fo. 2]

Alleluya **Resp.** *Hoc est preceptum me** [fo. 88]

Of. *Confitebuntur celi** [fo. 43]

Co. *Quod dico vobis** [fo. 149]

August 23:

Eodem die Iusti et abundi omnia de communi plurimorum martyrum

August 24:

In festo sancti Bartholomei (St. Bartholomew, Apostle)

164v **180v** **In.** *Mihi autem** [fo. 4]

Resp. Gr. *Posuisti domine** [fo. 20]

Alleluya **Resp.** *Hoc est preceptum** [fo. 88]

Of. *Constitues eos** [fo. 73]

Co. (looks smudged, possibly altered but still in gothic script) *Vos qui secuti estis me*

165r **181r** *tribus Israel dicit Dominus*

In festo sancti Bartolomei additur (on 2nd music line)

165r **181r** *Optimam partem elegit fibi Maria* (stencil)

166r August 25:

Genetii martiris

Resp. Gr. *Justus non conturbabit** [fo. 157]

*Allehuya Resp. Beatus virgine** [fo. 203]

Of. *In virtute tua** [fo. 21]

Co. *Posuisti domine** [fo. 22]

August 27:

In festo sancti Ruffi martyris

In. *Letabitur iustus** [fo. 56]

Resp. Gr. *Posuisti domine** [fo. 20]

*Allehuya Resp. Letabitur iustus** [fo. 56]

Of. *Gloria et honor** [fo. 6]

Co. *Qui vult ve** [fo. 58]

August 28:

In festo sancti Augustini (St. Augustine)

In. *Statuit ei dominos** [fo. 71]

Resp. Gr. *Ecce sacerdos** [fo. 37]

*Allehuya Resp. Iustus germinavit** [fo. 60]

Of. *Inveni David** [fo. 38]

Co. *Beatus servus** [fo. 39]

August 28:

Sanctorum Hermetis et Iuliani martyrum (St. Hermes and St. Julian)

In. *Intret in conspectus** [fo. 47]

Resp. Gr. *Gloriosus Deus** [fo. 48]

*Allehuya Resp. Sancta tui do** [fo. 50]

Of. *Letamini in do** [fo. 50]

Co. *Multitudo languem tuum** [fo. 51]

August 29:

In decollatione sancti Ioannis baptisti (The Beheading of John the Baptist)

166r 182r In. *Cognovi Domine, quia aequitas iudicia tua, et in veritate...
a mandatis tuis timui*

167r 183r Tempore Pasch.
Ps. *Allehuya. Allehuya. Beati immaculate in via: qui ambulant in lege
Domini*

Ps. *Gloria Patri*

167v 183v Allehuya Resp. *Allehuya. Specie tua, et pulchritudine tua ... pere procede*

168r 184r Co. *Dilexisti iustitiam, et odisti iniquitatem: proptere...*

168v 184v tuus, oleo laetitiae prae consortibus tuis. Allehuya. (scraped out: ~~...puli~~
eius venerunt et sepelierunt eum. Ite dicite Ioanii)

**169r 185r eeci vident: claudi ambulant: mortui resurgunt: et beatus est qui non
fuerit scandalizatus in me.**

169r August 29:

In festo sancta Sabine virgine omnia de festo sancte Agatix. [fo.] (St. Sabina)

August 30:

In festo sanctorum Felicis et Adausti martyrum. Ad missam matutinalem, quarti maior debet diei de octava sancte Bartholome (Sts. Felix and Adauctus, martyrs)

169r 185r In. *Sapientiam sanctorum** [fo. 63]

Resp. Gr. *Confitebuntur celi** [fo.]

169v 185v Allehuya Resp. *Gaudate iusti** [fo. 83]

Of. *Letamini in domino** [fo. 50]

Co. *Quod dico** [fo. 149]

169v August 31:

Missa maior hac die dicat de octava sancte Bartholomei: et omnia ut in ipso festo: cum collecta vigilie dedicationis Vicensis ecclesie sub una conclusione

August 31:

In festo dedicationis ecclesie (Dedication of a church)

169v 185v In. *Terribilis est locus iste: hic domus Dei*

Ps. [palimpsest, handwritten attempt at gothic script] *Quam dilecta tabernacula tua Domine virtutum ... atria Domini*

Ps. *Gloria Patri*

170r 186r Resp. Gr. *Locus iste a Deo factus est*

170v 186v Ps. *Deus, cui adstat angelorum Chorus*

171r 187r Allehuya Resp. *Allehuya. Adorabo ad templum sanctum tuum ... nomini tuo. Allehuya*

... etus de quo gau ...

171v 187v Of. *Domine Deus in simplicitate cordis*

dent angeli Dei in celo

172r 188r ... hanc voluntatem allehuya.

Co. *Domus mea domus orationis vocabitur*

172v August 31:

In anniversario consecratio altaris ad missa ut supra. [fo.]

Feasts of September

172v September 1:

In festo sancti Egidii abbatis omnia de communi unius confessoris pontificus.
[fo.] (St. Giles, abbot)

September 2:

Sancti Antoni martyris omnia de communi unius martyris. [fo.] (St. Antoninus)

September 3:

In festo sancte Seraphie virginis (St. Seraphia of Syria)

172v 188v In. *Vultum tuum.* [fo. 61]

et omnia alia dicantur de communi unius virginis

172v September 4:

In festo sancti Marcellini martyris, omnia de communi unius martyris. [fo.] (St. Marcellus)

September 5:

In festo sanctorum martyrum Severini et Victorini omnia de communi plurimorum martyris. [fo.] (Sts. Severinus and Victorinus)

September 7:

In octava dedicationis omnia de die dicantur

September 8:

In festo nativitatis beate Marie virginis ad missam (The Nativity of the Blessed Virgin Mary)

172v 188v In. *Salve sancta parens*

173r 189r Ps. [palimpsest] *Eructavit cor meum verbum bonum:
dico ego opera mea regi.*

173v 189v Resp. Gr. *Benedicta et venerabilis es*

174r 190r Ps. *Virgo Dei genetrix*

174v 190v Allehuya Resp. [palimpsest] *Felix sacra virgo Maria, et omni laude dignissima quia ex te ortus est sol iustitiae Christus Deus noster.*

Nativi...

175r 191r Of. *Beata es virgo Maria*

176r 192r Co. *Beata viscera Marie*

176r September 8:

In festo sancti Adriani martyris

In. *Letabit iustus** [fo. 56]

Resp. Gr. *Posuisti domine** [fo. 21]

Alleluia **Resp.** *Letabitur ius** [fo. 56]

Of. *Gloria et honore** [fo. 3]

Co. *Qui vult** [fo. 58]

September 9:

In festo sanctorum martyrum Gorgonii et Dorthei omnia de communi plurinorum martyr. [fo.]

September 11:

In festo sanctorum Prothi et Iacinthi (Protus & Hyacinthi)

Of. *Iudicant sancti** [fo. 112]

Resp. Gr. *Vindica domine** [fo. 116]

Alleluia **Resp.** *Iusti epulent** [fo. 204]

176v **Of.** *Gloriabuntur** [fo. 132]

Co. *Amen dico** [fo. 60]

September 14:

In exaltatione sancte Crucis (Exaltation of the Holy Cross Rubric)

176v **192v** **In.** *Nos autem** [fo. 99]

Resp. Gr. *Christus factus est pro nobis*

Ps. *Propter quod et Deus...*

* missing folios 193 to 195 *

Feasts of November

-- Missing ALL SAINTS DAY and ALL SOULS DAY --

November 10/11:

177r *In festo Passionis imaginis Christi Omnia ut in exalti sancte Crucis. fo.*
(196r) *Co. Redemptor mundi. [fo. 215]*

November 11:

In festo sancti Martini episcopi et confessoris

In. *Statuit ei** [fo. 71]

Resp. Gr. *Inveni David** [fo. 147]

Resp. *Alleluya. Iuravit dominus** [fo. 215]

Of. *Veritas mea** [fo. 44]

Co. *Beatus servus** [fo. 39]

November 14/15:

In festo sancti Gricii episcopi et confessoris (St. Gricio)

In. *Sacerdotes eius induant** [fo. 154]

Resp. Gr. *Ecce sacerdos** [fo. 37]

Resp. *Alleluya. Iustus cor suum** [fo. 205]

Of. *Desiderium anime** [fo. 204]

Co. *Fidelis servus** [fo. 75]

November 17:

In festo sanctorum Aciscli et Victorie omnia de communi plurimorum martyrum.
[fo.]

November 18:

In natale sancti Romani omnia se communi unius martyris preter ea que sequuntur

Resp. Gr. *Domine prevenisti** [fo. 42]

Co. *Magna est** [fo. 28]

November 17/19:

In festo sancte Elizabeth ungarie preter omnia in communi unius virginis. [fo.]

In. *Vultum tuum** [fo. 61]

Ipso die in festo sancti Ioanis elemosinarii ad missa maiorem Omnia de communi unius confessor sacerdotis. [fo.]

November 21:

In festo presentationis beate Marie

Of. *Gaudeamus omnes** [fo. 7]

Resp. Gr. *Benedicta** [fo. 189]

Alleluya **Resp.** *Fuit virgo** [fo. 208]

Of. *Felix** [fo. 191]

Co. *Beata vis** [fo. 192]

November 22:

In festo sancte Cecilia (St. Cecilia, Virgin and Martyr)

177r **196r** **In.** *Loquebar de testimoniis** [fo. 44]

Resp. Gr. *Audi filia et vide*

177v **196v** **Ps.** *Specie tua*

178v **197v** *Alleluya* **Resp.** *Alleluya. Quinque prudentes virginis acceperunt
Cecilia famula tua domine: quasi apes tibi argumentosa deservit*

179r **198r** **Of.** *Offerentur regi** [fo. 9]

Co. *Confundantur superbi*

November 23:

In festo sancti Clementis pape (St. Clement, Pope and Martyr)

179v **198v** **In.** *Dicit dominus*

180r **199r** **Ps.** *Beatus vir qui timet dominum*

~~*Misericordias dominis in eternum cantabo*~~

180v **199v** **Ps.** *Gloria patri*

Resp. Gr. *Iuravit dominus** [fo. 40]

Alleluya **Resp.** *Iste sanctus digne in memoriam*

181r **200r** **Of.** *Veritas mea** [fo. 44]

Co. *Beatus servuus** [fo. 39]

181r November 24:

Sancti Grisogoni martyris (St. Chrysogonus, Martyr)

In. *Iustus non editur** [fo. 181]

Resp. Gr. *Domine prevenisti** [fo. 42]

Alleluya **Resp.** *Beatus vir** [fo. 203]

Of. *Gloria et honore** [fo. 3]

Co. *Posuisti domine** [fo. 22]

November 25:

In festo sancte Catherine (St. Catherine, Virgin and Martyr)

181r **200r** **In.** *Gaudeamus** [fo. 7]

Resp. Gr. *Dilexisti** [fo. 14]

Alleluya **Resp.** *Percussa gladio dat lac beata Catherina*

182r **201r** **Of.** *Offerentur regi** [fo. 9]

Co. *Simile est regnum** [fo. 10]

182r November 25:

In festo sancti Petri episcopi Alexandrini omnia de communi unius martyris. [fo.]
(St. Peter of Alexandria, Bishop and Martyr)

November 26:

In festo sancti Lini pape omnia de communi unius martyris. [fo.]

November 27:

In festo sanctorum Fecundi et Primitive omnia de communi plurimorum martyrum. [fo.]

Sancte Eulalie

182r 201r **Resp.** *Alleluya. O virginalis liliū o barchinone gaudium*

A septuagesima usque ad pascha.

182v 201v **Tr.** *Beatus vir qui timet dominum in mandatis eius*

183r 202r **Ps.** *Potens in terra erit semen*

A septuagesima usque ad pascha

183v 202v **Tr.** *Hoc est preceptum meum*

184r 203r **Ps.** *Maiorem aē dilectionem nemo habet ut animam*

Resp. *Alleluya. Beatus vir qui timet dominum*

184v 203v **Of.** *Desiderium anime eius*

185v 204v **Resp.** *Alleluya. Iusti epulentur*

186r 205r **Resp.** *Alleluya. Iustus cor suum tradidit ad vigilandum*

186v 205v **Resp.** *Alleluya. Nostri duces gloriosi quis vestrorum*

187v 206v **Resp.** *Alleluya. Sancti et iusti in domino gaudent*

188v 207v **Resp.** *Alleluya. Hoc est virgo sapiens et una*

189r 208r **Resp.** *Alleluya. O patriarcha pauperum francisce tuis precibus auge tuorum numerum in caritate Christi: quos cancellatis minibus cecutiens ut moriens Iacob benedixit.*

* missing folios 209 to 210 *

190r 211r **Vs.** *Benedic anima mea domino*

190v 211v **Resp.** *Confitebuntur celi mirabilia tua domine*

191r 212r **Vs.** *Miserecordias tuas domine in eternum cantabo*

191v 212v **Resp.** *Novelle plantations in iuventute su...*

* missing folios 213 to 214 *

192r 215r *Redemptor mundi signo crucis*

192v 215v **Resp.** *Alleluya. Iuravit dominus et non penitebit eum*

193r 216r **Resp.** *Alleluya. Exultabunt sancti in gloria*

193v 216v **Resp.** *Alleluya. Primus as syon dicet ecce ad sum*

194r 217r **Resp.** *Alleluya. Filie regum in honore tuo ... data varietate.*

194v 217v scratched out: ~~Propter...~~

In die sancti Jacobi Apostoli

- 195r** none **In.** *Ponam in eis signum dicit Dominus*
Ps. *Coeli enarrant gloriam Dei*
- 195v** none **Vs.** *Gloria*
Resp. Gr. *Lex Domini semper fuit in ore ejus, & iniquitas*
- 196r** none **Vs.** *In pace, & in aequitate ambulavit*
Resp. *Alleluya. Alleluya. O sidus refulgens Hispaniae Sancte Jacobe*
Apostole interce de pro nobis ad Dominum.
- 197r** none **Co.** *Ipsam elegit Dominus in salute gentium*
- 197v** none blank lined page, looks unused

INDEX

APPENDIX B

OSU GRADUAL SANCTORALE INDEX INVENTORY

Note:

This is a diplomatic transcription and the text is generally noted how it appears in the OSU Gradual index. An attempt has been made to correct misspellings.

Feasts of January

January 14:

Ilari Episcopi. missa. In medio. De Communi Doctrini

January 15:

Pauli P. Eremita

Offi. *Iustus ut.* 122

R. *Iusus ut.* 27

Alleluia. Iustus germ. 110

Offr. *In virtute.* 21

Co. *Letabitur.* 56

January 16:

Marcelli

Offi. *Statuit ei.* 71

R. *Inveni davit.* 147

Alleluia. Tu es sacerdos. 41

Offr. *Veritas mea.* 44

Co. *Domine quinque.* 111

January 17: written in the margin

Anthonii abbatis

Offi. *Os iusti. fo.* 39

R. *c*

Offr. *– fo.* 204

Co. *Fedelis?*

(January 18:)

Chatadre Petri (Chair of St. Peter in Rome)

Offi. *Statuit ei.* 71

R. *Exaltaent eum.* 72

Alleluia. Tu es petrus. 155

Tr. *Tu es petrus.* 73

Offr. *Tu es petrus.* 74

Co. *Tu es petrus.* 74

January 19:

Marii Marte Audifacis (Marius, Martha, Audifax, and Abachum, RM)

Offi. *Iusti Epulentur.* 173

R. *Iustorum anime.* 122

Allehuya. *Mirabilis deus.* 153

Offr. *Anima mea.* 35

Co. *Dico autem.* 173

January 20:

Fabiani et Sebastiani

Offi. *Intret in.* 47

R. *Gloriosus de.* 48

Allehuya. *Sancti tui.* 50

Offr. *Letamini in.* 50

Co. *Multitudo languem.* 51

January 21:

Agentis virginis (Saint Agnes)

Offi. *Me Expectaverunt.* 51

R. *Difusa est gratia.* 52

Allehuya. *Quinque prudentes*

Offr. *Afferentur.* 46

Co. *Quinque prudentes.* 55

January 23:

Emerentiane (Emerentiana, RM)

Offi. *Me Expectavereunt*

ut in cominni virginum omniam

January 24:

Timotei (Timothy, RM)

Offi. *Statuit ei.* 71

R. *Inveni Davit.* 147

Allehuya. *Tu es Sacerdos.* 41

Offr. *Veritas mea.* 44

Co. *Semel iuravi.* 148

January 25:

In conversione sancti Pauli (The Conversion of Saint Paul Apostle)

Offi. *Scio cui.* 58

R. *Qui operates est.* 59

Allehuya. *Tu es vas*

Tr. *Tu es vas*

Offr. *Mihi autem.* 6

Co. *Amen dico.* 60

January 26:

Policarpi Episcopi et martiris (Polycarp, RM)

Offi. *Sacerdotes dei*

ut in communi unius martiris pontificis

January 27:

Ioanie Christomi (John Chrysostom, RM his translation of relics in Eastern Orth - 438)

Offi. *In medio.* 27

R. *Ecce Sacerdos.* 37

Allehuya. *Beatus vir.* 203

Offr. *Jusus ut palma.* 32

Co. *Fidelis Servus.* 75

January 29:

Agnets virginis

Offi. *Vultum tuum.* 61

R. *Specie tua.* 45

Allehuya. *Adducentur regi.* 46

Offr. *Difusa est.* 62

Co. *Simile est.* 10

Feasts of February

February 1:

Ignatii Episcopi (Ignatious, RM, feast day from 12th C-1969)

Offi. *Mihi autem. ab. 95*

R. *Ecce Sacerdos. 37*

Allehuya. Christo confixiis

Offr. *Gloria et honore. 3*

Co. *Frumentum christi*

February 2:

In Purificatione b.m. (Purification of the Blessed Virgin Mary)

Offi. *Suscepimus deus. 63*

R. *Sucepimus. 64*

Allehuya. Senex puerum.

Tr. *Nunc dimitis*

Offr. *Difusa est. 62*

Co. *Responsum. 67*

February 5:

Agathe (St. Agatha)

Offi. *Gaudemus omnes. 7*

R. *Adiuuabit eam. 67*

Allehuya. Loquebar de.

Tr. *Qui sermant. 54*

Offr. *Afferentur. 46*

Co. *Qui me dignatus. 68*

February 6:

Dorotea virginis et martyrum missa

Missa. *Me expectaverunt*

ut in communi virginis et martiris

February 9:

Apollonie virginum et martyrum (Appolonia)

Missa. *Loquebar de*

ut in communi virginis at martirum

February 14:

Valeriani martyr (St. Valerian, RM)

Offi. *In virtute tua*

de communi unius martiris

February 15:

Faustini et Jovite (Faustinus and Jovita, RM)

Missa. *Salus autem*

ut in communi unius plurimorum martyr. 120

February 18:

Simeonis (Simeon, RM)

Missa. *Statuit ei.*

de communi unius martiris

February 22:

In cathedra S. Petri antiochem (St. Peter's Chair at Antioch)

omnia dicuntur sicut in festo cathedra Rome

February 23:

In vigilia S. Mathiae

Missa. *Ego autem*

In communi apostoli

February 24:

In f. S. Mathie (St. Matthias, Apostle)

Offi. *Mihi autem nimis. 4*

R. *Nimis honorat. 2*

Allehuya.

Tr. *Desiderium. 57*

Offr. *Constitues eos. 73*

Co. *Vos qui Secuti. 180*

Feasts of March

March 7:

Thome de. (Thomas Aquinas)

Offi. *In medio ecclesie.* 29

R. *Os Iusti.* 170

Tr. *Beatus vir.* 202

Offr. *Iustus ut.* 32

Co. *Fedelis.* 75

March 9:

Quadragesima martiris (Forty Martyrs of Sebaste, RM, Easter celebrates on 9th)

Offi. *Clamaverunt Iusti.* 98

R. *Ecce quam bomun.* 130

Tr. *Qui Seminant.* 54

Offr. *Letamini in domino.* 50

Co. *Qui cunque fecerit.* 143

March 12:

Gregori pape (Pope Gregory I)

Offi. *Sacerdotes Dei.* 74

R. *Iuravit dominus.* 40

Tr. *Beatus vir.* 202

Offr. *Veritas mea.* 44

Co. *Fedelis Servus.* 75

March 19:

Ioseph confessoris (Joseph)

Offi. *Iustus ut.* 126

R. *Domine prevenisti.* 42

Tr. *Beatus vir.* 202

Offr. *Veritas mea.* 44

Co. *Ioseph fili.* 78

March 25:

In annuntiatione beate Marie (Annunciation of the Lord to Mary)

Offi. *Vultum tuum.* 61

R. *Diffusa est.* 52

Tr. -----, 203

Post Pascha

Allehuya. Ave Maria. 81

Offr. *Ave Maria*

Co. *Ecce virgo.* 19

Feasts of April

April 11:

Leoins pape (Leo I, RM)

Offi. *Statuit es*

omnia de communi Confesorum Ponttificum propter

Co. *Beatus servus.* 39

April 14:

Tiburtii et Valeriani et Maximiam (Tiburtius, Valerian and Maximus)

Offi. *Sancti tui.* 83

Allehuya. Sancti tui domine. 50

Offr. *Letamini in domino.* 50

Co. *Gaudete Iusti.* 84

April 17:

Aniceti pape (Pope Anicetus, RM)

Missa. *Protexisti.*

de communi unium martirum. tempore Paschali

April 22:

Soteri et Caii pontificum et ---

(Soter and Caius, RM ...)

Missa de communi Plurimum Tempore paschali

April 23:

Georgii

Offi. *Protexisti me.* 89

Allehuya. Confitebuntur celi. 92

Offr. *Confitebuntur.* 93

Co. *Letabitur.* 56

April 25:

Martii evangeliste. (St. Mark the Evangelist)

Offi. *Protexisti.* 89

Allehuya. Confitebuntur celi. 92

Offr. *Confitebuntur.* 93

Co. *Letabitur.* 6

April 26:

Cleti et Marcellini martirum et pontificum (Cletus and Marcellinus, RM)

Missa: *Sanctii tui domine*

de communi plurimorum martirum tempore paschali

April 28:

Vitalis martiris. (St. Vitalis, Martyr)

Offi.

de communi unius martyrum Tempore Paschali

Feasts of May

May 1:

Filippi et Iacobi (Philippe and James)

Miss. *Clamaverunt ad me te.* 92

Alleluya. Confitebuntur celi. 92

Offr. *Confitebuntur.* 93

Co. *Tanto tempore.* 94

May 2:

Atanasii episcopi

Offi. *In medio ecclesie.* 29

Alleluya. Tu es sacerdos. 41

Offr. *Inveni David.* 38

Co. *Quod dico vobis.* 150

May 3:

Inventionis Sancte Crucis (The Invention of the Cross)

Miss. *Nos autem gloriari.* 95

Alleluya. Dulce lignum. 96 (97 correction in arabic numerals)

Offr. *Dextera domini*

Co. *Per signum.* 98

May 4:

Monice

Offi. *Cognovi domine.* 45

Alleluya. Specie tua. 15

Offr. *Difusa est.* 112

Co. *Dilexisti Iustitiam.* 146

May 6:

Ioannis ante portam Latinam (St. John before the Latin Gate)

Offi. *Protexisti me.* 138

Alleluya. Iustus germina. 110 (germina looks corrected).

Offr. *Confitebuntur celi.* 93

Co. *Letabitur iustus.* 56

May 8:

In Apparitione sancti Michaelis fit officium ut in mense septem__ Gregorii nunc episcopi (Apparition of St. Michael the Archangel)

Offi. *In medio ecclesie*

De communi Doctorum omnia

Alleluya. Iustus germinavit. 110 (looks added)

May 10:

Gordiani episcopi (Saints Gordian and Epimachus, martyrs)

Offi. *Sancti tui.* 83

Allehuya. Sancti tui. 50

Offr. *Letamini in domino.* 50

Co. *Gaudete.* 84

May 12:

Nerei Archilei atque Pancratii (Saints Nereus, Achilleus and Pancras, martyrs)

Offi. *Ecce oculi.* 106

Allehuya. v. Hec est vera

v. Te mar. 55 (in a different writing style)

Offr. *Confitebuntur celi.* 93

Co. *Gaudete Iusti.* 84

May 19:

Potentiane virginis (St. Pudentiana, virgin)

Missa. *Dilexisti Iustitiam*

de communi virginum

May 25:

Urbani pape et martiris (St. Urbani Martyr)

Offi. *Sacerdotes tui.* 36

Resp. Gr. *In veni davit.* 147

Allehuya. Memento domine

Offr. *Veritas mea.* 94

Co. *Fidelis servus.* 75

May 26:

Eleuterii pape

Missa. *Statuit ei.* 71

ut in communi unium martiris Pontificis

May 27:

Ioannis pape martiris

Offi. *Sacerdotes Dei*

ut in communi unium martiris Pontificis

May 30:

Felicis pape et martiris

Missa. *Statuit ei*

ut in communi unium martiris Pontificis

May 31:

Petronile virginis omnia (St. Petronilla, virgin)

Missae. *Vultum tuum*
de communi virginum martiris

Feasts of June

June 2:

Marcellini, Petri, atque Erasmi (Marcellinus, Peter and Erasmus)

Offi. *Clamaverunt Iusti.* 98

Resp. Gr. *Clamaverunt.* 112

Alleluya. Ego vos. 179

Offr. *Letamini in domino --*

Co. *Iustorum anime --*

June 9:

Primi et Feliciani (Saints Primus and Felicianus, martyrs)

Offi. *Sapientiam Sanctorii.* 113?

Resp. Gr. *Confitebuntor celi.* 210

Alleluya. Hec est vera

Offr. *Mirabilie deus.* 103

Co. *Ego vos elegi.* 115

June 11:

Barnabe apostoli (St. Barnabas, Apostle)

Offi. *Mihi autem nimis.* 4

Resp. Gr. *In omnem terram.* 134

Alleluya. Ego vos elegi. 179

Offr. *Constitues eos.* 123

Co. *TVos qui secuti.* 180

June 12:

Basilidas Cirini Naboris et Nasari (St. Nazarius and companions)

Offi. *Intret in .* 47

Resp. Gr. *Vindica domine.* 116

Alleluya. Corpora sanctorum

Offr. *Exultabunt sancti.* 117

Co. *Posuerunt.* 117

June 14:

Basilii episcopi

Offi. *In medio ecclesie.* 29

Rep. Gr. *Os iustu me.* 170

Alleluya. In veni Davit. 38

Offr. *Veritas mea.* 44

Co. *Fidelis servus.* 75

June 15:

Viti Modesti atque Crescentie (Saints Vitus, Modestus, and Crescentia, martyrs)

Offi. *Multe tribulationes.* 130

Resp. Gr. *Exultabunt Iusti.* 114

Alleluya. Sancti tui. 50

Offr. *Mirabilis deus.* 110

Co. *Iustorum amen.* 100

June 18:

Marci et Marcelliani (Saints Marcus and Marcellinus, martyrs)

Offi. *Salus Iustorum.* 120

Resp. Gr. *Iustorum anime.* 122

Alleluya. Hec est vera

Offr. *Anima nostra.* 35

Co. *Amen dico.* 9

June 19:

Gervasi et Protasii (Saints Gervase and Protase, martyrs)

Offi. *Loquetur Dominus.* 121

Resp. Gr. *Gloriosus deus.* 48

Alleluya. Hec est vera. 143

Offr. *Letamini Domino.* 50

Co. *Posuerunt.* 117

June 20:

Silverii papa

Offi. *Statuit.* 71

Resp. Gr. *Inveni Davit.* 147

Alleluya. Tu es sacerdote. 41

Offr. *Veritas mea,* 44

Co. *Semel.* 148

June 22:

Paulini episcopi

Offi. *Statuit ei.* 71

Resp. Gr. *Ecce sacerdos.* 37

Alleluya. Tu es sacerdote. 41

Offr. *Inveni Davit.* 38

Co. *Fidelis.* 75

June 23:

In vigilia sancti Joannis baptiste (The Vigil of Saint John the Baptist)

Offi. *Netimeas.* 123

Resp. Gr. *Fuit homo.* 124

Offr. *Gloria et honore.* 3

Co. *Magna est.* 28

June 24:

In nativitate sancti Joannis (The Nativity of Saint John the Baptist)

Offi. *De ventre matris.* 127

Resp. Gr. *Priv equanite.* 128

Allehuya. Tu puer pro. 125

Offr. *Justus ut palma.* 32 (looks altered, different hand)

Co. *Tu puer prose.* 129

June 26:

Joannis et Pauli (Saints John and Paul of Rome, martyrs)

Offi. *Multe tribulam.* 130

Resp. Gr. *Ecce quam.* 130

Allehuya. Hec est vera. 144

Offr. *Gloriabuntur.* 132

Co. *Etsi coram.* 119

June 28:

Leonis pape

Missa. *Sacerdotes tui*

de communi unius confessoris pontificis

In vigilia apostolorum Petri et Pauli (Vigil of Peter and Paul, apostles)

Offi. *Dicit dominus.* 133

Resp. Gr. *In omnem terram.* 134

Offr. *Mihi autem.* 6

Co. *Simon.* 135

June 29:

Petri et Pauli (The Feast of Peter and Paul)

Offi. *Nunc scio.* 136

Resp. Gr. *Constitues eos.* 5

Allehuya. Tu es Petrus. 155

Offr. *Constitues eos.* 73

Co. *Tu es Petrus.* 64

June 30:

In commemoratione sancti Pauli

Offi. *Scio cui.* 58

Resp. Gr. *Qui operatus est.* 59

Alleluya. Sancte Paule

Offr. *Mihi autem.* 6

Co. *Amen dico.* 60

Feasts of July

July 2:

In visitatione beate Marie

Offi. *Salve sancta.* 189

Resp. Gr. *Benedicta.* 183?

Alleluya. Felixes. 190 (written in black)

Offr. *Beata es*

Co. *Beata viscera.* ?

July 2:

In octavam Apostorum Petri et Pauli

Offi. *Mihi autem.* 4

Resp. Gr. *Constitues eos.* 5

Alleluya. Rogavi

Offr. *In omnem.* 151

Co. *Vos.* 180

July 6:

In octava Apostorum

Offi. *Sapientiam.* 113

Resp. Gr. *Justorum amen.* 122

Alleluya. Vos estis qui

Offr. *Exultabunt sancti.* 117

Co. *Iustorum anime.* 100

July 10:

Septem Fratrum ae Rufine (The Seven Holy Brothers, Martyrs and Rufina)

Offi. *Laudate pueri.* 142

Resp. Gr. *Anima nostra.* 33

Alleluya. Hec est. 144 (different hand writing)

Offr. *Anima nostra.* 35

Co. *Qui cumque.* 143

July 11:

Pii pape marti (Pius I)

Missa. *Statuit ei dominus*

ut in communi unius martirum pontificis

July 12:

Naboris et Felicis

Offi. *Intret in conspectu*

de communi plurimum martirum

July 13:

Anacleti pape et martiris

Missa. *Sacerdotes dei*

de communi unius martirum pontificis

July 14:

Bonaventure episcopi

Offi. *In medio.* 29 (chant in different writing)

Resp. Gr. *Os iusti.* 170

Allehuya. Iuravit dominus. 215

Offr. *Veritas mea.* 44

Co. ~~*Beatus servus.*~~ *Fidelis.* 75

July 17:

Alexii. (St. Alexius, Confessor)

Offi. *Oss Iusti.* 39

Resp. Gr. *Iustus ut palma.* 27

Allehuya. Beatus vir. 203

Offr. *Veritas mea.* 44

Co. *Beatus servus.* 39

July 18:

Simphorosem cum septem filiis

Offi. *Clamaverunt Iusti.* 98

Resp. Gr. *Ecce quam.* 130

Allehuya. Hec est vera. 144 (number in different hand)

Offr. *Letamini in domino.* 50

Co. *Quicumque fecerit.* 143

July 20:

Margarete virgine (St. Margaret, Virgin and Martyr)

Missa: *Me expectaverunt*

de communi virginii et martirii

July 21:

Praxedis

Missa. *Loquebar de.* 44

Resp. Gr. *Dilexisti iustitiam.* 14

Allehuya. Specie tua. 15

Offr. *Difusa est.* 62

Co. *Simile est.* 10

July 22:

Magdalene (St. Mary Magdalen, Penitent)

Offi. *Me expectaverunt.* 51

Resp. Gr. *Dilexisti.* 14

Alleluya. Difusa est. 66

Offr. *Filie regum.* 117

Co. *Feci iudicium.* 47

July 23:

Apollinaris episcopi (St. Apollinaris, Bishop and Martyr)

Missa. *Sacertodes dei.* 74

Resp. Gr. *Inveni Davit.* 147

Alleluya. Iuravit dominus. 215

Offr. *Veritas mea.* 44

Co. *Domine quinque.* 111

July 24: (this is added in the margins by the “correction” hand)

24 vigilia f. 25 autem

July 25:

San Iacobi apostoli (In the day of Saint James, Apostle)

Offi. *Mihi autem nimis.* 4

Resp. Gr. *Constitues eos.* 5

Alleluya. Ego vos elegit. 179

Offr. *In omnem.* 151

Co. *Vos qui.* 180

July 27:

Pantaleonis

Offi. *Letabitur iustus*

de communi unius martiris

July 28:

Nazarii Celsi et Victoris (SS. Nazarius and Celsus, Martyrs.)

Missa. *Intret in*

de communi plurimum martiris

July 29:

Marthe virginis

Offi. *Dilexisti Iusti.* 14 (number altered)

Resp. Gr. *Specia tua.* 45

Alleluya. Ad ducentur regi. 46

Offr. *Filie regum.* 54

Co. *Quinque prudentes.* 55

July 30:

Abdon et Sennen (SS. Abdon and Sennen, Martyrs)

Offi. *Intret in conspectu.* 47

Resp. Gr. *Gloriosus deus.* 48

Alleluya. Iustorum animem. 100

Offr. *Mirabilis deus.* 105

Co. *Posuerunt martalia.* 117 (error?)

Feasts of August

August 1:

Petri ad vincula (St. Peter's chains)

Offi. *Nunc scio.* 136

Resp. Gr. *Constitues eos.* 5

Allehuya. Salve iubente. 137

Offr. *Constitues.* 73

Co. *Tu es Petrus.* 74

August 2:

Stephani pape (Commemoration of St. Stephen, Pope and Martyr)

Offi. *Sacerdotes eius.* 153

Resp. Gr. *Ecce sacerdos.* 37

Allehuya. Tu es sacerdos. 41

Offr. *Domine quinque Inveni davit.* 38

Co. *Domine quinque.* 111

August 4:

Dominici

Offi. *Os iusti.* 39

Resp. Gr. *Iustus ut.* 23

Allehuya. Iustus germinavit. 110

Offr. *Veritas mea.* 44

Co. *Fidelis servus.* 75

August 5:

In dedicatione sancte Maria ad nives (Our Lady of the Snow)

Offi. *Salve*

ut in missis votivis beate marie

August 6:

Transfigurationis domini nostri Iesu Christi (The Transfiguration of our Lord Jesus Christ)

Offi. *Illuxerunt*

Resp. Gr. *Spe. losus?*

Allehuya. Candor est

Offr. *Gloria et divitie*

Co. *Visionem quam*

August 7:

Donati episcopi (St. Donatus, bishop and martyr)

Offi. *Sacerdotes dei.* 74

Resp. Gr. *Os Iusti.* 170

Alleluya. Iustus non. 28

Offr. *In veni Davit.* 38

Co. *Fidelis.* 75

August 8:

Siriaci Lari et Smaragili (St. Cyriacus)

Offi. *Timete dominum.* 161

Resp. Gr. *Timete.* 162

Alleluya. Fulgebunt. 107

Offr. *Letamini in.* 50

Co. *Signa autem.* 163

August 9:

In vigilia sancti Laurentii

Offi. *Dispersit dedit.* 164

Resp. Gr. *Dispersit.* 164

Offr. *Oratio mea.* 166

Co. *Qui vult.* 58

August 10:

Laurentii (Saint Lawrence, Martyr)

Offi. *Confessio et.* 167

Resp. Gr. *Probasti domine.* 168

Alleluya. Levita. 170

Offr. *Confessio et.* 170

Co. *Qui mi.* 170

August 14:

In vigilia assumptionis beate Marie

Offi. *Vultum tuum.* 61

Resp. Gr. *Benedicta et.* 189

Offr. *Beata es virgo.* 191 (changes added in originally blank space)

Co. *Beata vicera.* 192 (changes added in originally blank space)

August 15:

In die assumptionis (The Assumption of the Blessed Virgin Mary)

Offi. *Gaudeamus.* 173

Resp. Gr. *Propter.* 8

Alleluya. Assumpta est. 174 (changes added in originally blank space)

Offr. *Asumpta*

Co. *Optimam.* 147

August 17:

In octava sancti Laurentii

Offi. *Probasti domine.* 167

Resp. Gr. *Gloria et.* 144

Alleluya. Levita. 170

Offr. *In virtute.* 22

Co. *Qui vult.* 58

August 20:

Bernardi ab missa

Offi. *Os Iusti*

de communi unius abbatis

August 23:

vigilie sancti Bartholomei dicatur missa de communi unius apostoli

Offi: *Ego autem*

August 24:

Bartholomei (St. Bartholomew, Apostle)

Offi. *Mihi autem.* 4

Resp. Gr. *Constitues eos.* 5

Alleluya. Te gloriosus

Offr. *Mihi autem.* 6

Co. *Vos qui secuti.* 180

August 25:

Ludovici confessoris

Offi. *Os iusti.* 39

Resp. Gr. *Iusus ut.* 27

Alleluya. Beatus vir. 203

Offr. *Veritas mea.* 44

Co. *Beatus servus.* 39

August 28:

Augustini episcopi (St. Augustine)

Offi. *In medio ecclesie.* 29

Resp. Gr. *Os iusti.* 170

Alleluya. In veni davit. 38

Offr. *Justus ut.* 32

Co. *Fidelis.* 75

August 29:

In decollatione sancti Ioannis baptisti (The Beheading of John the Baptist)

Offi. *Loquebar de.* 44

Resp. Gr. *Iustus ut.* 27

Alleluya. Iustus germinavit. 110

Offr. *In virtute.* 21

Co. *Posuisti domine.* 22

August 30:

Felicis et Adausti martyrum. (Sts. Felix and Adauctus, martyrs)

Offi. *Sapientiam.* 113

Resp. Gr. *Iustorum anime.* 122

Alleluya. Fulgebunt. 107

Offr. *Letamini.* 50

Co. *Quod dico.* 60

Feasts of September

September 1:

Egidii abbatis (St. Giles, abbot)

Missa. *Os iusti*

ut in communi abbatis

September 8:

In nativitas sancte Marie virginis (The Nativity of the Blessed Virgin Mary)

Offi. *Salve sancta.* 189

Resp. Gr. *Benedicta.* 189

Alleluya. Felix es. 190

Offr. *Beata es.* 191

Co. *Beata viscera.* 194

September 14:

In exaltatione sancte Crucis (Exaltation of the Holy Cross Rubric)

Offi. *Nos autem.* 95

Resp. Gr. *Christus factus.* 192

Alleluya. Dulce lignum. 96

Offr. *Protege.* 97

Co. *Per signum.* 98

September 16:

Cornelii et Cipriani (Cornelius and Cyprian)

Missa. *Intret in conspectus*

de communi plurimum martiris

September 20:

In vigilia Mathei apostolic (Matthew)

Offi. *Ego autem.* 26

Resp. Gr. *Justus ut.* 27

Alleluya.

Offr. *Gloria et honore.* 3

Co. *Magna est.* 28

September 21:

Mathei (Matthew)

Offi. *Os iusti.* 39

Resp. Gr. *Beatus vir.* 70

Alleluya. Te gloriosus

Offr. *Posuisti domine*

Co. *Magna est.* 28

September 22:

Mauricii et Sociorum (Maurice and companions)

Miss. *Intret in
de communi plurimum martiris*

September 23:

Linii pape (Linus)

Offi. *Statuit ei dominus* (erasure and correction)
de communi unius martiris pontificis

September 26:

Cipriani at Iustitiani (Cyprian and Justina)

Offi. *Salus autem*
de communi plurimum martiris

September 27:

Cosme at Damiani (Cosmas and Damian)

Offi. *Sapientiam sanctorum.* 113

Resp. Gr. *Clamaverunt iusti.* 112

Alleluya. Hec est vera. 143

Offr. *Gloriabuntur.* 132

Co. *Posuerunt mortalia.* 117

September 29:

Michaelis archangeli

Offi. *Benedicite.* 101

Resp. Gr. *Benedic ... domino.* 210

Alleluya. Sancti Michael. 103

Offr. *Stetit.* 103

Co. *Benedicite.* 104

September 30:

Hieronimi

Offi. *In medio ecclesie.* 29

Resp. Gr. *Os iusti.* 170

Alleluya. Amavit eum . 156

Offr. *Justus ut.* 32

Co. *Fidelis.* 75

Feasts of October

October 1:

Remigii episcopi

Missa. *Statuit ei
de communi confessoris pontificum*

October 4:

Francisci (Francis of Assisi)

Offi. *Mihi autem absit.* 95

Resp. Gr. *Os iusta.* 170

Alleluia. *Franciscus*

Offr. *Veritas mea.* 44

Co. *Fidelis servus.* 75

October 7:

Marci pape (Mark, pope)

Offi. *Sacerdotes tui.* 36

Resp. Gr. *Sacerdotes es.* 154

Alleluia. *Iuravit dominus.* 215 (in alleluia list)

Offr. *Veritas mea.* 44

Co. *Beatus servus.* 39

October 9:

Dionisii Rusticii et Eleuteri (Dionysius, Rusticus and Eleuterius)

Offi. *Sapientiam sanctorum.* 113

Resp. Gr. *Anima nostra.* 33

Alleluia. *Iusti epulentur.* 204

Offr. *Exultabunt sancti.* 117

Co. *Dico autem.* 173

October 14:

Calisti pape (Callistus, pope)

Offi. *Sacerdotes Dei.* 74

Resp. Gr. *Inveni Davit.* 147

Alleluia. *Amavit eum.* 161

Offr. *Veritas mea.* 44

Co. *Beatus servus.* 39

October 18:

Luce evangeliste

Offi. *Mihi autem.* 4

Resp. Gr. *In omnem terram.* 134

Alleluia. Ego vos elegi. 179

Offr. *Mihi autem.* 6

Co. *Vos qui secuti.* 180

October 21:

Ilarioninis abbatis (Hilarion)

Missa. *Os iusti me*

de communi unius martiris abbatis

October 25:

Crisanti et Darie (Chrysanthus and Daria)

Offi. *Intret in conspectus*

de communi plurimum martiris

October 26:

Evaristi (Evaristus)

Missa. *Os iusti me*

de communi unius martiris pontificis

October 27:

In vigilia sancti Simonis et Jude (Simon and Jude, vigil)

Offi. *Intret in conspectus.* 47

Resp. Gr. *Vindica domine.* 116

Offr. *Exultabunt sancti.* 117

Co. *Posuerunt.* 117

October 28:

In die Simonis et Jude (Simon and Jude)

Offi. *Mihi autem numis.* 4

Resp. Gr. *Constitues eos.* 5

Alleluia. Nimis honorati. 60

Offr. *In omnem.* 151

Co. *Vos qui secuti.* 180

October 31:

In vigilia omnium sanctorum (All Saints, vigil)

Offi. *Judicant sancti.* 141

Resp. Gr. *Exultabunt sancti.* 114

Offr. *Exultabunt sancti.* 117

Co. *Iustorum animem.* 100

Feasts of November

November 1:

In festo omnium sanctorum (All Saints)

Offi. *Gaudeamus omnes.* 173

Resp. Gr. *Timete dominum.* 162

Alleluia. Venite ad me. 93

Offr. *Iustorum anime.* 118

Co. *Beati mundo*

November 9:

Basilice Salvatoris

Missa. *Terribilis est.* 185

omnia ut sequitur abs?

November 10:

Triphonis Respicii et Nimphe (Tryphon, Respicius and Nympha)

Missa. *Clamaverunt Iusti.* 198

Resp. Gr. *Vindica domine.* 116

Alleluia. Preciosa. 115

Offr. *Letamini in.* 50

Co. *Quicumque fe.* 143

November 11:

Martini episcopi (Martin, bishop of Tours)

Missa. *Statuit ei.* 71

Resp. Gr. *Ecce sacerdos.* 37

Alleluia. Beatus vir. (removed?)

Offr. *Veritas mea.* 44

Co. *Beatus servus.* 39

November 12:

Martini pape (Martin, pope)

Offi. *Sacerdotes dei*

de communi unius martiris pontificis

November 17:

Gregori Tau-gi (Gregory Thaumaturgis)

Offi. *Statuit ei.* 71

Resp. Gr. *Ecce sacerdos.* 37

Alleluia. Tu es sacerdos. 41

Offr. *Inveni davit.* 38

Co. *Fidelis.* 75

November 18:

Basilice sancti apostoli Petri et Pauli (Dedication of St. Peters and St. Paul in Rome)

Offi. *Terri*
omnia ut supra

November 22:

Cecilie virginis (St. Cecilia, Virgin and Martyr)

Offi. *Loquebar de.* 44

Resp. Gr. *Audi filia.* 196

Allehuya. Quinque prudentis. 198 (added again)

Offr. *Afferentur regi.* 46

Co. *Confundantur.* 193

November 23:

Clementis pape (St. Clement, Pope and Martyr)

Offi. *Dicit dominus.* 198

Resp. Gr. *Iuravit dominus.* 40

Allehuya. Hic est sacer

Offr. *Veritas mea.* 44

Co. *Beatus.* 44

November 24:

Grisogoni martiris (St. Chrysogonus, Martyr)

Offi. *In virtute tua*
de communi unius martiris

November 25:

Catharine virgine et martiris (St. Catherine, Virgin and Martyr)

Offi. *Loquebar de.* 44

Resp. Gr. *Dilexisti iusti.* 14

Allehuya. Addudentur. 46 (misspelling?)

Offr. *Afferentur.* 14

Co. *Confundantur.* 198 (?)

November 26:

Petri alexandrini (St. Peter of Alexandria, Bishop and Martyr)

Offi. *Statuit ei*
de communi unius martiris pontificis

November 29:

In vigilia sancti Andre (Vigil of Saint Andrew, Apostle)

Offi. *Dominus secus.* 1

Resp. Gr. *Nimis honorati*

Offr. *Gloria et honore.* 3

Co. *Dixit Andreas.* 3

November 30:

Andre apoltoli (Office in the Day of Saint Andrew, Apostle)

Missa. *Mihi autem.* 6

Resp. Gr. *Constitues eos.* 5

Alleluya. Dilexit Andreas. 6

Offr. *Mihi autem.* 6

Co. *Venite post me.* 7

Nicolai episcopi

Offi. *Statuit ei.* 71

Resp. Gr. *Inveni davit.* 147

Alleluya. Iustus ut palma. 100

Offr. *Veritas mea.* 44

Co. *Semel iuravi.* 148

Ambrosii episcopi

Offi. *In medio ecclesie.* 29

Resp. Gr. *Ecce sacerdos.* 37

Alleluya. Iuravit dominus. 215

Offr. *Veritas mea.* 44

Co. *Semel.* 148 (added in a different print)

Feasts of December

December 6:

Nicolai episcopi

Offi. *Statuit ei.* 71

Resp. Gr. *Inveni davit.* 147

Alleluya. Iustus ut palma. 100

Offr. *Veritas mea.* 44

Co. *Semel iuravi.* 148

December 7:

Ambrosii episcopi

Offi. *In medio ecclesie.* 29

Resp. Gr. *Ecce sacerdos.* 37

Alleluya. Iuravit. 215

Offr. *Veritas mea.* 44

Co. *Semel iuravi.* 148 (added in a different print)

December 8:

In conceptionis beate Marie dicitur missa de eius nativitate (The Conception of the Blessed Virgin Mary)

December 11:

Donati episcopi

Offi. *Sacerdotes tui.* 36

Resp. Gr. *Ecce sacerdos.* 37

Alleluya. Tu es sacerdos. 41

Offr. *Inveni.* 38

Co. *Domine quinque.* 111

December 13:

Lucie virginis (St. Lucy, Virgin and Martyr)

Offi. *Dilexisti iusti.* 12 (wrong number, should be 14)

Resp. Gr. *Dilexisti.* 14

Alleluya. Diffusa est

Offr. *Afferentur regi.* 16

Co. *Principes*

16 *Rorate*

December 20:

In vigilia Sancti Thome (Vigil of St. Thomas)

Offi. *Ego autem*

de vigilia unius apostoli

December 21:

Thome apostoli (St. Thomas the Apostle)

Offi. *Mihi autem.* 4

Resp. Gr. *Nimis honorati.* 2

Alleluya. Gaudete iusti. 83

Offr. *In omnem terram.* 151

Co. *Mite manum*

26 *Stephanus* **missa** *Et enim*

finis

Expectatio. Rorate. 17

?? *Ecce virgo.* 81

Co. Ecce virgo. 82 (more notes added at end, where St. George drawing is)

APPENDIX C

LIST OF OSU GRADUAL HISTORIATED INITIALS

IF = Digital image foliation numbers

GF = Original Gradual foliation numbers

<i>IF</i>	<i>GF</i>	<i>Saint</i>	<i>Feast Day</i>	<i>Signifying Symbols</i>
2r	1r	Saint Andrew, vigil	November 29	X-shaped cross, book?
5r	4r	Saint Andrew	November 30	X-shaped cross, book
8v	7v	Saint Barbara	December 4	Tower, palm
13r	14r	Saint Lucy	December 13	Eyes on a platter, palm
16r	17r	Expectation Delivery BVM	December 15	Two female figures
18v	19v	Saint Thomas	December 20	Book
21r	22r	Saint Stephan	December 26	Book, stones, palm
25r	26r	Saint John the Apostle	December 27	Scroll, name on banner
28r	29r	Saint John the Apostle	December 29	Scroll, banner, eagle
31r	33r	Holy Innocents	December 28	Boy children w/ soldiers
33v	39v	Saint Felix the Confessor	January 14	Book, palm
38v	44v	Saint Prisca	January 18	Censure?, palm
41v	47v	Saints Sebastian & Fabian	January 20	Tied up & shot w/ arrows
45v	51v	Saint Agnes	January 21	Lamb, book, palm
50r	56r	Saint Vincent	January 22	X-shaped cross, book
50v	56v	- possible erasure/smudge -	January 22	"L" in Letabitur
52v	58v	Saint Paul the Apostle	January 25	Sword
55r	61r	Saint Agnes (second)	January 29	Lamb, book, palm
57v	63v	Purification BVM	February 2	Mary & Jesus w/ rabbi?
63v	69v	Saint Valentine	February 14	Putto on dolphin
65r	71r	St. Peter's Chair at Antioch	February 22	Key, book
68v	74v	Saint Gregory, Pope	March 12	Staff, papal regalia
70r	76r	St. Joseph, husband BVM	March 19	Builder square, lily

<i>IF</i>	<i>GF</i>	<i>Saint</i>	<i>Feast Day</i>	<i>Signifying Symbols</i>
73r	79r	Annunciation BVM	March 25	Mary w/ angel
75v	81v	- face on black initial - (verse for Annunciation)	March 25	Face lightly sketched on inside of "E" in Ecce
77r	83r	Saints Tiburtius & Valerian	April 14	Two putti w/ foliation
78v	84v	Saint George, Martyr	April 23	On horse, dragon speared
81r	87r	Saint Mark the Evangelist	April 25	Lion, book, name banner
83r	89r	Saint Vitalis, martyr	April 28	Name banner, palm
85v	92v	Saints Phillip & Jacob	May 1	Two men, books, spear
89r	94r	Invention of the Cross	May 3	Woman & cloth w/ face
92r	98r	Saint Alexander	May 3	Three males, palms
95v	101v	- replaced initial -		B in a dashed line box
100r	106r	Saints Nerius & Achilleus	May 12	Putto on dolphin
107r	114r	Saints Primus & Felicianus	June 9	Two monk figures, books
114r		Saints Cyricus & Julitta	June 16	Two males, palms
115v	121v	Saints Gervase & Protase	June 19	Two males, palms
117v	123v	Saint John the Baptist, vigil	June 23	Lamb, staff
120r	126r	Saint John the Baptist	June 24	Lamb, staff, book, nude
121r	127r	Saint John the Baptist	June 25	Lamb, staff, book, nude
124r	130r	Sts. John & Paul of Rome	June 26	Two males, cup, sword
127r	133r	Sts. Peter & Paul (vigil)	June 29	Two males, key, sword
130r	136r	Sts. Peter & Paul, apostles	June 29	Two males, key, sword
136v	148v	St. James the apostle, vigil	July 24	Putto on dolphin
141v	153v	St. Felix & his companions	July 29	Four male figures, palms
145r	157r	- face on black initial - (verse for St. Stephan)	August 2	Face lightly sketched on side of "L" in Lota
145v	157v	Transfiguration of our Lord	August 6	Putto on dolphin
149v	161v	Saint Cyriacus	August 8	Book, palm
152r	164r	Saint Lawrence, vigil	August 9	Grid iron, book

<i>IF</i>	<i>GF</i>	<i>Saint</i>	<i>Feast Day</i>	<i>Signifying Symbols</i>
155r	167r	Saint Lawrence	August 10	Putto on dolphin
156v	168v	Saint Lawrence	August 10	Putto on dolphin
160v	172v	Saint Hyppolytus	August 13	Book, palm
161v	173v	Assumption BVM, vigil	August 14	Mary laying entombed, surrounded by ten figures of people, one with a crown giving a blessing
169v	185v	Dedication of a church (Vic)	August 31	Monk kneeling in prayer in front of a church
173r	189r	Nativity of the BVM	September 8	Mary lying in bed, surrounded by 4 figures
179v	198v	Saint Clement, Pope	November 23	Figure in papal regalia
201v	indx	Saint George, large		Sketch of person on a horse spearing a dragon

APPENDIX D

LIST OF OSU GRADUAL ALTERATIONS/REPAIRS

IF = Digital image foliation numbers

GF = Original Gradual foliation numbers

<i>IF</i>	<i>GF</i>	<i>Type of Alteration/Repair</i>	<i>Location</i>
1r	0r	Script w/ ampersand	Whole page
1v	0v	Script w/ ampersand	Whole page
2v	1v	Crossed out text & replacement	Middle, staves 4-5
8	7	2 missing folios, appear cut out	
9	10	Parchment patch, initial cut out E in different script on verso	Outer middle
10r	11r	Text scratched out & replaced Possible stencil	Bottom half of page
10v	11v	Text scratched out & replaced Possible stencil	Top of page
12	13	Repaired tear	Top outer corner
14v	15v	Text scratched out & replaced Possible stencil	Whole page
15r	16r	Text scratched out & replaced Possible stencil	Top of page
15v	16v	Text scratched out	Bottom $\frac{3}{4}$ of page
16	17	Part of page cut out & replaced	Bottom of page
17	18	Tear	Bottom outer corner
18r	19r	Parchment patch	Bottom outer corner
19	20	Tear w/ parchment patch	Bottom middle
20	21	Tear w/ parchment patch	Bottom outer corner
21	22	Tear w/ parchment patch Glassine repair on verso	Bottom outer corner
22	23	Tear w/ parchment patch Scotch tape	Bottom outer corner Top near outer corner
23	24	Tear w/ parchment patch Tear w/ parchment patch Both patches detaching	Upper outer corner Bottom outer corner
27	28	Tear w/ parchment patches on text Unrepaired tear	Bottom of page Top near outer corner
28	29	Tear w/ L-shaped parchment patch Sewing overlaid w/ glassine Erasure w/change in script	Bottom outer corner

<i>IF</i>	<i>GF</i>	<i>Type of Alteration/Repair</i>	<i>Location</i>
29	30	Corner torn off	Bottom outer corner
30	32	Tear w/ parchment patch	
32	34	Parchment patch	Upper side
33	39	Parchment patch to replace missing corner, replacement text on repair Possible 18 th -century script Glassine	Bottom outer corner
34	40	Sewing repair w/ glassine overlay Parchment patch for thinning area	Bottom middle Bottom toward corner
35r	41r	Tear w/ parchment patch	Bottom outer corner
35v	41v	Glassine to reinforce tear repair	Bottom near corner
36v	42v	Tear	Bottom
37	43	Tear w/ parchment patch Stencil replaced text	Bottom outer corner
38	44	Tear w/ parchment patch	Bottom outer corner
39	45	Tear w/ parchment patch	Bottom outer corner
40	46	Tear w/ parchment patch	Upper outer corner
42	48	Sewing repair	Side, upper middle
47	53	Tear w/ parchment patch	Bottom, near corner
51	57	Unrepaired tear	Bottom outer corner
52v	58v	Initial area is rough, appears altered	Middle off center
54	60	Tear w/ parchment patch, diagonal	Bottom outer corner
55	61	Tear w/ parchment patch Stitching repair w/ Japanese tissue	Bottom outer corner Bottom near corner
59	65	Tear w/ parchment patch	Bottom outer corner
61	67	Tear w/ parchment patch Hole from wear	Bottom outer corner Bottom middle
62	68	Tear w/ parchment patch Tear w/ parchment patch	All along outer side Bottom, near corner
63	69	Tear w/ parchment patch	Entire bottom
64v	70v	Text removed & replaced informally	Staves 1-3
65	71	Tear w/ parchment patch	Bottom outer corner
66	72	Corner missing	Bottom outer corner
67	73	Tear w/ parchment patch	Bottom outer corner
68	74	Tear w/ parchment patch, filled text Printed paper adhered to repair	Near outer edge Near bottom corner
69	75	Tear w/ parchment patch Corner missing and rough edges	Upper outer side Bottom outer corner

<i>IF</i>	<i>GF</i>	<i>Type of Alteration/Repair</i>	<i>Location</i>
74	80	Tear w/ parchment patch	Bottom outer corner
76	82	Tear w/ parchment patch Worn through parchment	Bottom outer corner Near bottom
77v	83v	Text removed & replaced informally	Bottom half
80	86	Tear w/ parchment patch	Side near bottom
81	87	Tear w/ parchment patch Rough area at initial	Top near outer corner Off center
82	88	Tear w/ parchment patch	Top outer corner
83	89	Initial area rougher & darker	Bottom inner corner
84	90	All text & music scratched out	Whole page
85	91	Parchment patches Change in script, stencil?	Along outer side Whole page
86	92	Tear w/ parchment patch	Bottom outer corner
87	93	Tear w/ parchment patch	Along outer side
88	94	Tear w/ parchment patch	Top near outer corner
89	95	Tear w/ parchment patch	Top near outer corner
90	96	Tear w/ parchment patch	Top near outer corner
91	97	Tear w/ parchment patch	Top near outer corner
92	98	Tear w/ parchment patches	Top near outer corner, side
94	100	Tear w/ parchment patch Text erasures on verso	Lower middle outer side Upper middle, 3 rd staff
95	101	Initial cut out and replaced w/ patch Text and music erased	Lower outer side Lower $\frac{3}{4}$ of page
97	103	Tear w/ parchment patch	Top near outer corner
105	111	Tear w/ parchment patch Tear w/ L-shaped parchment patch	Diagonal near bottom outer Bottom outer corner
106	112	Tear w/ parchment patch	Top near outer corner
107	113	Tear w/ parchment patch	Top near outer corner
108	114	Tear w/ parchment patch Tear w/ L-shaped parchment patch	Top near outer corner Bottom outer corner
109	115	Tear w/ parchment patch	Bottom outer corner
110	116	Tear w/ parchment patch	Bottom outer corner
111	117	Tear w/ parchment patch Tear w/ diagonal parchment patch	Top near outer corner Near bottom outer corner
113	119	Tear w/ parchment patch, note filled	Near bottom outer corner
117	123	Tear w/ parchment patch	Top near outer corner
120	126	Tear w/ parchment patch, text filled Worn out corner	Bottom outer corner Bottom outer corner

<i>IF</i>	<i>GF</i>	<i>Type of Alteration/Repair</i>	<i>Location</i>
121	127	Text & music removed, not replaced	Top 2/3 of page
122	128	Tear w/ parchment patch	Bottom near outer corner
123	129	All text and music scraped off	Whole recto, half verso
124	130	Tear w/ parchment patch	Bottom outer corner
125	131	Corner missing, parchment patch	Bottom outer corner
126	132	Tear w/ parchment patch	Outer side
127	133	Hole	Middle outer side
128	134	Tear w/ parchment patch	Bottom outer corner
129	135	Tear w/ parchment patch	Near top outer corner
130v	136v	Text removed, not replaced	Bottom half
131	137	Tear w/ parchment patch Some text erased	Near top outer corner 1 st staff
134	146	Tear w/ parchment patch Added informal text on verso	Bottom near outer corner Staves 3-6
135	147	Tear w/ parchment patch Added informal text on verso	Bottom outer corner Staff 2
136	148	Japanese tissue repair	Bottom near outer corner
137	149	Tear w/ parchment patch Text crossed out w/ written change	Bottom outer corner Middle, off center
138	150	Tear w/ parchment patch	Bottom near outer corner
139	151	Tear w/ adhesive only repair	Near top outer corner
140	152	Double natural holes	Middle outer side
146	158	Text and notes replaced, stencil	Whole page
147	159	Tear w/ parchment patch All erased, replaced/stencil or blank	Bottom outer corner Whole page
148	160	Parchment thinning All erased on recto, not replaced	Bottom outer corner Whole page
154v	166v	Some rubric smudged out	Bottom of page
158	170	Corner torn off	Bottom outer corner
161	173	Warped looking parchment	Bottom outer corner
162	174	Corner torn off Change in scrip, two types	Bottom outer corner Half recto, whole verso
163	179	Parchment patch to cover text Different style script replacement	Bottom, last staff Whole page
165	181	Parchment patch cover, new text Parchment patch cover, no text	Bottom half of recto page Bottom half of verso page
166	182	Text erased, new text & music	Bottom recto, whole verso

<i>IF</i>	<i>GF</i>	<i>Type of Alteration/Repair</i>	<i>Location</i>
167	183	Text erased, new text & music	Whole page, both sides
168	184	Text erased, new text & music	Whole page, both sides
169	185	Text erased, not replaced	Upper $\frac{3}{4}$ of page
170	186	Tear w/ parchment patch Text & music changed	Bottom outer corner Top $\frac{1}{3}$ of page
171	187	Text erased, new text & music	Whole recto, top verso
173	189	Tear w/ parchment patch	Bottom outer corner
174	190	Tear w/ parchment patch	Bottom outer corner
175	191	Tear w/ parchment patch	Bottom outer corner
178	197	Tear w/ parchment patch Text erased, new text & music	Bottom & outer side Whole page verso
180	199	Text erased, informal text added	Last staff
181	200	Tear w/ parchment patch	Bottom middle
183	202	Tear w/ parchment patch	Middle outer side
185	204	Tear w/ parchment patch	Bottom near outer corner
187	206	Tear w/ parchment patch	Bottom outer corner
192	215	Tear w/ parchment patch	Bottom
194	217	Tear w/ parchment patch Text & notes removed	Outer side near bottom Last staff
195	none	Script w/ ampersand	Whole page
196	none	Script w/ ampersand	Whole page
197	none	Script w/ ampersand	Whole recto
199	none	Tear w/ parchment patch	Bottom near outer corner
201	none	Tear w/ parchment patch	Bottom outer corner

APPENDIX E

LIST OF SAINTS IN MAIN TEXT VERSUS INDEX

red highlight = Saints widely celebrated in Roman Church (Hiley, p.17 – Table 1.3.4)
underlined = Saints found in Liber Usualis based on Roman Calendar
yellow highlight = Possible local saint
italic = Widely celebrated per Golden Legend or Butler

<i>Month</i>	<i>Saints in main text block</i>	<i>Saints in index</i>
January	<p>Felix</p> <p><u>Hilary</u></p> <p>Marcellus</p> <p>Honoratus</p> <p><u>Anthony</u></p> <p><u>Prisca</u></p> <p>Sebastian & Fabian</p> <p>Agnes</p> <p>Vincent</p> <p>Conversion of Paul</p> <p>Agnes (2nd feast)</p>	<p><u>Hilary</u></p> <p><u>Paul, hermit</u></p> <p>Marcellus</p> <p><u>Anthony (added)</u></p> <p><u>Chair of Peter in Rome</u></p> <p><u>Marius, Martha, Audifax & Abachem</u></p> <p>Fabian & Sebastian</p> <p>Agnes</p> <p><u>Emerentiane</u></p> <p><u>Timothy</u></p> <p>Conversion of Paul</p> <p><u>Polycarp</u></p> <p><u>John Chrysostom</u></p> <p>Agnes</p>
February	<p>Purification BVM</p> <p><u>Blaise</u></p> <p>Agatha</p> <p><u>Dorothy</u></p> <p><u>Scholastica</u></p> <p>Eulalia of Barcelona</p>	<p><u>Ignatius</u></p> <p>Purification BVM</p> <p>Agatha</p> <p><u>Dorothy</u></p> <p><u>Appolonia</u></p> <p><u>Valerian</u></p> <p><u>Faustinus & Jovita</u></p> <p><u>Simeon</u></p>

<i>Month</i>	<i>Saints in main text block</i>	<i>Saints in index</i>
February (cont.)	<u>Valentine</u> Peter's Chair, Antioch <u>Matthias</u>	Peter's Chair, Antioch <u>Matthias</u>
March	<u>Emeritus & Celedonius</u> <u>Felicity & Perpertia</u> Gregory I <u>Joseph, husband BVM</u> Benedict Annunciation BVM	<u>Thomas Aquinas</u> <u>Forty martyrs of Sebaste</u> Gregory I <u>Joseph</u> Annunciation BVM
April	<u>Tiburtius & Valerian</u> George <u>Mark</u> <u>Vitalis</u>	<u>Leo</u> <u>Tiburtius, Valerian & Maximus</u> <u>Anicetus</u> <u>Soterius & Caius</u> George <u>Mark the Evangelist</u> <u>Cletus & Marcellinus</u> <u>Vitalis</u>
May	Philippe & James <u>Athanasus</u> Invention of Cross <u>Alexander</u> John before Latin Gate <u>Apparition Michael Archangel</u> <u>Gordian & Epimacus</u> <u>Nerius, Achilleus & Pancras</u> Juonis <u>Pudentiana</u> Boudilus Quiterie <u>Urban</u> Justus of Vic <u>Petronilla</u> Nicomedis	Philippe & James <u>Athanasus</u> Invention of the Cross <u>Monica</u> John before Latin Gate <u>Apparition Michael Archangel</u> <u>Gordian</u> <u>Nerius, Achilleus & Pancras</u> <u>Pudentiana</u> <u>Urban</u> <u>Eleuterus</u> <u>John, pope</u> <u>Felix, pope</u> <u>Petronilla</u>

<i>Month</i>	<i>Saints in main text block</i>	<i>Saints in index</i>
July (cont.)	<u>Anne, mother BVM</u> Felix Nole <u>Nazarius & Celsus</u> <u>Felix, Simplicius, Beatris & Faustinus</u> <u>Abdon & Sennen</u> Germani	<u>Nazarius & Celsus</u> <u>Martha</u> <u>Abdon & Sennen</u>
August	Peter's chains Felis Gerudelis <u>Holy Machabees</u> Stephen <u>Finding body of Stephen</u> Faith, Hope & Wisdom <u>Dominic</u> Transfiguration of Jesus <u>Felix & Agapitus</u> <u>Sixto</u> Justus & Pastoris <u>Donatus</u> <u>Cyriacus</u> Lawrence <u>Tiburtius</u> Semptem dormentium <u>Hippolytus</u> Assumption BVM Eusebius <u>Agapiti</u> Privati <u>Timothy & Simphorianus</u> <u>Bartholomew</u> Genetus Ruffus Augustine <u>Hermes & Julian</u> Beheading of John the Baptist	Peter's chains Stephen <u>Dominic</u> <u>Our Lady of the Snow</u> Transfiguration of Jesus <u>Donatus</u> <u>Cyriacus</u> Lawrence Assumption BVM <u>Bernard</u> <u>Bartholomew</u> <u>Ludovici (Louis)</u> Augustine Beheading of John the Baptist

<i>Month</i>	<i>Saints in main text block</i>	<i>Saints in index</i>
August (cont.)	<u>Sabina</u> <u>Felix & Adauctus</u> Dedication of a church	<u>Felix & Audactus</u>
September	<u>Giles</u> Anthony Seraph Marcellus Severini & Victori Nativity BVM <u>Adrianus</u> Gorgoni & Dorothy <u>Protus & Hyacinth</u> Exaltation of the Holy Cross	<u>Giles</u> Nativity BVM Exaltation of the Holy Cross <u>Cornelius & Cyprian</u> Matthew Maurice & companions <u>Linus</u> <u>Cyprian & Justina</u> <u>Cosmas & Damian</u> <u>Michael Archangel</u> <u>Hieronimus</u>
October		<u>Remigus</u> <u>Francis of Assisi</u> Mark, pope <u>Dionysius, Rusticus & Eleuterius</u> <u>Callistus, pope</u> Luke <u>Hilarion</u> <u>Chrysanthus & Daria</u> <u>Evaristus</u> Simon & Jude <u>All Saints vigil</u>
November	Passion image of Christ <u>Martin</u> <u>Grici</u>	All Saints <u>Basilica Salvatoris</u> <u>Triphonis, Respicius & Nympha</u> <u>Martin of Tours</u> Martin, pope <u>Gregory Thaumaturgis</u>

<i>Month</i>	<i>Saints in main text block</i>	<i>Saints in index</i>
November (cont.)	<p>Acisli & Victory Roman Elizabeth of Hungary Presentation BVM Cecilia Clement Chrysogonus Catherine Peter of Alexandria Andrew Saturnini</p>	<p>Dedication of Peter & Paul <u>Basilica in Rome</u></p> <p>Cecilia Clement Chrysogonus Catherine Peter of Alexandria Andrew</p>
December	<p>Barbara Conception BVM</p> <p>Leocadia Eulalia of Merida Lucy Expectation BVM Thomas Anastasia Stephen John Holy Innocents Sylvester</p>	<p>Nicolas Ambrose</p> <p>Conception BVM Donati</p> <p>Lucy Thomas Stephen</p>

APPENDIX F

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