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MEDIEVAL AND RENAISSANCE MANUSCRIPTS

MS 794

Spain (Toledo), s. XVIⁱⁿ

Antiphony/Gradual (fragm.)

f. 1r-v *In natali confessoris pontificis ad Vesperas* A. Ecce sacerdos cum reliquis de laudibus [?] [CAO 2544]. *Ps.* Dixit Dominus per ordinem. In fine Laudate Dominum o(mnes). *Hymnus.* Iste confessor [RH 9131 ff.]. V. Amavit eum Dominus [CAO 7941]. *R.* Stollam [CAO 7710]. *Ad Magnificat* A.[initial S] Intret in conspectu tuo, Domine, gemitus compeditorum ... Deus, venerunt gentes in hereditatem tuam, polluerunt templum // [Ps. 78:1]

Originally the text, beginning with the initial, was that of the Antiphon "Sacerdos et pontifex" [CAO 4673], sung at Vespers on the feast of a confessor bishop. It was erased and replaced with the current text, which is the Introitus for the Mass for the feast of two or more martyrs outside of Eastertide. The rubric at the top of the page and the initial were not erased, although they did not fit any longer the text. So the leaf originally was part of an Antiphony, but it was removed and rewritten to be inserted into a Gradual.

Parchment, f. 1, 915 x 635 mm.

Crayon double ruling for one column of text and 5-line staves in red ink (stave width: ...). The layout on recto and verso is fundamentally different. On the recto, below four lines of rubric and text, there are 4 staves ... mm. apart. On the verso (which is not illuminated), there are 6 staves only ... mm. apart. It is noteworthy that the two lower staves on f. 1v are shorter than the normal staves, the last but one leaving a blank space at the right side, the last one at the left side.

Copied by two hands, both writing Southern Gothica Textualis Formata with Spanish features. Hand A copied the four upper lines on f. 1r in a regular handwriting; hand B copied all the rest over erasure in a more artificial handwriting, which is of exceptionally large size on f. 1r. Musical notation in black nota quadrata.

Red rubrics in the four upper lines on f. 1r. A large cadel *D* on the verso ("Deus"). F. 1r has rich decoration in a style influenced by Ghent-Bruges illumination: large historiated initial (2 staves + 2 lines of text, ... x ... mm.) with 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 holding a lance (an illustration of the "Miracle of the Knight of Cologne"). Full architectural border subdivided in niches containing personages (their names are inscribed in scrolls they have in their hands, or ...); in the left-hand border Sts. Andrew, Paul, Philip, and James the Less; in the lower section Jeremiah and Zechariah, flanking a central panel containing two angels holding a cloth displaying the Five Wounds of Christ with the motto "Miserere mei"; in the right-hand border four angels holding trumpets; in the top section a row of roses between twisted branches.

The leaf is closely related to a series of other illuminated leaves and a full illuminated manuscript (Beinecke MS 710, the “Rosary Cantoral”), all chantbooks of giant size, made around 1500 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 and turned up in Paris. Our leaf was apparently bought by the antiquarian book dealer Philip Duschnes (New York, 1897-1970) in the late 1950s from Arthur Rau in Paris, sold by him to the Detroit Public Library and a few years later re-purchased by him. Duschnes catalogue 174 (1965), lot 21. Sotheby catalogue ... 1994, lot 69. Purchased September 1994 from Sam Fogg Rare Books, London.

Bibliography:

L. Candelaria, *The Rosary Cantoral. Ritual and Social Design in a Chantbook from Early Renaissance Toledo* (Rochester, NY, Woodbridge, 2008), pp. 7-8, 14, 39, 64-66.