

An Early Thirteenth Century Premonstratensian Gradual

Additional MS 50120, recently acquired by the British Museum, is an early 13th century Premonstratensian Gradual probably written in the Low Countries. Nothing is definitely known about the book's history before it became the property of the distinguished Anglican High Churchman, Athelstan Riley, of the Manoir de la Trinité, Jersey. His « ex libris » with the date 1890 is on one of the fly-leaves of the MS and inside the front cover is his bookplate. Whilst in Riley's possession the book was examined by Dr. H. M. Bannister who wrote on another fly-leaf his opinion 13th century, contains an apparently unpublished sequence « Cum summa laetitia ». Athelstan Riley died in 1945 and his books were divided between the libraries of Lambeth Palace and the Society of the Sacred Mission, Kelham, Newark, Nottinghamshire. The Gradual fell to the share of the latter from whom the British Museum purchased it.

The MS is unfortunately incomplete and has been bound in the wrong order in a 19th century Crown Russia binding. 98 folios of the original Gradual remain and measure $10 \frac{1}{4} \times 7 \frac{1}{4}$ ins. (25.8 × 18.5 cm.). Normally there are 11 lines of text and music to a page but the music of common pieces is not repeated in the Sanctoral and only the cues are given. The hand of the MS is an early 13th century Gothic with text initials in blue and red, some of them decorated with foliation. There are three historiated initials (ff. 1, 73 and 88) but only the last is fully coloured and that on p. 73 is in outline only. The bows of the *B* on f. 88 are formed by two dragons whose tails develop into foliage in the interiors of the letter. The decoration on ff. 1 and 73 is mainly foliage, but there is an « Agnus Dei » on a medallion on the vertical of the 'L' on f. 73.

The contents of the Gradual as at present arranged are:

(1) The Temporal from the I to the XXIII Sundays after Pentecost, c. 1-22. The series of Alleluia verses given for this season is the standard Premonstratensian one as in the Gradual from Arnstein, written 1208-1215 and now MS 868 in the Hessische Landesbibliothek, Darmstadt ¹⁾, and in the Gradual written for Simon de Lovanio, Prior of St. Mary de Parco, 1255-1266, Add. MS 39678 in the British Museum.

(2) Mass « in dedicatione ecclesiae », ff. 24, 24^b.

(3) Sanctoral, from the Vigil of St. Andrew to St. Linus, P. M., ff. 24^b-47 ²⁾. Besides the usual nucleus of « Carolingian » saints ³⁾ the Gradual has: Nicholai epi., Nichasii sociorumque eius, Thome [Becket] epi. et mris., Remigii et Hylarii, Thymothei apli., Ignatii epi., Blasii, Mathie apli., Benedicti abbas., Ambrosii epi., Marci evangeliste, Servacii epi., Potentiane virginis, Medardi et Gildardi, Barnabe apostoli, Cyrici et Iulite, In divisione apostolorum, Margar[it]e virginis, Praxedis virginis, De sancta Maria Magdalene, Apollinaris mris., Christofori martyris, Germani epi., In inventione sci. Stephani, Egidii abbas., Lamberti episcopi, Mauri sociorum [que eius], Remigii episcopi, Leodegarii [epi. et mris.], Dionysii cum sociis suis, Gereonis cum sociis suis, In translatione S. Augustini, Undecim milium virginum, Crispini et Crispiniani, Quintini et Foillani, Brici epi. Relics of Gereon and his companions and of the Eleven Thousand Virgins were given to St. Norbert in 1121 ⁴⁾. Becket was canonised in 1173 but St. Bernard, who was canonised in 1174 is an addition to the MS. Both saints can be found in Premonstratensian books later than 1228 ⁵⁾. St. Francis, canonised in 1228, is also an addition but is found in the Premonstratensian Ordinary from Grimberghen, thought to have been written before 1236 ⁶⁾, and in Add. MS 39678. That of Servatius is the only name not in

¹⁾ *Le Graduel Romain*, II, *Les Sources*, Solesmes, 1958, p. 46. The list of Alleluia verses after Pentecost is printed from the Arnstein Gradual in S. R. MAR-ROSSZÉKI, *Les Origines du Chant Cistercien: Analecta Sacri Ordinis Cisterciensis*, VIII, 1952, tabl. VI.

²⁾ For the Premonstratensian Calendar in the 12th and 13th centuries see Pl. LEFÈVRE, *L'Ordinaire de Prémontré*, Bibliothèque de la Revue d'Histoire Ecclésiastique, 22, 1941, pp. 126-128.

³⁾ V. LEROQUAIS, *Les Sacramentaires et les Missels Manuscrits*, I, 1924, pp. xlv-xlvi.

⁴⁾ A. A. KING, *Liturgies of the Religious Orders*, 1955, p. 196.

⁵⁾ LEFÈVRE, *op. cit.*, p. xi.

⁶⁾ LEFÈVRE, *op. cit.*, p. xxii.

the standard Premonstratensian calendar given by Lefèvre but it is in Add. 39678. St. Joachim has been added twice to Add. 50120, on f. 31 (sc. 20 March) and f. 39^b (26 July ?), his feast was assigned to 20 March by Pope Julius II, abolished by Pius V and restored by Paul V for the Sunday in the Octave of the Assumption. The Benedictines keep it with St. Anne on July 26. Other additions to the MS at various times include: — Barbare vgis., Eligii conf. (added in a hand close to that of the original MS), Anthonii abbatis, Joannis Chrysostomi, Sotheris virginis, Juliane virginis, Gertrudis virginis, Thome conf., Scti. Joseph confessoris, In translatione Sci. Nicholai, Missa divi Norberti (canonised 1582), De visitatione, Marthae virgi., Officium Anne, Dominici cof., In transfiguratione, Ludovici, Elisabeth vidue.

(4) Common of Saints, ff. 47-66^b.

(5) Ordinary of the Mass, ff. 66^b-73.

(6) Sequences, with their Alleluia's. Imperfect, ff. 73-79^b.

(7) Parts of the Temporale. Most of the fragments are imperfect at the beginning and end. They are: (a) from Friday in II week to Monday in IV week in Lent, ff. 80-84^b. A bi-folio is missing, causing lacunae between ff. 81 and 82, 83 and 84. (b) from Whitsunday to Trinity Sunday, ff. 85-88^b. Directions for Corpus Christi are added at the foot of f. 88^b. (c) Tuesday and Wednesday in IV week in Lent, f. 90.

(8) More sequences, ff. 90-97^b.

The notation of the MS is transitional of the school of Metz on four red lines with C and F clefs, whilst that in Add. 39678 in the British Museum is square. The only MS containing the music for the Mass according to the Premonstratensian rite which is definitely earlier than the present Gradual is the Missale Plenum from Saint-Etienne-à-Arne in Champagne, Paris, Bibl. Nat. lat. 833, which is assigned to the last quarter of the 12th century⁷). There are only two other major Premonstratensian service-books remaining from this century, an Antiphoner at Auxerre and a Missal at Anvers⁸). The Arnstein Gradual is contemporary with Add. 50120

⁷) LEROQUAIS, *op. cit.*, I, pp. 307-310; LEFÈVRE, *Un Témoin Nouveau pour la Reconstruction des Textes et des Chants de la Messe dans la Liturgie de Prémontré au XII^e siècle: Analecta Praemonstratensia*, XV, 1939, pp. 9-16.

⁸) LEFÈVRE, *Un Collectaire Prémontré remontant au milieu du XII^e siècle: Anal. Praem.*, XXXI, 1955, pp. 160-162; LEFÈVRE, *Un Missel Prémontré du milieu du XII^e siècle: ibid.*, p. 163.

and apart from Add. 39678 the only other Premonstratensian liturgical MSS in England are a 15th cent. Processional in the Bodleian Library, Oxford, Misc. Liturg. 405 ⁹⁾ and 16th cent. Epistle- and Gospel-Books in the British Museum, Add. MSS 42563, 42564. Add. 11862 is an 11-12th cent. Missale Plenum from the diocese of Cologne which has been adapted to the use of St. Mary de Parco in the 13th cent. ¹⁰⁾ and there are three 13th cent. MSS of the Premonstratensian Ordinary in the British Museum, Add. 22599, 22600 and 22604 ».

In the late 13th cent. two sequences, with their Alleluia's, « Cum summa leticia » and « Verbum bonum », with a two-part setting were added to ff. 22^b-23^b, originally blank, of Add. 50120. The notation is black on four black lines with C and F clefs. The 'plica' occurs over liquescents and vocalisations ending in *r*. 'Verbum bonum' is, of course, well known ¹²⁾ but 'Com summa leticia' is not mentioned in Chevalier's *Repertorium Hymnologicum*. The text is:

Cum summa leticia
laudemus voce pia
matrem salvatoris.

Ave plena gratia
ave viri nescia
salve vas pudoris

Vas vere mundissimum
continens universum
regem pietatis

Vas ex quo dilabatur
fons per quem abluitur
quivis a peccatis.

Per te virgo virginum
que portasti dominum
mundo salus datur.

O quam mira novitas
paris et virginitas
integra servatur.

Res miranda cernitur
et natura premitur
dum tu virgo paris.

Tu flos pudicicie
tu prolis eximie
mater apellaris.

⁹⁾ W. H. FRERE, *Bibliotheca Musico-Liturgica*, I, 1901, no. 311.

¹⁰⁾ *Le Graduel Romain, Les Sources*, p. 61.

¹¹⁾ LEFÈVRE, *L'Ordinaire*, p. XXIII.

¹²⁾ U. CHEVALIER, *Repertorium Hymnologicum*, no. 21343; further G. REESE, *Music in the Middle Ages*, 1941, p. 270. Versions of the sequence are published in E. DE COUSSEMAKER, *Histoire de l'Harmonie au Moyen Age*, Paris, 1852, pls. xxiv, xxv and F. GENNRICH, *Grundriss einer Formenlehre des mittelalterlichen Liedes*, Halle, 1932, pp. 128-130. The 4 part motet 'Verbum bonum' in Royal MS 8 G VII, pp. 30^b-32, makes use of the sequence melody. The Alleluia given for 'Verbum bonum' in Add. 50120 is 'Dulce lignum', see Dom Anselm HUGHES, *Anglo-French Sequelae*, Plainsong and Medieval Music Society, 1934, no. 17.

Per te venit gaudium
et salus fidelium
per te restauratur.

Tu pudoris vasculum
quod per omne seculum
merito laudatur.

O novi lux syderis
que fulges pre ceteris
audi te laudantes.

Audi virgo nobilis
audi venerabilis
ad te suspirantes.

Nos ad te confugimus
quoniam confidimus
per te liberari.

Ergo virgo regia
in sanctorum gloria
fac nos collocari.

Ut tibi perhenniter
possimus alacriter
laudes personare.

Et letantes pariter
psallendo concorditer
alleluya cantare. Amen.

Both parts of the musical setting are mainly syllabic and the same melody is used for two successive strophes. On f. 22 the antiphon « Regina celi » with its plainsong setting has been added to the foot of the page in a 14th-15th cent. hand imitative of the original one of the MS and on f. 98 is a 15th cent. « Gloria in excelsis » with tropes, the music of which has been partially erased, presumably after the suppression of tropes by the Council of Trent. On the reverse of f. 98 is the text of the 'Credo' in a 15th-16th cent. hand.

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