

To assure the future of the *ANALECTA CARTUSIANA* the founding editor has nominated Professor Alain Girard, Director of the Museums of Gard, and Professor Daniel Le Blévec of the University of Montpellier as co-editors. A deep debt of gratitude is expressed to them for accepting such a burden, when their own professional duties are already heavy. For the moment the *ANALECTA CARTUSIANA* will continue to be published in Salzburg.

The financial situation of the series gives cause for some concern, as the subscription list, which reached 143 in the mid-seventies has fallen, owing to drastic cuts in library budgets, to 73 in 1998, though a further 47 copies are distributed either on an exchange basis or against a voluntary donation. It has, however, proved increasingly difficult to sell a sufficient number of individual volumes to cover production costs. The Austrian Ministry of Science and Research, which since the early 1980's aided the publication of one volume a year, has reduced its commitment to a bi-annual support in recent years, and in 1997 an annual subsidy that had ensured the financing of another volume since 1971 was unfortunately discontinued. Subscribers are therefore requested to recommend the *ANALECTA* to libraries and private individuals who might be interested in securing either the available back-numbers - around 140 - or individual volumes.

Pour assurer la continuation des *ANALECTA CARTUSIANA* l'éditeur fondateur a nommé co-éditeurs MM. les professeurs Alain Girard, Directeur des Musées du Gard, et Daniel Le Blévec de l'Université de Montpellier. Nous leur sommes très reconnaissants d'avoir bien voulu accepter une telle charge, quand leurs devoirs professionnels sont déjà très lourds. Pour le moment les *ANALECTA CARTUSIANA* continueront de paraître à Salzburg.

L'état financier de la série reste instable. Les souscriptions, au nombre de 143 en 1975, ont diminué à 73 en 1998 en raison de la réduction des budgets des bibliothèques, même si 47 exemplaires supplémentaires sont distribués dans le cadre d'échanges ou contre des dons. Il reste cependant bien difficile de vendre assez d'exemplaires isolés pour couvrir tous les frais de production. Le Ministère autrichien de la Recherche Scientifique, qui a bien voulu aider la production d'un tome par an depuis 1980, a réduit dernièrement son soutien à un tome tous les deux ans, et en 1997 une autre subvention qui avait assuré la publication d'un autre tome par an était discontinuée. Nous sollicitons donc tous les lecteurs des *ANALECTA CARTUSIANA* d'y attirer l'attention des bibliothèques et de personnes privées susceptibles d'acheter ou les tomes encore disponibles - environ 140 - ou des tomes individuels.

Um die Zukunft der *ANALECTA CARTUSIANA* zu sichern, hat der Gründer Herr Professor Alain Girard, Direktor der Museen von Gard, und Herr Professor Daniel Le Blévec von der Universität Montpellier als Mitherausgeber ernannt. Der Gründer ist hoch erfreut, daß die genannten Herren der Aufforderung nachgekommen sind, obwohl sie beruflich sehr belastet sind. Bis auf weiteres wird die *ANALECTA CARTUSIANA* jedoch in Salzburg erscheinen.

Die finanzielle Lage der Reihe ist nicht besonders erfreulich, da die Subskriptionen, die in den siebziger Jahren 143 erreicht hatten, heute wegen die Kürzung von Bibliotheksetaten mit nur 73 zu Buch schlagen, wenn auch noch 47 weitere Exemplare im Tauschverkehr oder gegen freiwillige Beiträge zirkulieren. Es ist jedoch zunehmend schwierig, genug Einzel Exemplare zu verkaufen, um die Produktionskosten zu decken. Das österreichische Ministerium für Wissenschaft, Kunst und Verkehr hat vom Anfang der achtziger Jahre ein Band pro Jahr subventioniert, mußte jedoch in der letzten Zeit seine Unterstützung auf ein Band in zwei Jahren reduzieren. Gleichfalls ist 1997 eine weitere Unterstützung, die ein Band seit 1971 im Ganzen bezahlt hat, leider eingestellt worden. Alle Bezieher der *Analecta Cartusiana* sind deshalb gebeten, die Reihe bei Bibliotheken und Privatinteressierten zu empfehlen, die möglicherweise die 140 noch vorhandenen Bände oder Einzelnummern bestellen könnten.

ANALECTA CARTUSIANA

Editors:

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THREE UNKNOWN CARTHUSIAN LITURGICAL MANUSCRIPTS
WITH MUSIC OF THE 14th TO THE 16th CENTURIES IN THE
GREY COLLECTION, SOUTH AFRICAN LIBRARY, CAPE TOWN

by

FRANCES CAROLINE STEYN

Volume 1



2000

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Chapter 5

MS 3c23. Description, Date and Provenance, Contents and Palaeography

5.1 Description

MS 3c23 in the South African Library, Cape Town, is a Carthusian Antiphonary for nuns containing the chants for Lauds and Vespers and written in *Littera gothica textualis quadrata media*.¹

It is a volume of 179 vellum folios, ruled in feint brown ink. The measurements are 132 x 201 mm.

The parchment (of a unified yellowish colour) is rather rough and thick, and some pages are illegible or almost illegible because of fatty residue. In one instance a piece of paper and in another a vellum folio had been inserted as substitutes.² There are seven long lines of text and notation. The staves have four red lines and horizontal lines are drawn for the text under each of the staves. The ruling can clearly be seen on fol. 8r. It is a variant of type Leroy P3d 00D1 (Muzerelle 1—1 / 0 / 1—2 / J)³ measuring:

horizontally: 10 + 84 + 38 mm.

vertically: 17 + 133 + 6 + 45 mm.

The upper horizontal lines are extraordinarily long. The upper horizontal line is a little above the staff and serves as the basis of the folio number.

There are pinholes at the top and bottom and sometimes at the fore-edge of folios, e. g. on folios 18—23 and 51—56.

The gatherings are composed in the following way: 1—15⁸, 16⁶, 17⁸, 18^{8,4}, 19^{8+1,5}, 20—22⁸, 23⁴.

The first and last words of each gathering are as follows:

1	Orietur—Deus
2	veniet—desideratus ea(num)
3	(ea)rum—civitate
4	david—posi(tus)
5	(posi)tus—alleluya
6	alleluya—Bnd. ä.
7	Laudate—Dñe
8	bonum—adversum
9	me—mise(ricordia)
10	(mise)ricordia—sci(ens)
11	(sci)ens—alleluya
12	alleluya—ipse
13	enim—alleluya
14	alleluya—qui
15	in celis—bel(lo)
16	(bel)lo—qui
17	reminiscimini—episcopi
18	alleluya—tu
19	es petrus—Ant.
20	[illegible] (nos?)—permisit
21	In omnem—per vi(as)
22	(vi)as—anxia(tur)
23	(anxia)tur—Intende

The foliation, in the upper right hand corner, is red and in Roman figures. It is contemporaneous with the manuscript and might have been done by the original scribe. There is an error in the foliation: the number cxlvii is omitted.⁶

Catchwords are visible at the ends of gatherings 4, 14, 15, 16. Portions of catchwords are visible at the ends of gatherings 6, 7 and 8.

The rubrics in the manuscript are not by the scribes of the text. Antiphons and Responsories are numbered by a later hand. The name 'Soeur Marie Utens' is written on fol. 1r in a later script. (See Plate 3.) The date 1538 appears on fol. 126v at the end of the Temporale and before the Dedication in the hand of the original scribe.

There are eight illuminations in the manuscript:

fol. 1r:	Dominica prima adventus
fol. 23r:	Ad primas vespervas in nativitate Domini
fol. 32r:	In circumcissione Domini

fol. 85v:	In vigilia sancte pasche
fol. 100r:	In vigilia penthecostes
fol. 105r:	Sancti sacramenti (Corporis Christi)
fol. 144r:	Marie magdalene
fol. 145r:	In assumptione beate Marie

The pages containing illuminations also have marginal decorations in the style of the Bening-school of Gent. These borders are very similar to those found in the well-known Grimani Breviary⁷ but are poorly executed. The background is gold, but not burnished and of a poor quality. The trompe-l'oeil borders take the form of regularly shaped bands. They include foliage motifs, mainly acanthus leaves, entwining or interspersed with flowers, strawberries, butterflies, snails, caterpillars and birds. The pansies are in the same colours as those in the Grimani Breviary, but without subtlety. There are some very awkward peacocks. The colours are flat, hard and somewhat gaudy, distinct from the bright and subtly coloured floral borders of the Grimani Breviary.

This style of decoration represents a change from the stylized borders of the Gothic period, with their sprays of leaves and flowers springing into the margins, to a carefully realistic rendering of natural objects contained within precisely defined bounds. This new approach is attributed to the illuminator and painter Alexander Bening of Gent.⁸

It was particularly the Flemish artists at the courts of the Dukes of Burgundy who excelled in this art form. The Grimani Breviary, which has been called 'the summit of early 16th-century Flemish miniature-painting', is one of the most valuable treasures of the art of book illustration. The Breviary, now in the Marciana Library in Venice, belonged to the Cardinal Grimani, who bought it in 1520 from an Italian dealer.⁹ It is dated 1510 to 1520. The three major illuminators of the manuscript were Gerard Horenbout (also known as Gerard Hogenhout), Alexander Bening, and Simon Bening, the son of Alexander.¹⁰

Another famous manuscript of the same period which shows decorations in the same style as *MS 3c23* is the Book of Hours of James IV, King of the Scots, dated 1502/ 1503, now in the Österreichischen Nationalbibliothek in Vienna. The decorations in this Book of Hours are also attributed to the school of Gent and Brugge and the artists have been identified as Gerard Hogenhout and Simon Bening.¹¹ Like the Grimani Breviary, this Book of Hours is regarded as one of the supreme examples of late mediaeval manuscript illumination, whereas the decorations in *MS 3c23* are artistically poor.

The main initials have filigree simulating engraved metal. Lesser initials are inhabited by grotesques. The initials are alternately grey and black with gold filigree on orange and on blue. This again shows a marked similarity to the Grimani Breviary. From fol. 172r red and blue initials in a different and simpler style are found.

Relatively few illuminated manuscripts can be assigned on firm grounds to religious houses or monastic orders that were producing manuscripts during the 15th and 16th centuries, and even in the case of most manuscripts known to have been written by monks or nuns, we usually do not know if the decoration or illustration was done by monastic or lay artisans.¹²

Binder's signatures appear in the lower margins on several pages: fol. 4r: c1111 (partially cut off); fol. 12r: illegible and partially cut off; fol. 20r: 8 (partially cut off); fol. 113r: illegible and partially cut off.

The size of the 19th-century binding is 135mm x 205 mm. It is of tooled brown leather and in a very good condition. The words 'Ancient M.S. Music' appear on the spine. It has a medallion-shaped bookplate on the front endpaper with the motto 'Spe otii laboro' and the name Edward Vernon Utterson.

Edward Vernon Utterson, a literary antiquary, born in 1775 or 1776, was the eldest son of John Utterson of Foreham, Hampshire. He was educated at Eton and at Trinity Hall, Cambridge. He entered the latter in 1794, was admitted pensioner on 17 February 1798, and graduated LL.B in 1801. On 31 October 1794 he was entered at Lincoln's Inn and on 1 February 1802 he was called to the bar. He practised in the Court of Chancery. In 1815 he was appointed one of the six clerks in Chancery, and he held the office until its abolition in 1842. He employed his leisure in collecting and editing rare early English works and in 1807 he was elected Fellow of the Society of Antiquaries. He died at Brighton, aged 80, on July 1856.¹³ His library was sold at Sotheby's for £4800 in April 1852.¹⁴

MS 3c23 found its way from the collection of Utterson into the possession of Sir George Grey via the saleroom and the bookseller. Casson describes the manuscript as an 'Antiphony with music, Carthusian, in Latin, vellum, 16th century, French.

1. Sotheby & Wilkinson, April 25, 1852, p. 99. Lot 1387. Sold to Pickering, £6 / 12 / 6. (This is from the catalogue of the sale of E. V. Utterson.)

2. Sotheby & Wilkinson, December 12, 1854, p. 13, Lot 127. Sold to Bohn, £3 / 1 /—. (From the catalogue of the sale of William Pickering.)

3. Henry G. Bohn, General Catalogue 1858, p. 662, £5 / 5 /—. ¹⁵

A cutting taken from a copy of the last catalogue is still pasted in the front of the manuscript. It reads:

Antiphonale Romanum: Hymns and Psalms to be sung at the various offices, Festivals and Saints days in the Roman church. MS. of French art of the XVIth century, on 179 leaves of vellum, musically notated, with many elegant borders, composed of Fruit, Flowers and Insects, on gold grounds, and numerous initials, of which the large ones enclose miniatures in gold and colours, small 4to dark morocco, sides richly blind-tooled, gilt edges, from E.V.Utterson's collection. £5 5s

The words 'This volume contains several initial letters, beautifully illuminated and also numerous borders', appear in handwriting on the flyleaf. The handwriting might possibly be that of Sir George Grey.

T.H. Hahn described *MS 3c23* as follows: 'Antiphonale (Romanum). MS written in France. Do(mini)ca pr(i)ma adve(n)tus etc. Latin. 16th century. Vellum. Quarto. Eight miniatures and musical notation.' ¹⁶

The manuscript commences with the rubric 'Dominica prima adventus' followed by the Responsory 'Orietur' for Advent Sunday. It ends with the Responsory 'Specia tua', in a much later and very unattractive and rough script and notation.

5.2 Date and provenance

As mentioned, *MS 3c23* provides us with direct evidence regarding its date, 1538. This date is consistent with the script and the notation as well as with the illuminations and border decorations. The date is also consistent with the development of the Calendar—earlier than the *Ordinarium Cartusiense* of 1582. ¹⁷

Although the manuscript does not provide us with direct evidence regarding its origin, it has an indication: the signature of Sister Marie Utens on fol. 1r. ¹⁸

Sister Marie Utens was born, probably in Béthune, Artois, France, in 1599. Since she was fifteen, she wanted to enter the Charterhouse for nuns, Mont-Sainte-Marie, at Gosnay, near Arras, and she took her vows at sixteen. Her two sisters, Augustine and Constance, joined her at the Charterhouse some years later. Marie died on 25 January, 1643. ¹⁹ Augustine and Constance died in 1682. ²⁰

The father of the three nuns, Jaspard Utens, was a son of one of the first families of Louvain, but left that city for Béthune in 1570. He married Elizabeth Macron of Béthune. ²¹ In 1636 he added a codicil to his will in which he left '60 florins to my three daughters who are Carthusian nuns in Gosnay, for a Responsory and other necessities'. ²² This 'Responsory' could not be traced, but it probably contained Responsories for Matins to supplement the two Antiphonaries belonging to Marie and Augustine.

In the Archives of the Grande Chartreuse there is a small manuscript, *MS C II 812*, with the title *Antiphons of the Third Nocturne*, copied in 1628. It has the inscription 'Property of Sister Augustine Utens of Gosnay' ('Appartient à Soeur Augustine Utens de Gosnay') and was probably copied when Augustine took her vows. ²³ The other Antiphonary is the Antiphonary for Lauds and Vespers, *MS 3c23*, which was in the possession of the nuns of Gosnay during the first half of the 17th century and was probably given to Sister Marie Utens when she took her vows in 1614.

In this Antiphonary, the first page of the feast of St. Mary Magdalene is particularly lavishly decorated. (See Frontispiece to Vol. 1.) The illuminated letter 'M' shows a royal figure wearing a crown and ermine and carrying a sceptre as well as a shield decorated with fleur-de-lis. At its feet kneels a Carthusian monk in a white habit. The border is also lavish, containing amongst its other inhabitants, a peacock in royal blue. The only other peacock in the manuscript appears on fol. 1r. This accentuation of the feast of St. Mary Magdalene seemed to indicate the saint as patroness of the Charterhouse of origin, and for this reason the Charterhouse of St. Mary Magdalene under the Cross, at Louvain, was first considered as provenance of the manuscript. In this case, one would have expected her presence at Calvary to be illustrated, however. Also, the presence of this illumination in an Antiphonary consisting only of Offices for Vespers and Lauds, and with an

incomplete Sanctorale, would be surprising in a house of monks, where the Antiphony would be of little use. It is to be noted that the Charterhouses were situated in different Carthusian provinces: Brabant for Louvain and Picardy for Gosnay. The Artois was the domain of the Kings of France, as indicated by the fleur-de-lis on the shield of St. Mary Magdalene.

There have always been much fewer Charterhouses for nuns than for men: only 22 through the ages as compared to 271 for monks. There are today only five Charterhouses for nuns with a total of 80 nuns in the world.²⁴ Their rule is similar to that of the monks, but their lives are less solitary.²⁵ In the 16th century the nuns of Gosnay did not chant the entire office 'with notes' ('cum notis'). In 1677 in an Ordinance, 'for the direction of nuns' Dom Le Masson (Prior of the Grande Chartreuse, 1675—1703) allowed the nuns to recite the nocturnal Psalms and Antiphons of Matins without notes, 'recto tono', except on solemn feasts such as Christmas, Easter, Pentecost, Corpus Christi, Assumption, St. Bruno and All Saints. The vicar of a Charterhouse for nuns could, however, permit them to sing Matins with notes at his discretion, provided that this would not tire them unduly.²⁶ It is therefore understandable that the nuns would have separate books for the different Offices.

It is possible that Jaspard Utens, a librarian, could have procured *MS 3c23* from the Charterhouse of his native town, or through his work at a sale of books, but there is no proof of that. It can be proved, however, that *MS 3c23* was written for the nuns of Gosnay, and probably at Gosnay itself, because of the extremely close relationship between the manuscript and *MS C II 817*, of the Archives of the Grande Chartreuse: the Antiphony of Sister Anne de Monchy (died 1568). This manuscript is, like *MS 3c23*, fully notated, and an Antiphony for the Offices of Lauds and Vespers. On the flyleaf at the end of the manuscript is written in the same Gothic hand as the rest of the manuscript: 'The book belongs to Sister Anne de Monchy, nun of the cloister of St. Mary at Gosnay, written by Brother Loys de Villebecq, humble vicar of the monastery mentioned above, 1537' ('Le livre appartient à Soeur Anne de Monchy Religieuse au monastere au mont sainte marie lez gosnay. escript par frere Loys de Villebecq humble vicaire Dudit monastere. 1537'). A comparison of the script of the two manuscripts shows that Brother Loys was also the scribe of *MS 3c23*.

The contents of the manuscripts show the close relationship:

MS C II 817

fol. 1r	First Sunday of Advent
fol. 24r	Vigil of Christmas
fol. 28r	Feast of St. Stephen
fol. 36r	Vigil of Epiphany
fol. 43r	Septuagesima
fol. 88r	Vigil of Easter
fol. 102r	Vigil of Pentecost
fol. 129v	Dedication
fol. 132r	Purification
fol. 146v	St. Mary Magdalene
fol. 147v	Assumption
fol. 150v	Decollation
fol. 157v	All Saints
fol. 163r	Commons of Saints
fol. 174v	Gloria Patri in 8 tones with 2 small Responsories
fol. 175r	St. Genevieve
fol. 176r	Presentation
fol. 180r	Diverse verses

MS 3c23

fol. 1r	First Sunday of Advent
fol. 23r	Vigil of Christmas
fol. 26r	Feast of St. Stephen
fol. 33r	Vigil of Epiphany
fol. 42v	Septuagesima
fol. 85v	Vigil of Easter
fol. 100r	Vigil of Pentecost
fol. 127r	Dedication
fol. 130r	Purification
fol. 144v	St. Mary Magdalene
fol. 147r	Assumption
fol. 149v	Decollation
fol. 156v	All Saints
fol. 159r	Commons of Saints
fol. 170r	Gloria Patri in 8 tones with 2 small Responsories ²⁷
fol. 171v	St. Genevieve
fol. 177v	Presentation
fol. 178r	Diverse verses

There is no Sequence in *MS C II 817*, although the Sequence 'Virgo templum trinitatis' appears on fol. 172r—177r of *MS 3c23*.

The decoration of the manuscripts also show a close similarity. Both have numerous ornamented letters (2x2cms for both *MS AGC C II 817* and *MS 3c23*) painted in gold on a background of blue or brown-violet (*MS AGC C II 817*), blue or orange (*MS 3c23*).

MS AGC C II 817 contains one full page illustration and three large illuminated letters. *MS 3c23* contains no full page illustrations and eight large illuminated letters. Two of the miniatures in the manuscripts show a remarkable similarity:

- The illumination on fol. 87r (Vigil of Easter) of *MS AGC C II 817* and on fol. 85v in *MS 3c23*. The 'A' of 'Alleluia' shows Christ with a hat and a spade, appearing before St. Mary Magdalene in the garden.²⁸
- The illumination on fol. 107v of *MS AGC C II 817* (Vigil of the Holy Sacrament) on fol. 105r of *MS 3c23*. The letter 'C' of 'Cenantibus autem' shows two kneeling

angels, face to face, adoring the Holy Sacrament on a monstrance. The background in *MS AGC C II 817* is red, blue in *MS 3c23*.²⁹

The general style of all the illuminations indicate the same artist: all the figures have round faces with long noses. The border decorations in the two manuscripts differ, however, those of *MS AGC C II 817* not being of the Bening-school, but showing simple leafy foliage.

In *MS 3c23* St. Mary Magdalene is the only saint (except for the Holy Virgin) whose feast is accentuated by a historiated letter; in *MS AGC C II 817* (as well as in *MS 3c23*) she is represented in the scene of the appearance of Jesus on the morning of Easter. The cult of St. Mary Magdalene has always been popular. She was the only female saint who, since 1271, had a solemnity throughout the Carthusian Order; in contrast to the feasts of other female saints, her entire Office is taken from the Temporale and not from the Common of Saints. It is natural that she should be particularly venerated in a Charterhouse for nuns. The presence of a commemoration for St. Genevieve in both manuscripts indicates a special devotion at Gosnay for the patroness of Paris and France.

St. Genevieve is best known as patroness of Paris. When the Franks under Childeric besieged Paris, Genevieve is said to have personally made a sortie with an armed band to obtain provisions by river from Arcis and Troyes. Through her prayers Attila the Hun suddenly changed his devastating course through Gaul and turned aside his army, when still south of Paris.³⁰ The feast of St. Genevieve is not mandatory in the Carthusian Order. It is not mentioned in Carthusian Calendars.³¹ There might have been a special concession in favour of Gosnay, however. One may speculate about political problems of the time.

To sum up: the two Antiphonaries are from the same period: 1537 and 1538. They were copied for the same house by the same scribe and are closely related concerning content and decoration. *MS 3c23* was almost certainly copied from *MS AGC C II 817*.

5.3 Contents of the manuscript

The manuscript consists of the following parts:

- ♦ fol. 1r—fol. 26v, Temporale, followed by the date, 1538.
- ♦ fol. 27r—fol. 159r, Sanctorale.

- ♦ fol. 159r—fol. 170r, Common of Saints.
- ♦ fol. 170r—fol. 170v, 'Gloria Patri' in eight tones with two small Responsories.
- ♦ fol. 170v—fol. 171r, six chants for Matins and Vespers.
- ♦ fol. 171v—fol. 178r, the Commemoration for St. Genevieve, followed by the Sequence 'Virgo templum Trinitatis' and a Commemoration 'De presentatione beate Marie'.
- ♦ fol. 178r—fol. 179r, verses for Matins.
- ♦ fol. 179v, an appendix, the Responsory 'Specie tua' in a later, very unattractive script.

MS 3c23 is complete. There are some cross-references. Chants are written out in full at the first appearance, and thereafter given in either notated or textual incipit.

5.4 Palaeography

5.4.1 The script of the text

In contrast to *MS 4c7*, this manuscript was probably written by one scribe, at least up to f. 171r. The type is *Littera gothica textualis quadrata media*.³²

It is characteristic of this hand that headlines are decorated with serifs and there is a slight forking at the heads of ascenders. The hand has a trembling aspect, seeming to indicate an old man's handwriting. This trembling is worse on some pages than on others, and is worse in *MS 3c23* than in *MS AGC C II 817*. *MS 3c23* was, of course, written a year later than the other manuscript. As in *MS 4c7* there are often variations of a letter on one page and in one line. Minuscule 'e' and long 's', especially, have a variety of forms, often in the same line. There is a very characteristic minuscule 'a' distinguished by a serif on the headline and a pronounced upper right corner. This is Oeser's 'small-head "a"', the 'a' of the *textus quadratus*³³ and is used consistently. See, for instance, fol. 49r. The folio is in one hand, but the script changes from the 4th line. The variation is especially obvious in line 6, where there might have been a change of pen. Note, too, the changes in 'e' and long 's' in lines 3 and 4. It is noticeable that the 't' is sometimes more rounded, showing *bastarda* influence.

The rubrics are in a different script which is characterised by the bastarda 's' and 'p' tapering towards the lower end. This is not 'pure' bastarda, but that which Brown terms 'hybrida'. According to Brown, 'hybrida' is reserved to denote a specific script which is basically a *textualis* with the introduction of a few cursive letter-forms without linking of letters, and thereby distinguished from *hybrida cursiva*, with links.³⁴

There might have been a change of scribe on fol. 171v. The letters are formed in a similar manner, but it might be a new scribe, trying to adapt his script to the original hand. The 'o' is not the same, the left side now being formed by an upright stroke culminating in a serif, whereas previously the impression of a single stroke was lacking. The 't' is more rounded and the ductus more slanted to the right. The script changes again somewhat on f. 177v, becoming simpler. A comparison with *MS AGC C II 817* shows, however, that it is probably the same hand with a different pen.

From the last portion of fol. 178r up to fol. 179r there is no notation and the text is in the script of the rubrics. It was probably written at approximately the same time as the rest of the manuscript.

5.4.2 The musical notation

MS 3c23 is notated in the square notation which was common at the time. The script again agrees with that of *MS AGC C II 817*, although on occasion chants are notated with different clefs. For instance, the Antiphon 'Sacerdos in eternum', *MS 3c23*, fol. 107r, is notated with a C-clef, in *MS AGC C II 817*, fol. 109v, with an F-clef.

Short lines indicating the intonations had been inserted, apparently by the original notator. See for instance, fol. 18r. *MS 3c23* agrees in this with the other Carthusian Antiphonaries studied.

The B flat, which is seldom used, is similar to the notation of *MS 4c7*. (See, for instance, fol. 26v, line 3). There are 153 B flats in *MS 3c23*. The B flats in *MS AGC C II 817* were not counted because of the poor quality of the microfilm.

There are few conjunctions, and only for the Clivis (downwards) not the Pes. Regarding the history of notation in the Carthusian choir books a change in the ligatures came about

towards the end of the 15th century. The Podatus, Scalicus and Scandicus were divided into their components and the single notes simply lined up. The sign which lasted the longest time was the Climacus.³⁵

As in *MS 4c7* neither liquescents nor Quilismas are notated. Lambres pointed out that the Carthusian notation ignored from the beginning the liquescent neumes like the Epiphanius, Cephalicus, Salicus and Ancus. This is an example of the Carthusian tendency to simplify the monastical and liturgical elements which they incorporated, he said. Although the Quilisma appears in the Tonary, *MS F-G 467*, as well as in *MS Parkminster DD10*, it became rare and disappeared in certain regions as early as the 11th century. It has been absent from Carthusian chant ever since.³⁶

Custodes are used throughout *MS 3c23*, though not at the end of every staff.

5.4.3 Irregularities in the manuscript

Most of the errors of transcription in *MS 3c23* concern omissions of words from the text, which were added later. In all these cases, with the exception of one, the notation was entered complete, without omissions, although on one occasion the notator had to squeeze in the notes because of the lack of available space on the staff. It seems likely that the missing words were added by the notator.

The errors of omission (the word in italics is the word omitted in the original text):

fol. 37v:	Regnum tuum Domine regnum <i>omnium</i> seculorum.
fol. 45v:	Semen <i>cecidit</i> in terram...
fol. 68r:	Cum sublevasset...maximam <i>multitudinem</i> venientem.
fol. 71r:	Lazarus amicus noster <i>dormit</i> sed vado...
fol. 72v:	Iudicasti Domine causam anime <i>meae</i> defensor...
fol. 94r:	Modicum et <i>non</i> videbitis...
fol. 99v:	Nunc autem ad te venio et <i>hec</i> loquor...
fol. 103v:	Convocatis Iesus...dedit illis <i>virtutem et</i> ³⁷ potestatem...
fol. 109r:	Exi cito in plateas <i>et</i> vicos civitatis...
fol. 109v:	Congratulamini <i>michi</i> quia...
fol. 111v:	Non omnis qui...intraibit in regnum <i>celorum</i> sed qui facit...
fol. 113v:	Exiens Iesus de finibus...adducunt ei <i>turbe</i> surdum...

An instance where the notation was also added later, is:

fol. 112v: *Scriptum est...erat quotidie docens...* (The word 'quotidie' occurs at the turn of a page.)

Other errors are:

- fol. 31v: 'Mag.' instead of 'Benedictus' after the Antiphon 'Erat ioseph' for Lauds.
 fol. 38v: The word 'gratia' is scratched out and the (correct) word 'sapientia' is written above it in the Antiphon 'Puer Iesus'.
 fol. 66r: The Antiphon 'Non lotis', apparently originally accidentally omitted on the page, is added in the lower margin in a much later and very unattractive script.
 fol. 81r: The word 'Mag.' after the Antiphon is scratched out. It should have been 'Benedictus', for Lauds.
 fol. 84v: *Posuerunt super caput eius—causam...*, where a word was inserted between 'eius' and 'causam' but scratched out without being notated.³⁸

Portions of the manuscript are illegible or almost illegible because of fatty residue. These are:

- fol. 48v: lower two staves
 fol. 63r: upper two staves
 fol. 84r: upper three staves
 fol. 84v: first staff
 fol. 88r: last staff
 fol. 88v: last staff
 fol. 138r: upper three staves
 fol. 151: entire folio

A piece of paper, numbered 137a in a modern script, was inserted into the manuscript to substitute for the upper three staves of fol. 138r. A vellum folio, numbered 150a, was inserted to substitute for fol. 151. This inserted folio contains only one of the illegible chants, the Responsory 'Michi autem', for Exaltation of the Cross. In the Carthusian liturgy this Responsory is preceded by the Antiphon 'Nos autem gloriari'. The Antiphon on the inserted folio is 'Pre timore autem', however.

There is an error in the numbering of the manuscript: number cxlvii is missing. No chants are lost, however. Errors also occur in the texts of the Antiphon 'Nove laudis adest festiuitas' (see p. 163) and the Sequence 'Virgo templum Trinitatis'. (see pp. 167 - 170.)

Chapter 6

The Liturgical Context, Text and Music of MS 3c23

6.1 Liturgy

As mentioned, *MS 3c23* is an Antiphonary for Vespers and Lauds written for nuns. The Antiphonary as such contains none of the services for Matins. It does, however, contain most of the Antiphons and Responsories for Lauds, the Little Hours and Vespers. The table of contents in Vol. 2 of this thesis¹ shows that *MS 3c23* agrees almost completely with *MS 4c7* in the daily offices.

The arrangement of the manuscript is on the pattern of:

Sundays and major feasts:	Vespers
	Lauds
	Hours
	Vespers
Weekdays: Succession of Magnificat and Benedictus Antiphons.	

The only references to Matins are on fol. 170v and 171r at the end after the 'Gloria patri' formulae. Van Dijk pointed out, however, that the references to 'ad matutinas' on fol. 170v and 171r refers to 'Ad Laudes matutinas', not the Nocturns.² On fol. 170v and fol. 171r textual incipits are given for:

Commemoracio de cruce 'ad matutinas et vespas':

Antiphon 'Nos autem' (notated) and verse 'Omnis terra' (textual);

De beata Maria 'ad matutinas':

Antiphon 'Tota pulchra es' (notated) and verse 'Ave Maria gracia plena' (textual);
 'ad vespas':

Antiphon 'Salve regina' (notated);

De sancto iohannis baptiste 'ad matutinas et vespas':

Antiphon 'Inter natos' (notated) and verse 'Fuit homo missus a Deo' (textual);

De sancto brunone:

Antiphon 'Similabo' (notated) and verse 'Iustum deduxit Dominus' (textual);

De omnibus sanctis:

'Fulgébunt' (notated) and the verse 'Letamini in Domino et exultate iusti' (textual).

On fol. 178r to 179r textual incipits are given for some verses for Lauds on Christmas Eve, Christmas Day, Epiphany, Lent, Easter Sunday, Easter, Ascension, Pentecost, Corpus Christi, St. John Baptist, Exaltation of the Cross, St. Michael, Commons of Apostles, Many Martyrs, One Martyr, One Confessor, and Virgins. These incipits form part of the 'supplement' (which also includes the Commemoration of St. Genevieve and the Sequence) which is extraneous to the main body of the Antiphonary.

The manuscript closes with the notated Responsory 'Specie tua'. This Responsory appears in other Carthusian manuscripts for Matins on Assumption.

6.2 Text

6.2.1 Textual variants

The concordance of the text of *MS 3c23* with that of *MS 4c7* and the other Carthusian Antiphonaries listed on pp. 3-4 of Vol. 1 of this thesis, again strengthens the theory that the texts of the Antiphonaries were exactly copied.

The only small variants to be found are:

MS 4c7

Nineteenth Sunday after Pentecost

Ant. Dixit Dominus

fol. 195r ...remittuntur

MS 3c23

fol. 117r dimittuntur

Twenty-third Sunday after Pentecost

Ant. Reddite ergo

fol. 195v... quod est cesaris

fol. 119r que sunt cesaris

In *MS 3c23* the Alleluistic Antiphons, i.e. the Antiphons for the lesser hours of Easter on weekdays, sung solely to the word 'alleluia',³ do not indicate the proper text of the Antiphon. This is in contrast to *MS 4c7* where the repeated 'alleluias' are preceded by the textual incipit of the Antiphon.

6.2.2 Sanctorale

MS 3c23 has no Calendar. A list of feasts of the Sanctorale are given in Vol. 2 of this thesis, p. 230. As in *MS 4c7* the feasts agree with the Calendar published by Becker⁴ as well as with the Calendar published by Lambres⁵, with the exceptions of St. Genevieve, who does not appear in the general Carthusian Calendar, and Conception, which does appear in the general Carthusian Calendar, but is omitted in *MS 3c23*.

In *MS 3c23* feasts of the saints appear consecutively in the Sanctorale, from Conversion of St. Paul (January 25) on fol. 129r up to St. Hugh of Lincoln (November 17) on fol. 158v. Exceptions are, as usual, St. Stephen (December 26) on fol. 26r, St. John evangelist (December 27) on fol. 27v and Holy Innocents (December 28) on fol. 29r, after Christmas. Devaux has pointed out⁶ that the Sanctorale is arranged archaically. When the manuscript was copied in the middle of the 16th century, Conception should have been at the beginning of the Sanctorale.

6.2.2.1 St. Bruno

The feast of St. Bruno, the founder of the Carthusian Order, appears on its correct date of October 6. Although the Holy See never formally canonized Bruno, Leo X approved his cult and granted his feast for the Carthusians in 1514. Gregory XV extended it to the Latin Church in 1623.⁷

6.2.2.2 St. Genevieve

A short liturgy in honour of St. Genevieve appears on fol. 171v—172r. The liturgy consists of two Antiphons, each followed by one versicle. They are followed by a prayer. This is the scheme of a commemoration of Lauds and Vespers. The same prayer is used for both

Offices. The absence of an intonation or termination for the psalms respectively of the *Magnificat* and the *Benedictus* at the ends of the Antiphons indicates that these are not the pieces of a proper Office.⁸

The two versicles pose no problem; they have been taken from the Common of Virgins of the Carthusian rite for Vespers and for Lauds respectively. However, the prayer, 'Beate Genovefae natalitia veneranda. Domine quis ecclesia tua devota suscipiat; et fiat magne glorificationis amore devotiorum et tante fidei proficiat exemplo Per Dominum', is not the prayer ('Beatae Genovefae virginis tue, Domine Deus, gloriosis meritis...') which is found in the Carthusian Missal printed in Paris in 1541 and in the subsequent editions. The prayer in *MS 3c23* appears in two (non-Carthusian) Breviaries of Amiens and of Troye, both very conservative in contrast to their contemporaries, and is therefore the traditional prayer for the feast of St. Genevieve on 3 January, in use since the Merovingian period. The prayer also appears in the Breviary of Moulin (that is, of Autun, since the diocese seceded from Autun). It is the traditional prayer for the feast of the miracle of the saint of 26 November: it insists therefore on her role as thaumaturge, protectress or healer. In the diocese of Paris the prayer for the feast of 3 January was replaced by a new prayer in 1738.⁹

The two Antiphons 'Sponsa Dei Genovefa' and 'Gloriosam Christi sponsa' are quoted 'ad magnificat' for first and second Vespers for the feast of St. Genevieve in *AH*.¹⁰ Five sources are quoted, four from the 15th and one from the 16th century. The sources are: *Brev. MS S. Genovefae, Cod. Sangenovifian, BB1 IV 15A*; *Brev. MS Parisiense, Cod. Parisin. 751B*; *Brev. MS Meldense, Cod. Parisin. 1054 C*; *Brev. MS Laudunense, Cod. Pisanorem M91 D*; *Brev. Roschildense imp. Parisiis 1517 E*.

6.2.2.3 The Seven Joys of Mary

The devotion of the Seven Joys of Mary is the subject of a Sequence on folios 172r to 177r, following the Office for St. Genevieve. This feast was gradually introduced into the different liturgies since a Cistercian, Arnoult de Villiers (died 1228), composed a poem on the Seven Joys. There are five, seven, nine, ten and fifteen joys and more according to the period and the country. That the devotion is not foreign to the Carthusians is proved by the Charterhouse of Pierre-Châtel (Ain), also called the 'Chartreuse de Notre Dame', founded in 1383, where the fathers were fifteen to honour the fifteen joys of Mary¹¹.

Devotion to the sorrows of the Virgin Mary dates from the 12th century, when it made its appearance in monastic circles under the influence of St. Anselm and St. Bernard. The Cistercians and then the Servites undertook to propagate it. It became widespread in the 14th and especially the 15th centuries, particularly in the Rhineland and Flanders. In 1494 the feast appeared in Brugge and later on it made its way into France.¹²

Devotion to the suffering of Mary initially took the form of contemplation of Mary beneath the Cross (*Stabat Mater dolorosa*), but was then extended to embrace all of the sufferings which the Mother of Jesus experienced. The sorrows were matched by joys.¹³

The Feast of the Seven Joys of Mary, 22 August, is proper to the Franciscans¹⁴ but is not celebrated by the Carthusians. As mentioned, however, the Virgin Mary enjoys the highest veneration by the Carthusian Order.¹⁵

6.2.2.4 Presentation of Mary

The last feast in the manuscript is that of the Presentation of Mary, consisting of the rhymed Antiphon 'Nove laudis adest festivitas', a verse 'Presentatio est hodie sancte Marie virginis', and an oration 'Deus qui sanctam Dei genitricem templum'. The Antiphon appears in *AH*⁶ for Prime of the Feast of the Presentation. In *MS 3c23* 'sanctitas' has been substituted for 'virginibus', and two lines have been added:

Nove laudis adest festivitas
Grata mundo ac celi civibus
Qua beate Marie sanctitas
Templo data est a parentibus
ut olive pinguis suavitas
uberius redundet fructibus
alleluya alleluya.

It is not clear why the Devotion of Presentation occurs here. The oration does not appear in the Antiphony of Sister Anne de Monchy¹⁷.

6.3 Music

In comparing the music in *MS 3c23* with other Carthusian Antiphonaries, there are no great divergences. Numerous small differences exist, however. These differences are not the result of error, but proves once again that no general exemplar existed for the music of the Carthusian Antiphonaries.

6.3.1 Antiphons

The most important feature of the Antiphons in *MS 3c23* is the existence of the two Antiphons for the Office of St. Genevieve as well as the Antiphon for Presentation. As mentioned, the text of these Antiphons appear in *AH*⁸. The Antiphons could, however, not be found in any other Carthusian Antiphonary studied, except for the 'sister' volume of *MS 3c23*, *MS AGC C II 817*. The two Antiphons for the Office of St. Genevieve have a particularly low register, especially when one considers that the manuscript was written for a Charterhouse for nuns.

Ex. 6. 1 The Antiphon 'Sponsa Dei Genovefa', fol. 171v.

Spon - sa De - i Ge -
no - ve - fa tu - e me - mor
es - to ca - ter - ve que
tu - a ges - ta ca - nens a te

pe - tit au - xi - li -
a - ri na - ta - lis dum gra -
ta tu - i so - lem - ni - a po -
lent et te que - ren - tes
sce - le - rum fac pes - te
ca - re - re.

Ex. 6.2 The Antiphon 'Gloriosam Christi sponsa', fol. 171v.

Glo - ri - o - sam Chris - ti spon - sam no -
 bi - lem - que vir - gi - nem de - bi - tis* glo -
 ri - fi - ce - mus Ge - no - ve - fam
 lau - di - bus pos - tu - lan -
 tes ut ea - dem sup - pli - can - te
 per - fru - i pa - ra - dr - si me - re - a - mur
 glo - ri - a per se - cu - la.

* MS AGC C II 817 has 'devotis', not 'debitis'. MS 3c23 agrees with the AH version.

Ex. 6.3 The Antiphon 'Nove laudis adest festivitas' for Presentation, fol. 177v.

No - ve lau - dis a - dest fes -
 ti - vi - tas gra - ta nu - do(sic)* ac -
 ce - li ci - vi - bus qua be - a - te Ma -
 ri - e sanc - ti - tas temp -
 lo da - ta est a pa - ren - ti - bus
 ut o - li - ve pin - gu - is
 su - a - vi - tas u - be - ri - us re -
 dun - det fruc - ti - bus al - le - lu - ya
 al - le - lu - ya.

* Manuscript error. This should read 'mundo'.

6.3.2 The Sequence, 'Virgo templum Trinitatis'

This Sequence is a particularly conspicuous component of *MS 3c23*. The Sequence, the text of which deals with the Seven Joys of Mary, follows the liturgy for St. Genevieve, and appears before the Antiphon and Oration for Presentation near the end of the manuscript.

The appearance of this Sequence in this manuscript is noteworthy for a number of reasons:

- ♦ The Carthusian liturgy does not include Sequences.
- ♦ The Sequence, if used in the liturgy, generally follows the Alleluia during the Mass, though there are some instances where Sequences substitute the Hymns in Vespers and Lauds.
- ♦ It is extremely long, with an unusual arrangement of couplets.

Devaux has pointed out that although he was unaware of the presence of a Sequence in any Carthusian Antiphonary, they occur quite often in the manuscripts of Carthusian Graduals, where the manuscripts are complete, that is, where they still contain their first and last pages. These pages, he pointed out, are the refuge of liturgical or non-liturgical pieces, foreign to the original content of the manuscript. The presence of the Sequence in *MS 3c23* could mean that it was sung in the Charterhouse during a local paraliturgical ceremony.¹⁹

Klein mentioned in 1910 that a Carthusian monk from Erfurt added 25 of the most popular Sequences to a Gradual as an appendix (*Berlin K. Bibl. M Mus pract Z50, 15th century*). A Carthusian manuscript from the Universitätsbibliothek, Innsbruck, 15th century, contains a collection of polyphony (discantus) including two-part Antiphons, Tropes and Sequences.²⁰

RISM mentions two further Carthusian manuscripts containing Sequences:

MS Siena Biblioteca Comunale Degli' intronati, G III 2 (described as a Sequentiary and Hymnary, consisting of Proses with Antiphons and Hymns inserted in between); *MS Basel AN II 46*.²¹

Klein pointed out that there must have been many Carthusians, especially those who came to the cloister cell late in life, who missed the wealth of Hymns from their earlier years; after the simple, slow-moving psalmody these songs with their poetic texts, with their rhythm and rhyme, could offer the spirit welcome change and new inspiration. This thought is expressed in the prologue to *MS Basel AN II 46*. The Carthusian Thomas Kress collected here Hymns and Sequences for private use.²² This manuscript is described in *RISM* as showing a singular construction, which distinguishes it sharply from regular Troparies and Proses. While Tropes and Proses were parts of the Mass and connected to other sections of the Mass liturgy, *MS Basel AN II 46* connects Tropes and Proses with parts of the Office liturgy. The manuscript is called a Sequentiary by Handschin and Labhart.²³ Despite a study of the Basel manuscript itself—no easy task, since the Hufnagel notation as well as the cursive script is extremely coarse and almost illegible—the Sequence 'Virgo templum Trinitatis' could not be found.

The author of the text 'Virgo templum Trinitatis' is Philip the Chancellor (Philippus de Grevia, who died in 1236). It should therefore have been composed at about the same time as the poem by Arnoult de Villiers. Philip de Grevia was chancellor of Notre Dame in 1217. He is named as author of 'Virgo templum Trinitatis' in *MS Laurentiana, Pl. 25,3*, a Franciscan prayerbook of 1293. Although the Sequence is mentioned in *AH*, the text is not given²⁴. The melody of the Sequence is that of 'Lauda Sion salvatorem'. The Sequence 'Virgo templum Trinitatis' is, however, much longer than 'Lauda Sion salvatorem'.

The structures of the texts are as follows:

<i>Lauda Sion salvatorem</i>	<i>Virgo templum Trinitatis</i>
aa	aa
bb	bb
cd	cc
cd	dd
e	ee
f	ff
g	gg
hh	hh
ii	ii
kk	kk
ll	ll
mm	mm

nn
oo
pp
qq
rr
ss
tt
uu
xx
Amen. Alleluia

The structures of the melodies are:

Lauda Sion salvatorem

1 2 3 4
5 6 7 8 9 10 11 12 13 14

Virgo templum Trinitatis

1 2 3 4
5 6 7 8 9 10 11 12 13
14 15 16 17 18 19 20 21 + Amen. Alleluia

This Sequence is an example of the Sequences of the last and final stage of the composition of Sequences which became definitely established in the late 11th century. The words are in regular verse form: there is a marked tendency to alternate accented and unaccented syllables, as well as to equalize the length of the lines, and the ends of the lines are distinguished by rhyme. Like 'Laudes Crucis attollamus', another Sequence on the same melody, it represents the most important tendencies of its time.²⁵

The text and the music of 'Virgo templum Trinitatis', as it appears in *MS 3c23*.

Ex. 6. 4

1
Vir-go tem-plum tri-ni-ta-tis De-us sum-me bo-ni-ta-tis et mi-se-ri-cor-di-e
Qu-i tu-e hu-mi-li-ta-tis dul-co-rem su-a-vi-ta-tis vi-dit et fra-gra-ti-e

2
De-te nas-ci nun-ci - a-lur cum per an-ge-lum man-da-tur ti-bi sa-lus gra-ti-e
Mo-dum que-ris et mon - stra-tur dum con-sen-tis in-car-na-tur co-fes-tim rex glo-ri-e

3
Per hoc gau-di-um pre - ca-mur ut hunc re-gem me-re-a-mur ha-be-re pro-pi-ti-um
Et ab e-o pro-te - ga-mur pro-tec-ti re-ci-pi-a-mur in-ter-ra vi-ven-ti-um

4
De-se-cun-do gra-tu-la - ris cum tu so - lem stel-la pa - ris ve-lut lu-na ra-di-um
Pa-ri-en-do non gra-va - ris vir-go ma - nens nec mu-ta - ris prop-ter pu-er-pe-ri-um.

5
Si-cut flos prop-ter o - do-rem su-um non per-dit can-do-rem cum o-dor e-mi-t-ti-tur
Sic tu prop-ter cre-a - to-rem vir-gi-ni-ta-tis can-do-rem non per-dis-cum nas-ci-tur

6
Er-go ma - ter sal-va-to - ris fun-de pre - ces cunc-tis ho - ris ut per-is-tud gau-di-um.
Be-a-ti-ss-i-ma Jun-ga-mur cho - ris post-cur-sum huius la-bo - ris su-per-no-rum ci-vi-um.

7
De-ter-ti-o gra-tu-la-ri mo-net stel - la quam mo-ra-ri vi-des su-per fi-li-o
Cum a-ma-gis a-do-ra-ri ip-sum ter - nis et do-ta-ri mu-ne-re tam Ca-ri-o



8
Stel-la no-tat u-ni-ta-tem tees-que ma-gi tri-ni-ta-tem in pre-dic-to fi-li-o
Au-rum men-tis pu-ri-ta-tem myr-rha car-nis cas-li-ta-tem et thus est o-ra-ti-o



9
Per hoc gra-vi-um* ro-ga-mus ne su-bi-ci va-le-a-mus de-mo-nis im-pe-ri-o
Sed ad ce-los a-scen-da-mus u-bi sem-per gau-de-a-mus te-cum et cum fi-li-o



10
Quar-tum Vir-go ti-bi da-tur cum a-mor-te su-sci-ta-tur Chris-tus di-e ter-ti-a
Per hoc fi-des ro-bo-ra-tur spes re-dit et mors fu-ga-tur vi-te da-tur gra-ti-a



11
Ho-mo cap-tus li-be-ra-tur et ab ul-nis sub-le-va-tur sur-sum ad ce-les-ti-a
Hos-tis vic-tus cap-ti-va-tur do-let ge-mit an-xi-a-tur a mis-sa po-ten-ti-a



12
O Ma-ri-a stel-la mun-di a pec-ca-tis si-mus mun-di per hec tu-a gau-di-a
Et vir-tu-tibus se-cun-di te-cum lo-ti et lo-cun-di le-te-mur in pa-tri-a

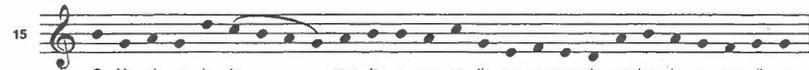


13
Quin-tum Vir-go con-cep-tis-ti a-scen-den-tem cum vi-dis-ti na-tum ad ce-les-ti-a
Tunc a-per-te cog-no-vis-ti quid tu ma-ter ex-li-tis-ti cu-lus e-ras fi-li-a

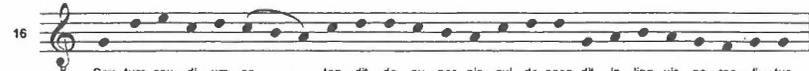


14
In a-scen-sum de-mon-strat vir-am per quam a-scen-da-tur ad reg-na ce-les-ti-a
Sur-gat vir-go et se-qua-tur is-tam vi-am qui mo-ra-tur in mun-di mi-se-ri-a

* Manuscript error. This should read 'bravium'.



15
O Ma-ri-a to-ta mun-da a pec-ca-tis nos e-mun-da per hec tu-a gau-di-a
Et gra-ti-a nos fe-cun-da et duc-te-cum ad lo-cun-da pa-ra-di-si gau-di-a



16
Sex-tum gau-di-um os-ten-dit de-su-per-nis qui de-scen-dit in ling-uis pa-rac-li-tus
Dum con-fir-mat et de-scen-dit re-plet mun-dat et as-cen-dit a-pos-to-los pe-ni-lus



17
In ling-uis ig-ne-is da-tus ut per lin-guas sit sa-na-tus ho-mo ling-uis per-di-tus
Et per ig-nem sit mun-da-tus qui fu-e-rat ma-cu-la-tus per pec-ca-tum pri-mi-tus



18
Per hoc gau-di-um be-a-tum o-ra Vir-go tu-um na-tum ut in hoc e-xi-li-o
De-le-at nos-trum re-a-tum ut ha-be-a-mus pla-ca-tum ip-sum in lu-di-ci-o



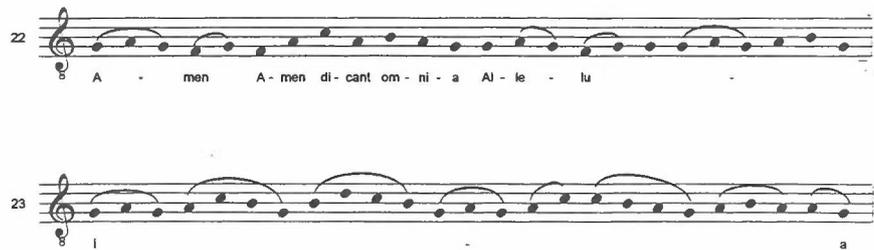
19
Ad sep-ti-mum in-vi-ta-vit cum de-mun-do te-vo-ca-vit Chris-tus ad ce-les-ti-a
Su-per cho-ros e-xal-ta-vit e-xal-ta-tam ho-no-ra-vit spe-ti-a-lli gra-ti-a.



20
Sic ho-nor-ti-bi pres-ta-tur qui ne-mi-ni re-fe-ra-tur ni-si per te cu-ri-a
Nec vir-tu-tibus di-ta-tur ni-si per te cu-i da-tur vir-tu-tum cus-to-di-a.



21
Vir-go ma-ter pl-e-ta-tis san-ti-a-mus bo-ni-ta-tis tu-a be-ne-fi-ci-um
Et nos ser-ves a pec-ca-tis et duc-te-cum cum be-a-tis ad e-ler-num gau-di-um



6.4 Conclusion

MS 3c23 is a Carthusian manuscript which conforms to the general Carthusian tradition. It is one of the few Antiphonaries for Lauds and Vespers written for nuns. The three Antiphons for St. Genevieve and Presentation are apparently characteristic of the Charterhouse of origin, Mont-Sainte-Marie at Gosnay, because they also appear in the sister volume of *MS 3c23*, *MS AGC C II 817*. The Sequence at the end of the manuscript, which is extraneous to the contents of the Antiphonary, is unique to this manuscript and the reason for its inclusion remains unknown.

Chapter 7

MS 6b3: Description, Date and Provenance, Contents and Palaeography

7.1 Description

MS 6b3 in the South African Library, Cape Town, is a complete Carthusian Evangeliary written in *Littera gothica textualis quadrata formata*.

It is a volume of 78 vellum folios ruled in feint brown ink. The measurements are 243mm x 348mm. There are accent neumes at the ends of pericopes, above the text, in red ink. (See Plate 5.)

The parchment is fine, of a unified yellowish colour. Although the first three folios are not part of the main text and form a separate gathering, the parchment is not noticeably different from the rest. The upper line of ruling is above the text. The ruling, which can be clearly seen on fol. 8r, is of the regular type Leroy P4 00 E2; (in the Muzerelle measurement 1—1—11/0/2/JJ)¹ measuring

horizontally: $18 + 76 + 13.5 + 80 + 55.5 = 243\text{mm}$.

vertically: $25 + 9 + 234 + 9 + 71 = 348\text{mm}$.

There are pinholes at the top and bottom of pages and sometimes on the fore-edge, for example on folios 52—59.

The gatherings are composed in the following way: 1^4-1 (fol. 1—3, wants one, conjugate stub remains), $4-9^8$ (fol. 4—67), 10^8-1 (fol. 68—74, wants one. The conjugate which exists between folios 73—74 would have been the bifolio with fol. 69; there is no lacuna in the text), 11^4 (fol. 75—78).²

The first and last words of each gathering are as follows: