

And the Answer Is . . .

Identifying a specific printed volume narrows the field considerably and makes a Web search much more tractable. Having put the pieces together thus far, a search online for “Giunta 1509 missal sold” (or similar keywords) yields not only the leaves identified in [5] but also a copy of a previous seller’s description [13]. This description, accompanied by images of both the recto and the verso, is:

Straight from the heart of the Renaissance! Printed page, 6 3/4” x 4 1/2”, by Lucantonio Giunta, Venice, 13 January, 1509. This page with the prayers and songs for Holy Saturday. Excellent and suitable for framing.

It is an adequate, if not very scholarly, description. It confirms the date, location, and printer, as identified from other sources. The description of the contents, while mostly accurate, might imply perhaps that the single leaf contains the full Order for Holy Saturday, not a partial text. Listing the contents as “Prayers and songs” omits the majority of the text, which is a Reading, while describing the single *Kyrie* as “songs” is unusual. Calling it “a chant” might be closer.

We can now offer a more complete description of the leaf:

Folio *cii* (102) from a copy of the Carmelite Missal published on 13 January 1509 by the printer Lucantio Giunta in Venice, Italy. Measuring 6 3/4” x 4 1/2”, the paper leaf has five holes in the inner margin showing the locations of the binding sewing stations. The text is printed in two columns in red and black ink, using a range of textura fonts and styles, with a yellow wash applied over some of the minor initials. The text comprises the end of Reading 4 for the Mass for Holy Saturday in Easter Week, the complete Reading 5, from Baruch in the Old Testament, and the start of the *Kyrie*, together with the intervening Prayers and Responses. There are instructions for performing the *Kyrie*, which is set to music using square notes in a four-line stave, with a catchword leading to the next page.

Let us also hope that, if used as described as “suitable for framing”, the frame, cover, location, and lighting will be chosen to preserve the clean condition of the leaf for future study and appreciation.

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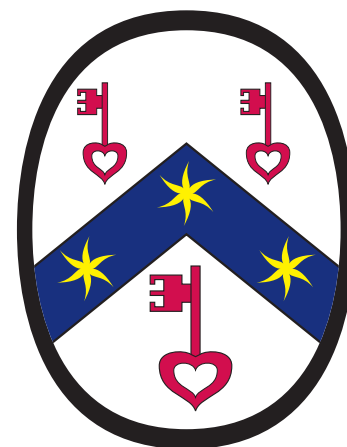
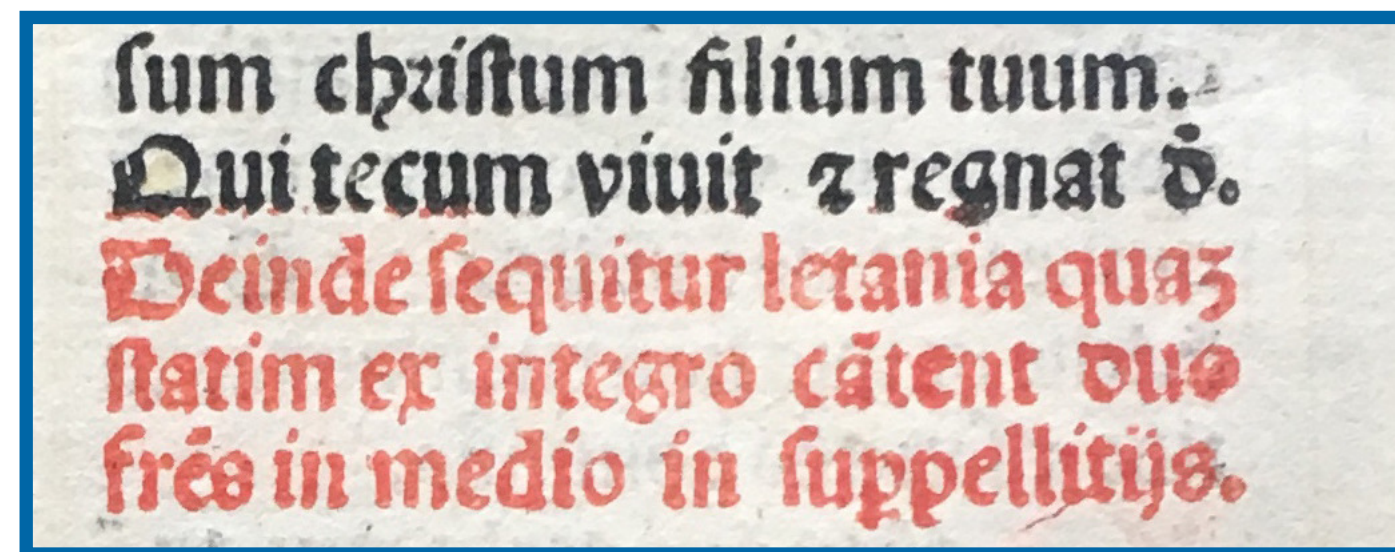
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A Detached Printed Leaf containing part of The Mass for Holy Saturday for Carmelite Use



A PROCESS OF DISCOVERY

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This report is available online at:

<http://manuscriptevidence.org/wpme/carmelite-missal-leaf-of-1509>

References

[1] http://catholic-resources.org/Lectionary/Roman_Missal.htm
The WebPage lists the readings for the various Masses during the year. The page also notes: “In 1951, the number of OT readings at the Easter Vigil was reduced from twelve to four, retaining only # 1, 4, 8 (v. 1 dropped), and 11. Thus, only four readings were prescribed between 1951 and 1969.” Changes in the modern Latin liturgy mean that newer versions may not answer questions pertaining to earlier practices.

[2] <https://usuarium.elte.hu/books>
This site is an excellent resource for various printed texts related to the liturgy. Many of the entries contain links to fully-scanned digital copies of the books.

[3] <https://gallica.bnf.fr/ark:/12148/bpt6k5578012t/f207.image>
The WebSite contains a complete black-and-white scan of a book printed in 1490. The BNF labels the images by pages (as f206.image etc.), not by folios. f206 would correspond to folio 103 in an enumeration by folios.

[4] <https://iiif.bodleian.ox.ac.uk/iiif/viewer/c2f809bf-b439-42d7-bde4-1f3a1833f914#>
Bodley offers only a single image from this printed book. Like many institutions (and collectors), it prefers a page containing illustrations to one having only text, but sufficient text can be discerned to identify the fonts, and compare them to this leaf.

[5] <https://www.worthpoint.com/worthopedia/1509-giunta-missal-leaf-woodcuts-172119411>
This WebSite aggregates data from online sales, serving as a ‘Blue Book’ for pricing antiques and collectibles. Numerous examples of leaves from the book can be viewed in the gallery at the bottom of the page.

[6] Worth, W.H.I., and Bohatta, H., *Bibliographia Liturgica: Catalogus Missalum Ritus Latini* (Quaritch, London 1928)
This volume lists almost 2,000 different Missals, not all from the same period as this leaf. The entries are arranged according to the different centers or liturgical Uses for which they were printed.

[7] <https://www.sacred-texts.com/bib/vul/bar.htm>
This online Vulgate is easily consulted and searched, and its text can be used as a ‘standard’ reference. However, it presents only a single version of the Vulgate and does not record other variants or recensions.

[8] Weber, Robertus, *Biblia Sacra: Iuxta Vulgatam Versionem* (Stuttgart, revised edition, 2 volumes, 1969)
Weber’s text offers a *variorum* edition of the Vulgate, cross-referencing different versions of the text to manuscript and printed sources. Although its main text is further from this leaf than the online Vulgate version (above), it is possible to see how other versions present the readings, including those found on this leaf.

[9] Duggan, Mary Kay, *Italian Music Incunabula: Printers and Type* (Berkeley, 1981)
Although limited to Incunabula (i.e. books printed before 1500), this book contains numerous examples of the ‘square-note’ style found on this leaf. The book is available at Google-books through the following URL:
<https://books.google.it/books?id=-iHRyF5tP1UC>

[10] https://archive.org/details/bub_gb_PUEgJFAvalgC/page/n221/mode/2up
A Carmelite Missal, printed in 1621 in Venice, showing the same sequence of text and music as on this leaf.

[11] Rivoli, Duc de (Victor Masséna), *Les Missels imprimés à Venise de 1481 à 1600* (Paris, 1894)
This study focuses on Woodcuts used in Missals printed in Venice, including the book from which this leaf is taken. The full volume is online through the following URL:
<https://archive.org/details/etudessurlartdelagravuresurbois/page/n379/mode/2up>

[12] <https://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=1877&context=etd>
A graduate thesis by Lesley T. Stone, submitted in 2005, from the University of South Florida that considers a *Missale Romanum* printed by Lucantonio Giunta in 1508.

[13] <https://www.faganarms.com/products/italian-missal-page>
A seller’s catalog entry for this leaf.

propter suam insipientiam. ²⁹Quis ascendit in celum, et accepit eam: et deduxit de nubibus? ³⁰Quis transfretavit mare et invenit eam et attulit eam super aurum electum? ³¹Non est qui sciat viam eius: neque qui excogitet semitas eius: ³²Sed qui scit universa novit illam: et adinvenit eam prudentia sua. Qui prefecit terram in sempiterno tempore: et adimplevit eam pecudibus. ³³Qui emittit lucem et vadit et vocavit eam: et audivit eum cum tremore. ³⁴Stelle autem dederunt lumen in custodiis suis et letate sunt. ³⁵Vocate sunt et dixerunt: Adsumus. Et luxerunt ei cum iocunditate qui fecit illas. ³⁶Hic est deus noster: et non estimabitur alius ad illum. ³⁷Hic adinvenit omnem viam discipline: et dedit illam iacob puero suo: et israel dilecto suo. ³⁸Post hec super terram visus est: et cum hominibus conversatus est.

Tractus.
Sicut cervus desiderat ad fontes aquarum: ita desiderat anima mea ad te deus.
V. Sitivit anima // **col. b** //mea ad te deum fontem ivum: quando veniam et apparebo ante faciem dei mei.
V. Fuerunt mihi lacryme mee panes die ac nocte: dum dicitur mihi per singulos dies ubi est deus tuus.

Oratio.
Concede quesumus omnipotens deus: ut qui festa paschalia agimus: celestibus desideriis: accensi fontem vite sitiamus: dominum nostrum iesum christum filium tuum. Qui tecum vivit et regnat in unitate.

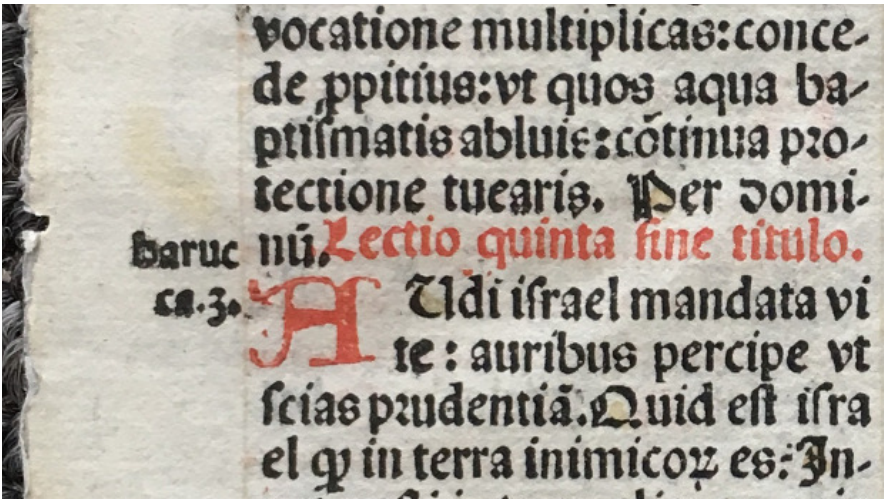
Deinde sequitur letania quam statim ex integro cantent duo fratres in medio in superpellitiis.

Kyrie eleison. Christe eleison. Kyrie eleison. Christe audi nos Christe exaudi nos. Pater de celis / deus [miserere nobis]

Notes

The ‘excel:sus’ in verse 25 is probably a printing error caused by the line-break and should read ‘excel-/sus:’, where the ‘/’ indicates a line-break within the column.
The ‘deus’ at the end of the leaf is strictly a catchword to guide the correct assembly of the leaves, and not a run-over of the actual text.

Right: A detail from the recto, column a, lines 18 to 26. It identifies the Reading as number 5 ‘*Lectio quinta*’ in the sequence. The inner margin further identifies the Reading as ‘*baruc ca.3.*’ for ‘Baruch capitulum (chapter) 3.’ The ‘3’ is in western arabic numbers, in contrast to the folio number ‘cii’ at the top of the leaf, which is roman. The yellow wash can be seen in various initials, including the ‘U’ of ‘Audi’, even though that is not strictly an initial letter. The ‘notch’ in the inner margin is the remains of one of the holes used to bind all the leaves into the book.



Text

The aim of this edited version is to assist readers in orienting themselves within both the printed leaf and the Order of the Mass. Specifically:

- The text below is set in a modern font.
- Line boundaries are not preserved, and words are rejoined when split over a line boundary.
- Abbreviations are silently expanded.
- Printed spellings are generally preserved (e.g. ‘e’ for modern ‘æ’and ‘œ’) except that the ‘u/v’ distinction (‘noua’ vs ‘nova’) is modern, to aid readers when searching in other sources.
- Modern verse numbers are added for the Baruch reading from the Vulgate version.
- The text is rearranged (slightly) to present the headings (‘Lectio’ etc.) before their contents.
- Red/black ink alternation and enlarged initials are preserved in the edition.
- Yellow highlight is used to indication initials with yellow wash in the original.
- Editorial notes are in blue.

Sancto Sabbato

Lectio iv: Deut 31:22-30

²²**Sc**ripsit ergo moyses canticum, et docuit filios israel.

...

³⁰**L**ocutus est ergo // fol. 102r col.a//moyses audiente universo cetu filiorum israel verba carminis huius: et ad finem usque complevit.

Tractus.

Attende celum et loquar: et audiat terra verba ex ore meo.

V. Expectetur sicut pluvia eloquium meum: et descendant sicut ros verba mea: sicut hymber super gramen.

V. Et sicut nix super fenum quia nomen domini invocabo.

V. Date magnitudinem deo nostro: deus verax opera eius: et omnes vie eius iudicia.

V. Deus fidelis in quo non est iniquitas iustus et sanctus dominus.

Oratio.

Deus qui ecclesiam tuam nova semper gentium vocatione multiplicas: concede propitius: ut quos aqua baptismatis abluis: continua protectione tuearis. Per dominum.

Lectio quinta sine titulo. Baruch capitulum 3 [Baruch 3:9–38]

Audi israel mandata vite: auribus percipe ut scias prudentiam. ¹⁰**Q**uid est israel quod in terra inimicorum es: ¹¹**I**nveterasti in terra aliena: coinquinatus es cum mortuis: deputatus es cum his qui in inferno sunt. ¹²**D**ereliquisti fontem sapientie. ¹³**N**am si in via dei ambulasses: habitasses utique in pace super terram. ¹⁴**D**isce ubi sit sapientia: ubi sit virtus: ubi sit prudentia: ut scias simul ubi sit longiturnitas vi// col.b//te et victus: ubi sit lumen oculorum, et pax. ¹⁵**Q**uis invenit locum eius: et quis introivit in thesauros eius? ¹⁶**u**bi sunt principes gentium: et qui dominantur super bestias que sunt super terram. ¹⁷**Q**ui in avibus celi ludunt: ¹⁸**q**ui argentum thesaurizant: et aurum in quo confidunt homines: et non est finis possessionis eorum. **Q**ui argentum fabricant et solliciti sunt: nec est inventio operum illorum. ¹⁹**E**t tamen exterminati sunt et ad inferos descenderunt: et alii in locum illorum surrexerunt. ²⁰**I**uvenes viderunt lumen: et habitaverunt super terram. **V**iam autem discipline nescierunt: neque intellexerunt semita eius: ²¹**n**eque susceperunt eam filii eorum. **A** facie illorum longe facta est. ²²**N**on est audita in chanaan: neque visa in theman. ²³**F**ilii quoque agar, qui exquisierunt prudentiam que de terra est negociatores terre theman: et fabulatores et exquisites prudentie et intelligentie: viam autem sapientie nescierunt: neque meminerunt semitarum eius. ²⁴**Q** israel quam magna est domus dei: et ingens locus possessionis eius. ²⁵**M**agnus: et non habet consummationem excel:sus et immensus. ²⁶**I**bi fuerunt //fol. 102v col.a// gygantes nominati: illi qui ab initio fuerunt statura magna scientes bellum. ²⁷**N**on hos elegit dominus: neque viam discipline invenerunt: propterea perierunt ²⁸**E**t quoniam non habuerunt sapientiam: interierunt

General Description (Images on Pages 8 and 9 below)

A single leaf of fully-printed Latin text and music on paper. The main text is set in two columns of 36 lines, in red and black ink, with inset 2-line red initials and a yellow wash over some initials. A centered header, or running title, reads ‘sancto’ on the recto and ‘Sabbato’ on the verso. The recto carries the printed folio number ‘cii’ (102) in roman numerals. The inner margin contains the printed notation ‘baruc ca. 3,’ with a western-arabic numeral. There are two modern pencil additions on the recto: ‘148’ in the upper right corner and ‘49991’ in the lower right corner.

Identification of the Text

Two clues give a starting point for identifying and locating the text. The rubric (red) labels for ‘Tractus’, ‘Oratio’, and ‘Lectio’, together with the instructions for the singing, indicate that the text is from a Missal. The header of ‘sancto’ and ‘Sabbato’, spread in single words per page and to be read as a pair across the opening, further indicates that the leaf is for a Mass on Holy Saturday, i.e. the Saturday in Easter Week immediately following Good Friday.

The Latin Missal as standardized by the Council of Trento (the Tridentine Missal) lists thirteen Readings for Holy Saturday [1]:

- | | |
|-----|--------------------------------------|
| 1) | Genesis 1:1–31; 2:1–2 |
| 2) | Genesis 5:32–8:21 (excerpts; 48 vv.) |
| 3) | Genesis 22:1–19 |
| 4) | Exodus 14:24–31; 15:1a |
| 5) | Isaiah 54:17; 55:1–11 |
| 6) | Baruch 3:9–38 |
| 7) | Ezekial 37:1–14 |
| 8) | Isaiah 4:1–6 |
| 9) | Exodus 12:1–11 |
| 10) | Jonah 3:1–10 |
| 11) | Deuteronomy 31:22–30 |
| 12) | Daniel 3:1–24 |
| 13) | New Testament: Colossians 3:1–4 |

Reading 6 in that list matches the ‘Baruch Chapter 3’ reading on this leaf. Further, the start of the recto contains the end of the previous Reading, which matches Reading 11, coming from Deuteronomy 31:30.

For the Use of . . .

The printed leaf clearly does not match the (later) Tridentine form, but probably matches the Order for a specific diocese or congregation. Again, there is a clue in the text, as shown on the cover illustration here. The rubric on the verso specifies that the singing shall be done by ‘duo fratres’, that is ‘two brothers’, i.e. monks. Non-monastic uses would specify a ‘chor’, ‘choir’, or possibly just ‘pueri’, ‘boys’.

The Usuarium [2] is an invaluable online resource for investigating Missals for specific uses. The style of the printing, and of the fonts, suggests a production date around 1500. Usuarium lists a number of printed Missals of that period for monastic use, each of which can be compared to the printed leaf. While some variation in the Order is to be expected among missals of such date, the search is for:

- Deuteronomy 31:22-30 as Reading 4
- *Deus qui ecclesiam* as the following Prayer
- Baruch 3:9-38 as Reading 5
- No further readings
- *Concede quesumus* as the following Prayer
- Followed by the *Kyrie*

Those criteria eliminate most of the printed Missals of the period listed in Usuarium, specifically:

- The 1481 *Missale Benedictinum* (Benedictine)
 The 1496 *Missale Carthusiense* (Carthusian)
 The 1486 *Missale Cisterciense* (Cistercian)
 The 1484 *Missale Dominicanarum* (Dominican)

However, there is an almost perfect match for:

- The 1490
- Missale Carmelitarum*
- (Carmelite)

A full digital scan of this volume is available through the Bibliothèque Nationale de France [3]. Although this is not the source of the detached leaf, it is the only Monastic-Use Missal of the period that meets, indeed exceeds, the criteria as follows:

f. 206, col. b	Lectio iii, Deuter 31 [beginning at verse 22]
f. 207, col. a	End of Lectio iii, at Deut 31:30
	Tractus: Attende celum
	Versicle: Expectet sicut pluvia
col. b	Versicle: Et sicut nix super
	Versicle: Date magnitudinem deo nostro
	Versicle: Deus fidelis in quo non est
	Oratio: Deus qui ecclesiam
	Lectio v, Baruch 3 [beginning at verse 9]
	Audi israel mandata vite
f. 208, col. a	Continuation of Baruch
col. b	End of Lectio v, at Baruch 3:38
	et cum hominibus conversatus est
	Tractus: Sicut cervus desiderat
	Versicle: Sitivit anima mea
	Versicle: Fuerunt mihi lachryme
f. 209, col. a	Oratio: Concede quesumus omnipotens deus
	Kyrie eleison

The rubric before the *Kyrie* is similar, but not identical: “Deinde sequitur letania quam cantent duo fratres in medio in superpellitis. sacerdos eat scessum.”. Other differences in the text are discussed below. Therefore, if all the evidence so far is accepted, the leaf is from a Latin (Roman) Missal (*Missale Romanum*) containing part of the Order of the Mass for Holy Saturday in Easter Week, printed for the Use of a Carmelite Monastery.

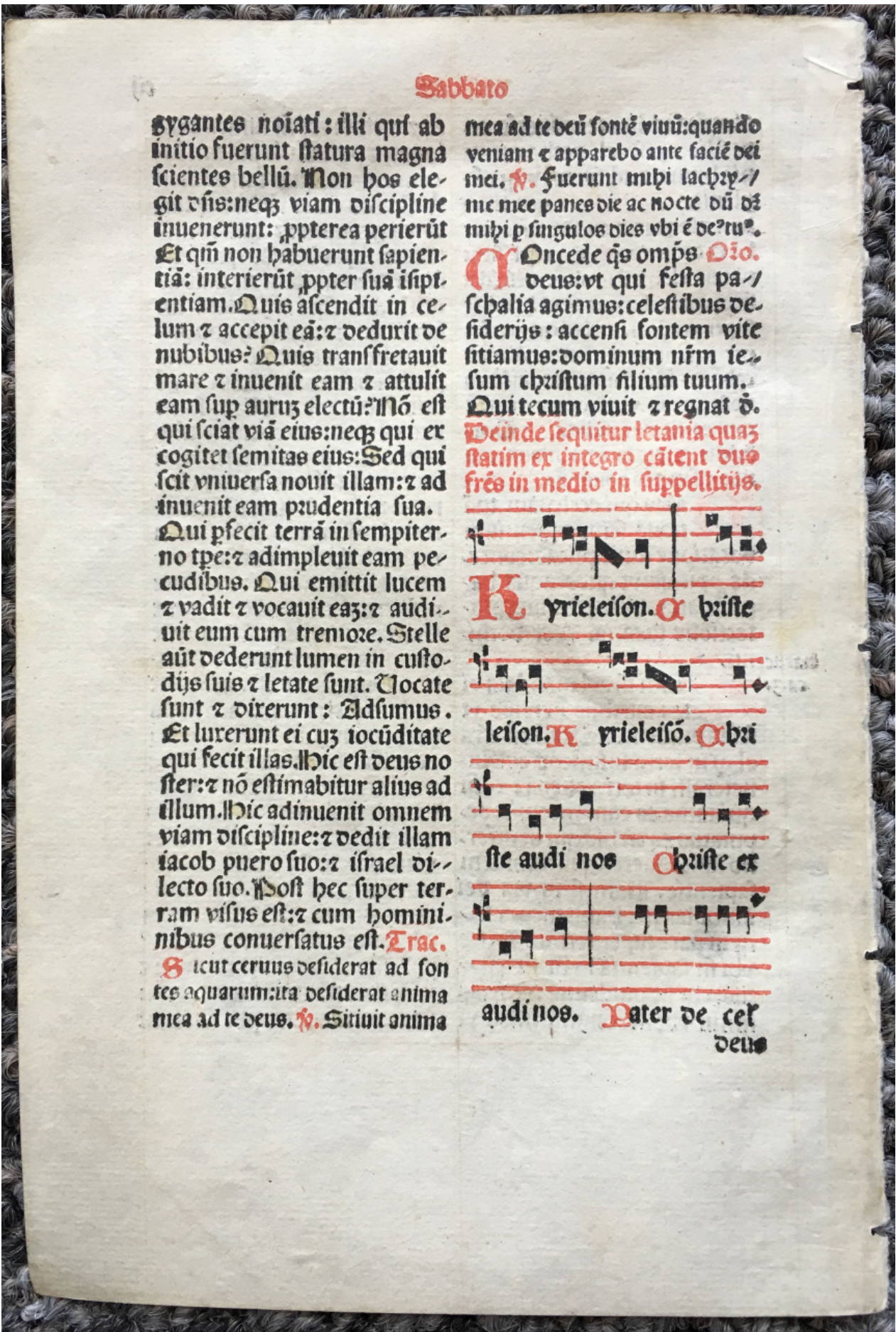
The Printing

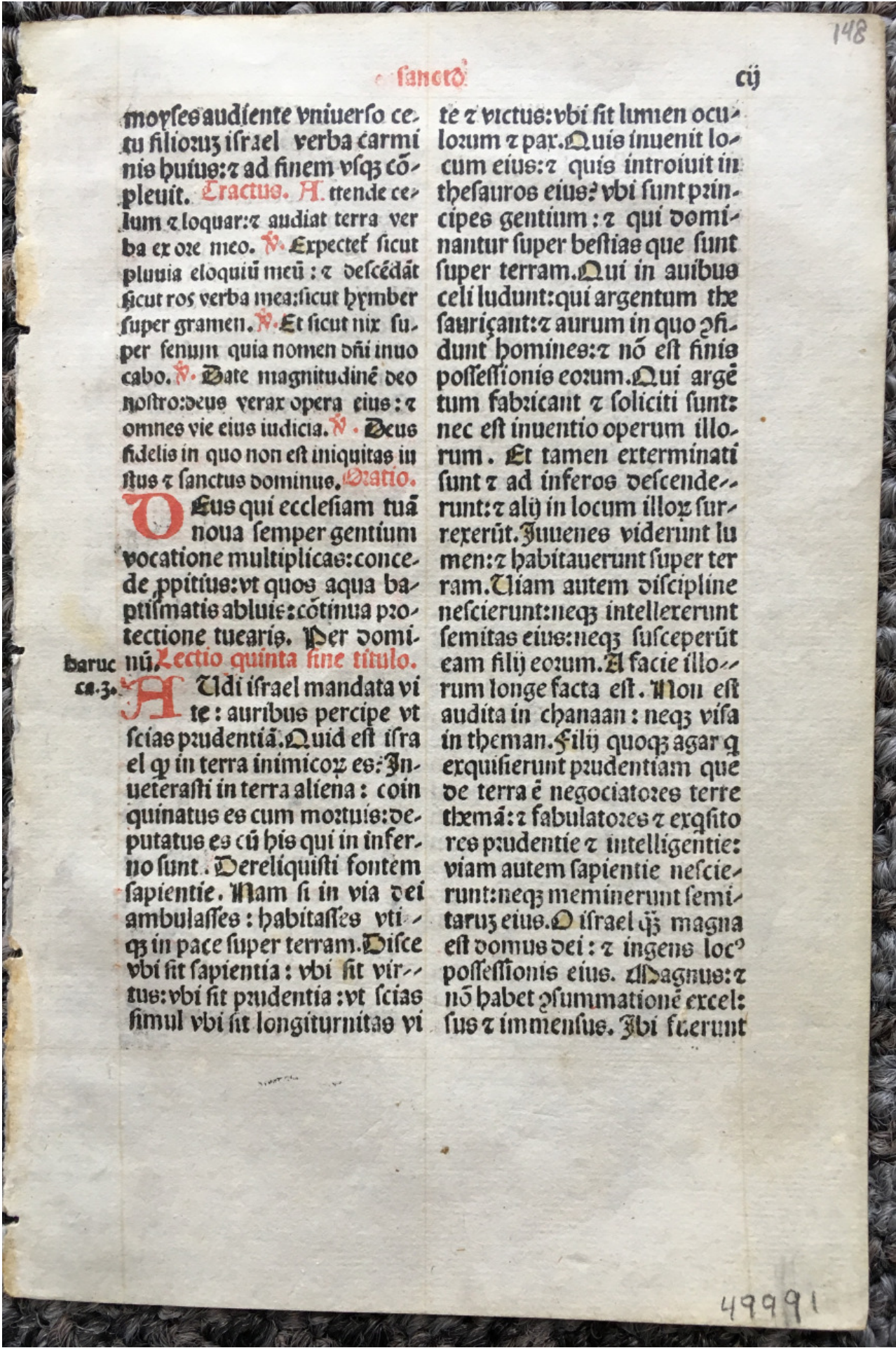
The leaf is fully printed, as opposed to having the initials hand-drawn or painted later. There are also no cue-letters to guide the insertion of the initials, indicating further that they are part of a unified production system. The yellow wash in the counters of some of the smaller initials would have to be applied by hand, either before or after the book was bound or sold.

A number of distinct fonts, or styles of characters, are present on the page:

- The two-line initials D, A, C, and K used to start the major sections (and the *Kyrie*).
- In-line initials with diagonal strokes in the counters (e.g. 'D' of 'Date' on the recto col. a line 11).
- In-line initials with empty counters (e.g. 'D' of 'Disce' on the recto col. a line -4).
- Initials C, K and P used in the *Kyrie*, as distinct from the in-line initials in the text.
- Main body text set in two widths. The two widths can be seen on the recto col. a line 4.

In addition to the general style of the text-block, of particular note are the ‘reversed-comma’ extensions to the ‘o’ abbreviation for *con-* and the ‘h’ (recto col.b lines 9 and 10 respectively). Also distinctive is the form of the ‘r’-*rum* abbreviation, and the ‘z’ (recto col.b line 9) looking like ‘ç’ (see the detailed image on page 7, below). The general form of the letters is ‘gothic’, sometimes called ‘textura’, and indicates a printing date somewhere between 1480 and 1540, after which time the Caroline revival fonts (similar to the style used in this report) are more common.





The main font shows letter-forms that are consistent with the period of production, following the style of earlier manuscript exemplars, and with contemporary developments. Spaces are inserted between words (unlike the earlier *scriptura continua* without such divisions), but abbreviations are widespread, including the macron for omitted ‘m’ or ‘n’, ‘7’ for ‘et’ (but only as a word in its own right), and ‘3’ variously representing ‘m’, ‘ue’, ‘uam’, etc. There is also the standard liturgical symbol ‘X’ for ‘Versicle’. The layout uses ‘f’ initially and medially, and ‘s’ finally in a word; also ‘v’ initially and ‘u’ both medially and finally.

Looking through images available online reveals a possible match in a printed book now in the Bodleian Library in Oxford [4]. The layout there does not exactly match this leaf, for example the folio number is western-arabic, not roman. It does show initials with both filled and unfilled counters that are similar, or identical to this leaf, as well as the distinctive ‘h’ and ‘3’ forms. The library catalog entry for the image states:

“Monastic Missal for the Cassinese”. Printed at Venice on 3 April 1515 by Lucantonio de Giunta.

Seeing all the font elements together in one printing suggests an exploration of more of the output from this press.

The Other Leaves

The search is now for a Carmelite Missal of around 1500 printed by [de] Giunta. A Web search reveals a set of leaves matching that description [5]: A “*Missale secundum usum Carmelitarum*” dated 13 January 1509 and printed in Venice by Lucantonio Giunta. Although hard to see in the online images, the fonts appear to match this leaf.

More telling are the pencil annotations, which can be read quite clearly on the sample of individual images from this same book, sold by one or more vendors. Eight of the images are rectos with pencil additions in both outer corners:

Printed Folio Number	Upper Right Corner	Lower Right Corner
iii	47	49890
lxv	109	49952
lxxvi	120	49963
clii	197	50040
ccxxviii	263	50106
ccxxxix	284	50127
ccli	296	50139
cclv	300	50143

The difference between folio iii and number 47 may be explained by the catalog entry for this Missal [number 1887 in 6]:

1509, Id. Ian (13 Ian.) Missale secundum ordinem fratrum Carmelitarum. In Uenetorum ciuitate, Lucas antonius de giunta. 8vo. 44nn., 299 n., 1 vac. = 344 Fol. (1-5⁸, 6⁴, a-o⁸, p¹², q-z⁸, 7¹², 3, 3⁸, A-I⁸, K¹²). 2 col. 36 lin. [1887]

Frankfurt a. M.: S [i.e. Frankfurt-am-Main Stadtbibliothek]
Rivoli 311, 274. [see below]

It describes 44 unnumbered folios before the first printed number. The difference between the two pencil numbers is always 49843, and the difference between the upper number and the folio is either 44 or 45 (except for ccxxviii to 263 which is 35).

This leaf also has similar pencil numbers: 148 and the top and and 49991 at the bottom, for a difference of 49843, matching the others in the series. The folio number cii differs from the upper number by 46. Without the missing leaves, it is impossible to determine the source of this variation, but the consistent difference of 49843, and the pencil number values listed above both before and after the leaf make it almost certain that this leaf comes from the same book when it was dismembered or put on sale. It is likely that all the pencil numbers are in the same hand, and added at a single sitting or set of sittings.

The Baruch Reading

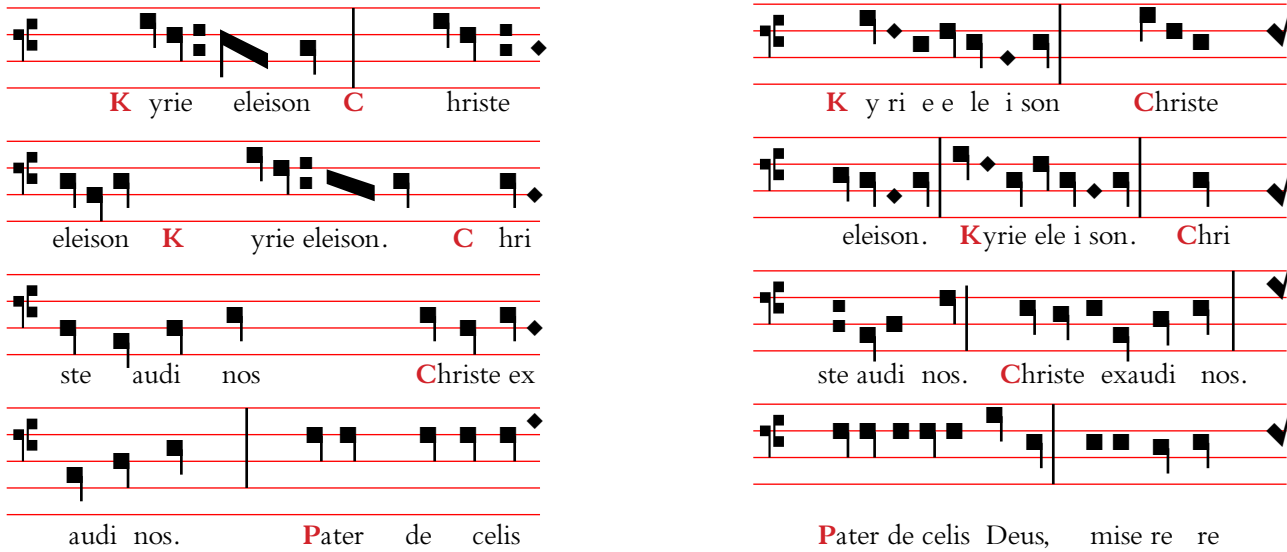
As noted above, the 1490 Carmelite Missal is an ‘almost perfect’ match for this leaf. Most of the differences occur in the Baruch Reading, which also differs significantly from the usual Vulgate [7, 8]. The following table shows the different readings on this leaf, in the 1490 missal, and in the online Vulgate. The color-coding indicates the parallel readings.

Verse	Leaf	1490	Vulgate
11	his qui in inferno sunt	descendentibus in infernum	descentibus in infernum
13	super terram	super terram	sempiterna
14	sapientia	sapientia	prudencia
	prudencia	prudencia	intellectus
	longiturnitas	longanimitas	longiturnitas
18	possessionis	possessionis	acquisitionis
19	Et tamen	Et tamen	(none)
	illorum	illorum	eorum
20	nescierunt	nescierunt	ignoraverunt
21	neque susceperunt eam filii eorum	neque susceperunt eam filii eorum	neque filii eorum susceperunt eam
	illorum	illorum	ipsorum
23	exquisierunt	exquisierunt	exquirunt
	terre	terre	Merrhe
	meminerunt semitarum	meminerunt semitarum	commemorati sunt semitas
25	consummationem	finem	finem
28	interierunt	perierunt	interierunt
29	deduxit	deduxit	eduxit eam
30	eam	eam	illam
	eam	eam	illam
31	sciat	sciat	possit scire
	excogitet	excogitet	exquirat
32	illam	illam	eam
	adinvenit	invenit	adinvenit
	prefecit	prefecit	preparavit
	sempiterno	sempiterno	eterno
	adimplevit	adimplevit	replevit
	(none)	(none)	et quadrupedibus
33	lucem	lumen	lumen
	eam	illud	illud
	et audivit illi cum	et audivit eum cum	et obedit illi
36	ad illum	ad illum	adversus eum
37	dedit	dedit	tradidit
38	super terram	super terram	in terris

The variorum edition of the Vulgate [8] links some of the differences in the texts to possible exemplars. For example ‘terre’ in verse 23 is observed in source ‘Θ’, which represents a group of manuscripts associated with Theodulf of Orléans. However, it would take much more research, and a larger sample of sources, to narrow down a specific exemplar from which this particular version might have derived.

The Music

The Kyrie is set within 4-line staves indicating how the Chant should be performed. The musical notation is typeset in the ‘square-note’ style appropriate to the period [9].



Above on the left is the music from this leaf, and on the right is the setting of the same part of the Mass in a later Missal [10]. The fifth line at the bottom on the left is either a mistake in the typesetting or a page-filler to bring the columns to the correct number of lines. Even though the later Missal was also produced for Carmelite use, and contains the exact sequence of the Order for Holy Saturday, the music is slightly different. These differences highlight the fact that it is the text, rather than the rubric or the music, that really determines the Use, that is Carmelite, for which the Missal is printed.

Rivoli

The source ‘Rivoli 311, 274’ in [6], listed here on page 5, refers to item 274 on page 311 in [11]. The third Duc de Rivoli produced many catalogs and studies. This particular volume is concerned with Missals printed in Venice from 1482 to 1600 that contain woodcut illustrations. A 1508 Giunta Missal is considered in [12] for its text and woodcut illustrations. Although there are no woodcuts on this leaf from the 1509 Carmelite Missal, some other leaves described in [5] do, and so its book has a place in his catalog. Rivoli’s description is more complete than Weale’s brief entry, and contains a list of the larger woodcuts, page by page. The entry includes part of the printer’s colophon:

Explicit missale per ordinem fratrum gloriosissime dei genitricis semperque virginis marie de monte carmello: . . . quod impensa sua ac solerti cura Lucasantonius de giunta florentinus in Uenetorum ciuitate floretissima impressit. Anno natalis domini. M. d. ix. idibus ianuarii.

Knowing that the ‘Ides of January’ always fall on the 13th, we now have a complete record of all the essential elements of this leaf from the actual printed book.

Right: A detail from the recto, column b, lines 7 to 11. It shows two forms of ‘h’ (on lines 8 and 10), the ‘v’ abbreviation on line 9, and the unusual ‘ç’ for ‘z’ on line 9.

It also shows the yellow wash applied to the counters (open spaces) of the two ‘Q’ initials (on lines 7 and 11).

