

YALE UNIVERSITY
BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY
MEDIÆVAL AND RENAISSANCE MANUSCRIPTS

MS 710

Spain (Toledo), s. XVIⁱⁿ

Kyriale (Rosary Cantoral)

f. 1r blank

1. ff. 1v-30r *Incipit primus tonus in festivitibus beatissime virginis Marie tantum.* Rex virginum amator Deus Marie decus eleyson. Kyrie eleyson ... [RH 17533]. [f. 3v:] *Item primus tonus.* Cunctipotens genitor Deus ... [RH 4128]. [f. 5r:] *Item in Dominicis diebus.* Summe Deus, qui cuncta creas ... [RH 19673]. [f. 7r:] *Incipit secundus tonus.* Rector cosmi pie devotis nobis subveni ... [RH 32762]. [f. 9r:] *Incipit secundus tonus in Sabbatis beate Marie virginis tantum quando fit eius officium.* Pater excelse, Mariam preparans ... [f. 11r:] *Incipit tercius tonus.* Kyrie fons bonitatis ... [RH 6429]. [f. 13r:] *Item tercius tonus.* Kyrie cunctipotens Domine ... [f. 15r:] *Incipit quartus tonus.* Rex magne Domine ... [f. 17v:] *Incipit quintus tonus.* Kyrie summe rex glorie ... [f. 20r:] *Incipit quintus tonus.* O Pater immense, dux noster ... [f. 23r:] *Incipit sextus tonus.* Iesu redemptor omnium ... [RH 9616]. [f. 25v:] *Incipit septimus tonus.* Christe, Patris genite ... [f. 28r:] *Incipit octavus tonus.* Christe Deus decus in evo ... Kyrieleyson [RH 24398].

Kyrie, with 13 Tropes. The right order of the folios is 21v-21r-22r.

2. ff. 30r-40v *In festis beatissime virginis Marie et in Sabbatis quando fit eius officium.* Gloria in excelsis Deo ... [f. 31v:] *Versiculi a cantoribus dicuntur.* Spiritus et alme orphanorum paraclite ... [RH 19312]. [f. 34r:] *In festis duplicibus maioribus.* Gloria in excelsis Deo ... [f. 37r:] *In festis duplicibus minoribus.* Gloria in excelsis Deo ... in gloria Dei Patris. Amen.

Gloria, with one Trope.

3. ff. 40v-49r *Romanum.* Patrem omnipotentem, factorem celi et terre ... [f. 43v:] *In festis duplicibus.* Credo et in unum Dominum Iesum Cristum ... et vitam venturi seculi. Amen.

Credo. The right order of the folios is 45v-45r-46r.

4. ff. 49r-52v and 68r-72v *In festis duplicibus maioribus.* Sanctus, sanctus, sanctus ... [f. 50r:] Clangat cetus iste letus ... [RH 36204]. [f. 51v:] *In festis beatissime virginis Marie.* Sanctus ... [f. 52r:] Celeste preconium sonet ... lilium Dei plena gratia [RH 3414] // [f. 68r:] // Omnes virgines sanctum quoque flamen ... *In duplicibus minoribus.* Sanctus ... [f. 70v:] *In festis angelorum.* Sanctus ... nos ducant merita in excelsis.

Sanctus, with five Tropes. On f. 69r the three lower staves are blank, on v all five staves are blank and on both pages the accompanying text is missing.

5. ff. 72v-77r *In festis duplicibus maioribus et in festivitibus beate Virginis. Agnus Dei ... [f. 73r:] O Iesu salvator, dulcis consolator ... [f. 73v:] Crimina tollis, aspera molis ... [RH 3979]. [f. 74r:] Ave Maria, celi regina ... [f. 74v:] In Sabbatis cum dicimus de beata Virgine. Agnus Dei ... [f. 75v:] In festis duplicibus minoribus. Agnus Dei ... [f. 76v:] In festis angelorum. Agnus Dei ...*

Agnus Dei, with three Tropes.

6. ff. 77r-86r *In die Resurrectionis prosa. Victime paschali laudes immolent ... [RH 21505]. [f. 80r:] Prosa in die sancto Penthecostes et per totam octavam. Veni sancte Spiritus et emitte celitus ... [RH 21242]. [f. 83v:] Finita Tercia a sacerdote celebraturo missam primo aspergatur aqua benedicta altare maius tantum genibus flexis coram altare et statim incipiatur a cantore antiphona Asperges et, dum comunitur cantatur cum versu et Gloria Patri, ab eodem sacerdote aspergatur fratres. A. Asperges me ... [CAO 1494]. [f. 84v:] ***** Asperges me ***** modo dicitur in aspersione aque benedictae Dominicis diebus per totum annum excepto quod in Dominica de Passione et in Dominica Palmarum non dicitur Gloria Patri, sed post psalmum Miserere repetatur antiphona Asperges me. Et excepto tempore Paschali a Dominica Pasche usque ad Pentecosten quo tempore cantetur antiphona Vidi aquam ... Gloria seculorum [CAO 5403].*

Sequences.

7. ff. 86r-103r *In festo sancti Ioachimi et ad missam Tractus Beatus vir. Versus primus. Gloria et divitię. V. O Ioachim sancte coniux Anne ... [f. 86v:] Sequens tractus dicitur a LXX usque ad feriam III maioris ebdomade. Tractus. Beatus vir qui timet ... [f. 88v:] Item alius tractus. Qui seminant in lachrimis ... [f. 90v:] Sequens tractus dicitur a LXX usque ad feriam III maioris ebdomade. Tractus. [D]esiderium anime eius ... [f. 93r:] In festo sanctissime Trinitatis tractus. Te Deum Patrem ingenitum ... [f. 95r:] In missa votiva de Spiritu Sancto tractus. Emite Spiritum tuum et creabuntur ... [f. 96v:] In missa votiva sancti Angeli Custodis tractus. Benedicite Dominum, omnes angeli ... [f. 98r:] In natali virginum tractus. Veni sponsa Christi ... [f. 101r:] In dedicatione ecclesie post LXX tractus. Qui confidunt in Domino ... [f. 103r:] Ave Maria gratia plena ... Ecce concipi// [es].*

Tracts.

8. Additional parts: [1] ff. 53r-54v: Et in terra pax hominibus ... [2] ff. 55r-59v: Patrem omnipotentem ... [3] ff. 60r-62v: [lau]//damus te, benedicimus te ... [4] ff. 62v-67v: *In festis beatissime virginis Marie. Patrem omnipotentem ...* [5] f. 90r: Jusquin. Et incarnatus est de Spiritu Sancto ... [6] f. 92v: polyphonic music without text.

[1]-[4] alternative music for Gloria and Credo; [1] is written by hand B in a less formal script; [2] by hand C in very bold handwriting, marked by the diphthongs *ae* and *oe*; the lower part of f. 59v is blank; [3]-[4] by hand D; [5] Josquin des Prés (c. 1455-1521), "Et incarnatus est", part of the Credo, an excerpt from the composer's *Missa sine nomine*, a later addition written by hand E in a thin Gothico-Humanistica; [6] the music is partly derived from the popular song "L'homme armé".

Parchment, ff. 103, c. 950 x 520 mm. Artificial bifolios consisting of two leaves pasted on a stub.

Collation according to Candelaria: I-VI⁸ (ff. 1-48), VII⁵ (ff. 49-53), VIII² (ff. 54-55), IX⁵ (ff. 56-60), X⁸ (ff. 61-68), XI² (ff. 69-70), XII⁶ (ff. 71-76), XIII-XIV⁴ (ff. 77-84), XV³ (ff. 85-87), XVI⁶ (ff. 88-93), XVII¹⁰ (ff. 94-103). According to the same quires VIII, IX and X are "quires from unrelated manuscripts inserted at a later time"; quires XVI and XVII are "later insertions on folios that, judging from their measurements and overall design, were probably from a companion Antiphonar or Gradual" (p. 4).

Ruled with lead for one column of 5 staves and 5 text lines (except in art. 8 items [5] and [6]). 5-line staves traced in red; the text has double ruling.

Original text and additions copied in extremely large Southern (Spanish) Gothica Textualis Formata (Textus Praescissus), except art. 8 item [5]. The original text is copied by hand A. Music notation in nota quadrata.

Extremely rich decoration. Red rubrics. Cadels (height: 1 staff + 1 text line). Plain initials in red (approximately same size) on ff. 93r, 95r, 96v, 98r, 101r, 103r. All the other initials of the original part of the manuscript are painted initials: a coloured letter decorated with white penwork suggesting leaves turning around the body of the letter, on a coloured background filled with natural flowers (same size). Initials of that type are sometimes integrated in a narrow left-margin border or in a corner-piece border in a style related to the Ghent-Bruges style and containing flowers, fruit and occasionally other figures on a white-dotted brown background: on ff. 37v, 40v (a dragon with human head), 72v (a grotesque bird and a dog?), 74v (a putto standing on a flower), 75v (a bird and a bird with a man's legs), 77r, 83v (a peacock and a kneeling putto), 84v (a goat with human head and a bird biting its own neck). On f. 2r four-margins border in the same style with flowers and gold branches on a blue background. Between the branches putti and an image of Hercules slaying the Hesperian dragon. In the inner and outer borders one and in the lower border two angels holding a cloth displaying the Five Wounds of Christ with the motto "Miserere mei". On f. 1v large historiated initial (height: 2 staves and 2 text lines), showing the seated Virgin and the naked Christ child standing on her lap, holding two roses which he offers to a man kneeling in the left foreground; at right a soldier in armour (an illustration of the "Miracle of the Knight of Cologne"). Four-margins border in the same style with twisted branches and roses on blue background; in the left lower corner the fight of Hercules and Antaeus; in the right lower corner a woman being abducted by a man from the sea, after Albrecht Dürer's engraving *Das Meerwunder* (c. 1498); and in the left, right and lower border the same images of angels holding the cloth with the Five Wounds as on the facing page. In various parts of the manuscript the name "Maria" is written in gold letters on a blue

rectangular background surmounted by a gold crown. In the additional parts [1]-[4] no cadels; on ff. 53r and 55r fancy initials on white background framed in blue and red and filled with leaves; on f. 53r the letter is blue and red, filled with yellow; on f. 55r it is gold and in its body a cardinal's hat and a lion are painted. On f. 62v littera duplex in red and blue, framed in the same colours and filled with delicate penwork in red and purple.

Binding s. XVI: undecorated brown leather over heavy wooden boards, sewn on four double cords. On both covers four large engraved brass corner pieces and more centrally five smaller engraved brass bosses. The leather damaged and several metal pieces lost. On the front cover upside down large number "26" in white paint. On the rear cover four engraved brass catches for clasps (one both at the top and at the bottom edge, and two at the outer edge), and eight nails towards the top probably for fixing a *fenestra* with title label (now lost). Leather tabs partly with Spanish inscriptions pasted on the outer edges of the leaves.

A banderole around a calligraphic initial on f. 106r?? is said to contain the date "1597" [not seen]. The original part of the manuscript is from the beginning of the sixteenth century, the additional parts are s. XVI¹. The manuscript is closely related to a series of illuminated leaves (Beinecke MS 794 is one of them), all from chantbooks of giant size, made in the early sixteenth century for the Confraternity of the Rosary in the Dominican convent of St. Peter Martyr in Toledo. The convent was abolished in 1836 and its manuscripts were transferred to the Dominican convent of St. Dominic in Ocaña near Toledo. They disappeared during the Spanish Civil War. Purchased from Laurence Witten in 1989.

Bibliography:

L. Candelaria, *The Rosary Cantoral. Ritual and Social Design in a Chantbook from Early Renaissance Toledo*. Eastman Studies in Music, 51 (Rochester, NY, 2008) .
Sotheby London, 3 December 2008. *Western Manuscripts and Miniatures*, no. 18, with illustration [not seen].