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 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-éditions 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 paraitre à Salzbourg.

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 Herrn 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.

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.*

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. 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) 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—15, 16, 17, 18, 19, 20—22, 23.

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

<table>
<thead>
<tr>
<th>Gatherings</th>
<th>First Word</th>
<th>Last Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>1—15</td>
<td>Orietur-Deus</td>
<td>alleluia-alleluya</td>
</tr>
<tr>
<td>16</td>
<td>veniet-desideratus ea(rum)</td>
<td>(posi)tus-alleluya</td>
</tr>
<tr>
<td>17</td>
<td>david-positus</td>
<td>(posi)tus-alleluya</td>
</tr>
<tr>
<td>18</td>
<td>alleluia-Bnd. ä.</td>
<td>alleluia-Brn. ä.</td>
</tr>
<tr>
<td>19</td>
<td>Laudate-Dne</td>
<td>alleluia-Brd. ä.</td>
</tr>
<tr>
<td>20—22</td>
<td>bonum-adversum</td>
<td>alleluia-Brd. ä.</td>
</tr>
<tr>
<td>23</td>
<td>me-misericordia</td>
<td>alleluia-Brd. ä.</td>
</tr>
<tr>
<td>24</td>
<td>(misericordia-sciens)</td>
<td>alleluia-Brd. ä.</td>
</tr>
<tr>
<td>25</td>
<td>alleluia-ipsae</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>26</td>
<td>enim-alleluya</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>27</td>
<td>alleluia-qui</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>28</td>
<td>in celis-bel(lo)</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>29</td>
<td>(bel)lo-qui</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>30</td>
<td>remisscomini-episcopi</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>31</td>
<td>alleluia-tu</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>32</td>
<td>es petrus-Ant.</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>33</td>
<td>(illegible)</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>34</td>
<td>(nss)?—permisit</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>35</td>
<td>in omnem—per vi(as)</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>36</td>
<td>(vi)as—anxiat(un)</td>
<td>alleluia-ipsae</td>
</tr>
<tr>
<td>37</td>
<td>(anxiat)un—intende</td>
<td>alleluia-ipsae</td>
</tr>
</tbody>
</table>

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.

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:

<table>
<thead>
<tr>
<th>Folio</th>
<th>Illumination</th>
</tr>
</thead>
<tbody>
<tr>
<td>1r</td>
<td>Dominica prima adventus</td>
</tr>
<tr>
<td>23r</td>
<td>Ad primas vespers in nativitate Domini</td>
</tr>
<tr>
<td>32r</td>
<td>In circumcisione Domini</td>
</tr>
</tbody>
</table>
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 Breviary but are poorly executed. The background is gold, but not burnished and of a poor quality. The trompe-l’œil 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.

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. 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.

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. 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.

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.

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 LLB 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. His library was sold at Sotheby’s for £4800 in April 1852.

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 ‘Antiphonary with music, Carthusian, in Latin, vellum, 16th century, French.

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.

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.

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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 shilling. (From the catalogue of the sale of William Pickering.)

3. Henry G. Bohn, General Catalogue 1858, p. 662, £5 5 shillings.

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.Uterson'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.'

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 1562.

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. 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. Augustine and Constance died in 1682.

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. 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 necessitates. 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. 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 Antiphonary 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. Their rule is similar to that of the monks, but their lives are less solitary. 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. 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 Antiphonary of Sister Anne de Monchy (died 1568). This manuscript is, like MS 3c23, fully notated, and an Antiphonary 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:

<table>
<thead>
<tr>
<th>MS C II 817</th>
<th>MS 3c23</th>
</tr>
</thead>
<tbody>
<tr>
<td>fol. 1r First Sunday of Advent</td>
<td>fol. 1r First Sunday of Advent</td>
</tr>
<tr>
<td>fol. 24r Vigil of Christmas</td>
<td>fol. 23r Vigil of Christmas</td>
</tr>
<tr>
<td>fol. 28r Feast of St. Stephen</td>
<td>fol. 26r Feast of St. Stephen</td>
</tr>
<tr>
<td>fol. 36r Vigil of Epiphany</td>
<td>fol. 33r Vigil of Epiphany</td>
</tr>
<tr>
<td>fol. 43r Septuagesima</td>
<td>fol. 42v Septuagesima</td>
</tr>
<tr>
<td>fol. 88r Vigil of Easter</td>
<td>fol. 85v Vigil of Easter</td>
</tr>
<tr>
<td>fol. 102r Vigil of Pentecost</td>
<td>fol. 100r Vigil of Pentecost</td>
</tr>
<tr>
<td>fol. 129v Dedication</td>
<td>fol. 127r Dedication</td>
</tr>
<tr>
<td>fol. 132r Purification</td>
<td>fol. 130r Purification</td>
</tr>
<tr>
<td>fol. 146v St. Mary Magdalene</td>
<td>fol. 144v St. Mary Magdalene</td>
</tr>
<tr>
<td>fol. 147v Assumption</td>
<td>fol. 147r Assumption</td>
</tr>
<tr>
<td>fol. 150v Decollation</td>
<td>fol. 149v Decollation</td>
</tr>
<tr>
<td>fol. 157v All Saints</td>
<td>fol. 156v All Saints</td>
</tr>
<tr>
<td>fol. 163r Commons of Saints</td>
<td>fol. 158r Commons of Saints</td>
</tr>
<tr>
<td>fol. 174v Gloria Patri in 8 tones with 2 small Responsories</td>
<td>fol. 170r Gloria Patri in 8 tones with 2 small Responsories</td>
</tr>
<tr>
<td>fol. 175r St. Genevieve</td>
<td>fol. 171v St. Genevieve</td>
</tr>
<tr>
<td>fol. 176r Presentation</td>
<td>fol. 177v Presentation</td>
</tr>
<tr>
<td>fol. 180r Diverse verses</td>
<td>fol. 178r Diverse verses</td>
</tr>
</tbody>
</table>

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.

- 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*.

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. The feast of St. Genevieve is not mandatory in the Carthusian Order. It is not mentioned in Carthusian Calendars.

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 medii*.

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 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.

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 'f' 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.

As in MS 4c7 neither liquecents nor Quilismas are notated. Lambres pointed out that the Carthusian notation ignored from the beginning the liquecent neumes like the Epiphanes, 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.

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):

An instance where the notation was also added later, is:
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 thesis 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 Dijck pointed out, however, that the references to 'ad matutinas' on fol. 170v and 171r refers to 'Ad Laudes matutinas', not the Nocturns. On fol. 170v and fol. 171r textual incipits are given for:

Commemoracio de cruce 'ad matutinas et vesperas':
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 vesperas':
Antiphon 'Salve regina' (notated);
De sancto iohannis baptiste 'ad matutinas et vesperas':
Antiphon 'Inter natos' (notated) and verse 'Fuit homo missus a Deo' (textual);

De sancto brunone.
Antiphon 'Similabo' (notated) and verse 'lustum deduxit Dominus' (textual);

De omnibus sanctis.
'Fulgebunt' (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

In MS 3c23 the Alleluia Antiphons, i.e. the Antiphons for the lesser hours of Easter on weekdays, sung solely to the word 'alleluia', 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 Becker as well as with the Calendar published by Lambres, 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 out 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.

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 psalmody respectively of the
Magnificat and the Benedictus at the ends of the Antiphons indicates that these are not
the pieces of a proper Office.

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 in 3 January, in use since the Merovingian period.
The prayer also appears in the Breviary of Moulin (that is, of Autun, since the diocese se­
ceded 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.

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. Five
sources are quoted, four from the 15th and one from the 16th century. The sources are:
Brev. MS S. Genovefae, Cod. Sanganovellian, BB 1 IV 15A; Brev. MS Parisiense, Cod. Pa­
risin. 751 B; Brev. MS Meldense, Cod. Parisin. 1054 C; Brev. MS Laudunense, Cod. Ph­
anorem M 91 D; Brev. Roschildense imp. Parisin 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-Chatel (Ain), also called the 'Chartreuse de Notre Dame',
founded in 1383, where the fathers were fifteen to honour the fifteen joys of Mary.

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.

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.

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

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 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 punguis suavitas
Uberius redundet fructibus
alleluya alleluya.

It is not clear why the Devotion of Presentation occurs here. The oration does not appear
in the Antiphonary of Sister Anne de Monchy.
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*. 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.
Ex. 6.2  The Antiphon 'Gloriosam Christi sponsa', fol. 171v.

Gloriosam Christi sponsam

bi-lem-que

ri-ficamus

laudi-bus postulam

tes ut ea
dem sup-plican-tes

per-frui paradisi

Gloria

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

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

Nove laudi-
dest fest-

vi-tas gra-
ta nu-
do(sic) ac-

celici

vis-
bus qua be-
te Mai-

ri-e san-
bitas temp-

lo da-
ta est a-
ren-

ut o-
ve pin-
guis-

su-

vi-

ri-

bus al-

u-

lu-

* 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 ZSO, 15th century). A Carthusian manuscript from the Universitatsbibliothek, 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 Prosaries. 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 given.24 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:

<table>
<thead>
<tr>
<th>Lauda Sion salvatorem</th>
<th>Virgo templum Trinitatis</th>
</tr>
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<tbody>
<tr>
<td>a</td>
<td>a</td>
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<td>l</td>
<td>l</td>
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<tr>
<td>m</td>
<td>m</td>
</tr>
</tbody>
</table>
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
```

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.

The text and the music of 'Virgo templum Trinitatis', as it appears in MS 3c23.
Corriptione manus aministrata in inimmanem actum nequeque legibilium legum perdemet. Facultas scripturae manus manipulatae est.
Conclusions

*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---11/02/JJ)\(^1\) measuring

- horizontally: 18 + 76 + 13.5 + 80 + 55.5 = 243mm.
- vertically: 25 + 9 + 234 + 9 + 71 = 348mm.

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---1 (fol. 1—3, wants one, conjugate stub remains), 4—9\(^6\) (fol. 4—67), 10—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\(^6\) (fol. 75—78).\(^2\)

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