

SPANISH LITURGICAL MUSIC MANUSCRIPTS AT THE UNIVERSITY OF SYDNEY: A PRELIMINARY REPORT

Jane Morlet Hardie¹

English Abstract

Between 2002 and 2006, the University of Sydney Library acquired a number of liturgical music manuscripts of probable Spanish origin and use. This collection includes ten manuscripts with musical notation. The books are of various kinds, and both the manuscripts and their contents span a period from the twelfth through the mid eighteenth century, with a concentration in the sixteenth century. They are as follows: one book of fragments (probably 15thc); six books of sixteenth-century material for the Mass and Office, one containing a thirteenth-century *bifolium* as part of its binding; and three eighteenth-century monastic antiphonals. This report introduces the manuscripts, and explores the hypothesis that five of them may belong to the complex of sources at Salamanca Cathedral recently discovered and studied by James Boyce, thus contributing to an important part of the liturgical and intellectual heritage of the Spanish Golden Age that until now, has been missing from the record. This survey alerts the scholarly world to the existence of the Sydney collection and indicates the current and projected state of research on its contents.

French Abstract

Entre 2002 et 2006, l'Université de Sydney a fait l'acquisition d'un certain nombre de manuscrits de musique liturgique dont l'origine est vraisemblablement espagnole. Cette collection comprend dix manuscrits comportant des notations musicales. Les livres, de genres divers, ainsi que les manuscrits s'étendent sur une période allant du XIIe siècle au milieu du XVIIIe siècle, avec une concentration notable au XVIe s. Ils consistent en un livre de fragments (probablement du XVe s.), six livres du XVIe s. comportant des pièces destinées à la Messe et l'Office, la reliure de l'un d'eux contenant également un *bifolium* du XIIIe s., enfin, trois antiphonaires monastiques. Ce rapport présente les manuscrits et explore l'hypothèse selon laquelle cinq d'entre eux appartiendraient aux sources de la Cathédrale de Salamanque. Celles-ci ont été découvertes récemment et ont été étudiées par James Boyce, contribuant ainsi à une partie importante de l'héritage liturgique et intellectuel de l'Âge d'or espagnol, jusqu'ici manquant. Cette étude informe le monde savant de l'existence de la collection de Sydney, de sa situation actuelle en termes de recherche et des projets qui y sont liés.

1. Jane Morlet Hardie is an Honorary Research Associate at the Centre for Medieval Studies at the University of Sydney.

German Abstract

Zwischen 2002 und 2006 hat die Bibliothek der Universität Sydney zehn Handschriften liturgischer Musik erworben, die aus Spanien stammen und dort benutzt wurden. Die Bände und ihr Inhalt datieren aus der Zeit des 12. bis zur Mitte des 18. Jahrhunderts, wobei der Schwerpunkt auf dem 16. Jahrhundert liegt. Folgende Bände sind enthalten: ein Band mit Fragmenten (wahrscheinlich 15. Jahrhundert); sechs Bände mit Werken des 16. Jahrhunderts für Messe und Offizium; ein Band, der als Teil seines Einbands ein „Bifolium“ aus dem 13. Jahrhundert enthält und drei klösterliche Antiphonale aus dem 18. Jahrhundert. Dieser Bericht gibt einführende Erläuterungen zu den Handschriften und untersucht die These, dass fünf davon aus dem Quellenkomplex der Kathedrale von Salamanca stammen. Dieser wurde erst kürzlich von James Boyce entdeckt und erforscht. Er lieferte damit einen großen Beitrag zum religiösen und intellektuellen Erbe des „Goldenen Zeitalters“ in Spanien. Dieser Überblick lenkt die Aufmerksamkeit der Wissenschaft auf die Sammlung in Sydney und markiert den momentanen Stand der Forschung sowie Planungen für die Zukunft.

Since mid 2002, the University of Sydney has acquired a number of liturgical music manuscripts of probable Spanish origin². This collection includes ten manuscripts with musical notation³. These books are of various kinds, and both the manuscripts and their contents span a period from the twelfth through the mid eighteenth century, with a concentration in the sixteenth century.⁴

One manuscript, a *kyriale/antiphoner* (Fisher RB Add. Ms. 327) has a fragment in Aquitanian notation pasted in to the covers as part of the binding. The latest manuscripts are a group of three eighteenth-century antiphonals compiled and written for use in a nunnery of the Servants of Mary (order of Servites).⁵ In between these two, we have a probably fifteenth-century volume of 30 folios⁶ and six manuscripts that contain plainchant written in notation typical of Spain in the sixteenth century, four of which may be part of a complex of manuscripts made for the use of Salamanca Cathedral. These latter four books are not only interesting for themselves in terms of their content, for they

2. I would like to thank Neil Boness and the staff of the Rare Book and Special Collections Library at the University of Sydney Library for their help and support in the preparation of this article. In addition, I have been fortunate to have been able to discuss aspects of the manuscripts with James Boyce, Juan Carlos Asensio, Anna Muntada, Grayson Wagstaff and other interested scholars from Spain, the US, the UK and Australia. To all of them for their insights and comments I offer my thanks.

3. In addition to the Spanish collection, Fisher Library, University of Sydney also has a number of Italian and other early liturgical music manuscripts. These are outside the scope of this study.

4. These are as follows Fisher RB Add Mss. 327, 335, 344, 349, 351, 354, 355, 356, 357, and 358.

5. Fisher RB Add Mss. 354-356. These manuscripts may have one of two possible backgrounds. The first is that the Servants of Mary (Handmaids of Mary, *Siervas de Maria*) was a religious congregation founded in Madrid in 1851 by Maria Soledad to care for the sick in hospitals and private homes, and to teach. Papal approval for this was granted in a *decretum laudis* in 1867. The second is that the Servites were of the tradition of the mendicant orders, using Roman liturgy and that by the end of the 19th century in Spain only one house, a nunnery, survived. This is the more likely pedigree.

6. Fisher RB Add Ms 357.

contain music that raises notational, compositional and performance-related issues, but they are also potentially of great significance in an international context. If they are indeed part of a now incomplete series from Salamanca, then they form an important part of the liturgical and intellectual heritage of the Spanish Golden Age that until now has been missing from the record.

The purpose of this brief report is to alert the scholarly world to the existence of the Sydney collection and to indicate the current and projected state of research on its contents.⁷

The Manuscripts

The earliest manuscript is a fragment of an Aquitanian *bifolium*, which is used as a rear pastedown to the cover of Ms. 327⁸. As this fragment is the subject of a separate study by Kathleen Nelson of Sydney University it will not be discussed here⁹.

The fifteenth century. The only probably fifteenth-century source is Ms. 357. This now consists of a collection of 30 leaves of slightly different sizes from several choirbooks. The leaves have been brought together and are now encased in a stamped modern brown binding with leather ties. The decorated initials are mostly red and blue, with one in gilt, green red and blue (Illustration 1). Perhaps the most interesting aspect of the contents of this bound collection of leaves is the series of *alleluias*. Kathleen Nelson is studying this collection, and it is her expectation that the series of *alleluias* will be able to provide some localizing information for the material.

The sixteenth-century books. Six books make up the sixteenth-century group, which coincidentally all contain material for Christmas. Two books (Mss. 344 and 358) are unrelated to each other, or to the other four, while the remainder (Mss. 327, 335, 349 and 351) may be related to each other and to Salamanca Cathedral.

The first of these, Ms. 344, is a book of Prefaces 260 x 355 mm starting at Christmas. This manuscript is unfoliated, and consists of four gatherings of 4, plus a final gathering of 2. Its 18 vellum leaves are written in red and black, with rubricated initials. Although the manuscript itself is fairly plain, the binding (possibly from the mid to late sixteenth century) is of elaborately gilt-stamped leather (Illustrations 2 and 3). The provenance of this manuscript has not yet been established.

7. I plan to publish complete inventories and other studies of three of the sixteenth-century manuscripts, and it is the intention of Fisher Library to digitize them and make them available on the internet following my study of them. Each of the other manuscripts surveyed here is now the focus of more detailed investigation, and studies of each are forthcoming. In July 2008 Fisher Library and the Centre for Medieval Studies at the University of Sydney will host an interdisciplinary Symposium on the Fisher Spanish Manuscripts and their International Contexts, the proceedings of which will be published.

8. As all of the manuscripts carry the siglum Fisher RB Add Ms. I will refer to them as simply Ms. [number], or Fisher [number].

9. See Nelson's "Fragments of Medieval Chant Manuscripts at the University of Sydney", in this issue.



ILLUSTRATION 1 Fisher RB Add Ms. 357. Folios 60v–61 (original numbers in manuscript). Major initial in gilt, red and green. Secondary initials in blue on a red ground (letter B), and red on a blue ground (letter I). This is the only opening with gold leaf. This book is a bound collection of leaves emanating from at least three manuscripts. Both four and five line staves. Possibly 15th century. Modern English binding. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

The Processional Manuscript 358 is the most recent of Sydney University's Spanish Liturgical acquisitions. This manuscript (160 x 230 cm) originally consisted of 36 folios arranged in nine gatherings of 4. One folio has been cut from gathering C, and the last two folios have been cut from gathering I, leaving a total of 33 folios plus guard folios at either end of the manuscript. The guard folios at the start and end of the book are partially covered by later paper paste downs. Each page has 3 five line staves in red. Its decorated border on the verso of the first leaf and 26 illuminated initials in liquid gold and green on backgrounds of mauve and blue with white leafy tracery immediately set it apart from the more utilitarian appearance of all of the other sources. We refer to it in house as the "Turkey Manuscript" as it contains a naturalistic depiction of an American turkey, which may be one of the earliest extant illustrations of American fauna to appear in Europe and possibly the earliest illustration of a turkey. This illustration appears on the verso of the first leaf as part of the border, on the lower left corner (Illustration 4). The manuscript contains the re-

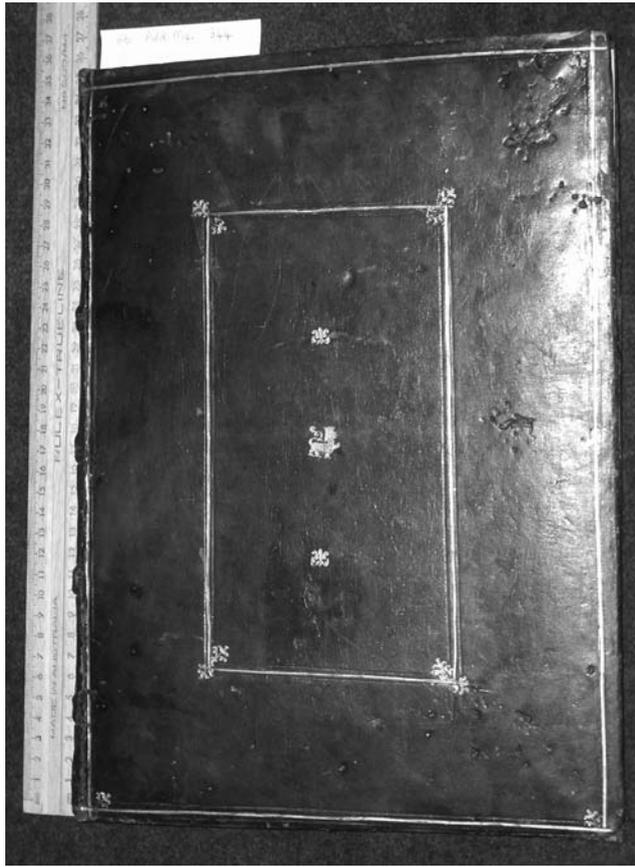


ILLUSTRATION 2 Fisher RB Add, Ms. 344. Book of Prefaces. 18 unnumbered vellum leaves 260 x 355 mm. Front Binding. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

sponsory verses for feasts starting with Christmas and responses for the Feast of the Crown of Thorns, a feast widely celebrated in Spain. This manuscript has been tentatively dated at 1535–1540. The binding is almost certainly later. Professor Ana Muntada, the prominent Barcelona art historian whose studies of the *Misal Rico* of Cisneros and the *Cantoriales* from Burgo de Osma are well known, is studying this manuscript. She has this to say of the decorations: “creo que puede relacionar con trabajos de miniaturistas que pertenecen a la que yo llamo la “segunda generación toledana” (es decir los miniaturistas activos a partir de 1517)”¹⁰.

10. Private email communication 29/03/07. See also the following: Anna Muntada, *Cantoriales del Monasterio de San Jeronimo de Espeja. Catedral de El Burgo de Osma* (Soria: Ochoa Impresores, 2003), Anna Muntada Torrellas, Nacional Biblioteca, and Francisco Jiménez de Cisneros, *Misal rico de Cisneros* (Madrid: Real Fundación de Toledo, 2000). For more on this manuscript see



ILLUSTRATION 3 Fisher RB Add, Ms. 344. Epiphany Preface. Initial red on a blue ground (letter P). Late 16th century. One hand throughout. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

The last four of the sixteenth-century manuscripts sources I call “The Salamanca Group”, and they are the focus of my own current research¹¹.

In the late 1990s James Boyce of Fordham University discovered, catalogued and studied a series of liturgical manuscripts in Salamanca Cathedral in Spain. Boyce believes that this large cache of manuscripts (about 100 in all) documents practice before, and immediately after, the Council of Trent at Salamanca, which was at the time, one of the major centres of post-Tridentine practice in Spain. In several of his publications on these manuscripts, he laments the fact that a complete restoration of the liturgy there is no longer

Kathleen Nelson and Anna Muntada’s entry #37 on “The Book and Church Services” in *The Medieval Imagination* eds. Nigel Morgan & Bronwyn Stocks. MacMillan Art Publishing (Macmillan Publishers Australia) in partnership with The State Library of Victoria (forthcoming 2008).

11. At the centre of the Sydney collection is a group of four sixteenth-century manuscripts, all in contemporary bindings and very likely part of the Salamanca Cathedral collection. These books are as follows: Ms. 327, *Antiphonal/kyriale*; Ms. 335, *Lamentations of Jeremiah*; Ms. 349, *Gradual de Tempore*; Ms. 351. *Kyriale*.



ILLUSTRATION 4 Fisher RB Add, Ms. 358. *Processional*. 160 x 230 mm. 33 unnumbered leaves. First opening. This is the only leaf decorated with an elaborate initial and border. Other initials are more modestly decorated. One hand throughout. Sixteenth century. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

possible, as a number of Mass and other crucial manuscripts are missing from the collection as it now stands¹².

In late 2003, I was able to identify a manuscript then newly acquired by Fisher Library as a *Lectionary* containing the *Lamentations of Jeremiah*, for the Use of Salamanca and potentially from the very same series as the books discovered by James Boyce. Since 2003 Fisher has acquired several more possibly related manuscripts, and I believe that these manuscripts may in fact be

12. James Boyce, *Catálogo, Archivo de Música Gregoriana, Cantorales: 52 Manuscritos, Siglos XIV-XIX* (Salamanca: Archivo de la Catedral de Salamanca, 1993), James Boyce, *Salamanca, Archivo de la Catedral, Ms. 8* (Ottawa: Institute of Mediaeval Music, 2002), James Boyce, *Salamanca, Archivo de la Catedral, Ms. 7* (Ottawa: Institute of Mediaeval Music, 2002), James Boyce, *Salamanca, Archivo de la Catedral, Ms. 6* (Ottawa: Institute of Mediaeval Music, 2002), James Boyce, *Salamanca, Archivo de la Catedral, Ms. 5* (Ottawa: Institute of Mediaeval Music, 2002), James Boyce, *Salamanca, Archivo de la Catedral, 5,6,7,8: Printouts from an Index in Machine-Readable Form* (Ottawa: Institute of Mediaeval Music, 2001), James Boyce, "Newly-Discovered Manuscripts for an Old Tradition: The Salamanca Choirbooks," *Cantus Planus* (1998).



ILLUSTRATION 5 Fisher RB Add, Ms. 354. Monastic antiphonal 1781. 248 mm x 372 mm. 140 pages. Pages 58 and 59. This is one of a set of three (Mss. 354–356). Reproduced by permission of Sydney University Rare Book and Special Collections Library.

some of the books now missing from the Salamanca collection. If this is the case, the Mass books now at the University of Sydney may offer the possibility of a partial restoration of Salamantine liturgy. They are roughly contemporary with each other. The books at the centre of this collection comprise one *Lectionary* for the *Lamentations of Jeremiah* (F335), the *kyriale/antiphoner* (F327), and two Mass books- a *Graduale de Tempore* (F 349) and a *Kyriale-troper* (F351). All of these books appear to be closely related to Salamanca Cathedral manuscripts, in particular, Salamanca Cathedral Mss. 1, 9, and 53¹³.

Fisher 335 is a vellum choir book of 48 numbered folios. 300 x 410 mm. This volume has a full contemporary brown morocco binding over wooden boards, with blind stamped decorations around the sides with 4 brass studs, and a brass boss in the centre surrounded by blind stamped flowers. The entire volume is devoted to the readings (*lectios*) for Matins in the *triduum*

13. I have several studies in progress on Mss. 327, 349 and 351. These consist not only of inventories and discussion of each of the manuscripts as wholes but also more detailed studies of aspects of each manuscript.



ILLUSTRATION 6 Fisher RB Add, Ms. 335. Lectionary including *Lamentations of Jeremiah*. 410 x 300 mm. 48 numbered folios. Folio 1v. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

sacrum (the last three days of Holy Week) and includes chant for the *Lamentations of Jeremiah*, notated in square notation on a five-line staff (Illustration 6). Using evidence from both the physical book (in particular the binding) and its contents I have been able to offer some precise information on this manuscript, and to provide it with a context in a tradition of other manuscript and printed books of *Lamentations of Jeremiah* in Spain. As I have shown in my article on this manuscript, it is almost certainly from Salamanca around 1582, and is likely to have been bound there and to have belonged to the series of cathedral manuscripts discovered and studied by James Boyce¹⁴. Marginal

14. Fisher RB Add Ms. 335. See Jane Morlet Hardie, "Salamanca to Sydney: a newly-discovered manuscript of the *Lamentations of Jeremiah*," in *Music in Medieval Europe: Studies in Honour of Bryan Gillingham*, ed. Terence Bailey and Alma Santosuosso (Aldershot: Ashgate, 2007). In this article I argue that this "new" source (Ms. 335) uses texts that establish a *terminus a quo* of 1572, and chants and notation that establish a possible *terminus ad quem* of 1582. The



ILLUSTRATION 7 Fisher RB Add, Ms. 327. 470 x 340 mm. 86 unnumbered folios. *Credo*. Folio D-1[26]. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

additions to Salamanca Cathedral's pre-Tridentine manuscripts numbers 5 and 6 suggest that Fisher manuscript 335 may indeed have *been* the source used to update the liturgy as found in these books to the new requirements following Trent. This manuscript has been digitized and is now available for viewing on the University of Sydney's website¹⁵.

Ms. 327: *Kyriale-Antiphoner* Spain *circa* 1500. 86 unnumbered folios¹⁶. 470 x 340 mm. This manuscript consists of thirteen gatherings (A–N) dispersed as

texts of the manuscript relate it to a number of other contemporary manuscripts and prints; and the chant relates it to an earlier manuscript tradition from Toledo and a later print from Salamanca. I discuss ways in which the manuscript and print traditions for this commemorative ritual interacted on the Iberian Peninsula before 1600 and explore the notion that the Fisher manuscript may itself be one of the missing manuscripts from a series of sixteenth-century choirbooks made for and now housed at the Cathedral of Salamanca.

15. See <<http://www.library.usyd.edu.au/libraries/rare/7digmat.html#images>>. Click on [of *ficium tenebrae*].

16. That is, 43 sheets, 86 folios, with 2 additional folios now missing (H3,4).

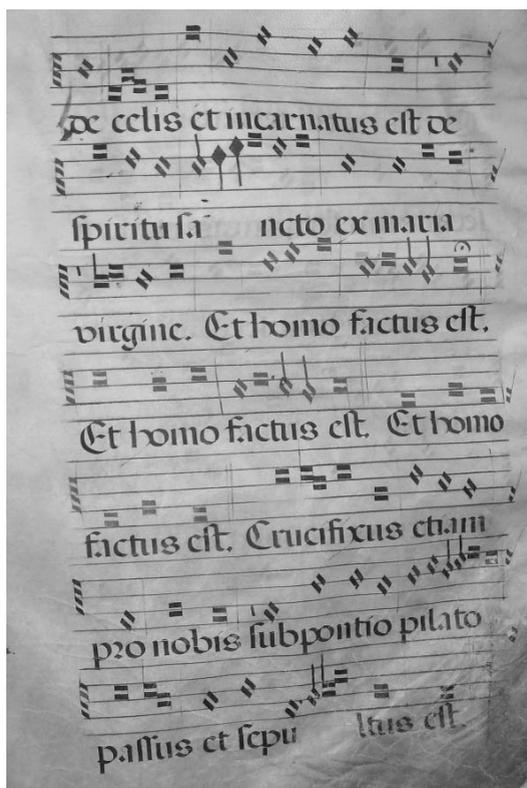


ILLUSTRATION 8 Fisher RB Add, Ms. 327. Polyphony for *Et homo factus est* in red notation. Folio D-2 [27]. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

follows: A⁸,¹⁷ B⁸, C⁸, D⁶ + one added leaf interpolated, probably to replace the final folio which is missing, E², F⁶, G⁴, H⁴ (with the last two folios cut out), I⁸, K⁸, L⁸, M⁸, N⁸¹⁸. The end of each gathering is marked with a catchword guide at the bottom margin of the last verso. These coincide throughout except for gathering H from which the last two folios have been excised.

Possibly the most varied of the manuscripts; I believe Ms. 327 was made to be used. This cantonale contains seven Mass settings, some Invitatory chants, and material for the Offices from Christmas to Epiphany. Although the contents are mostly chant notation on a five line staff (a Spanish feature), some mensurally-notated chant, and some white mensural notation containing short polyphonic sections complete the manuscript (Illustrations 7 and 8). Additional polyphony has been added at the base of an opening (Illustration 9).

17. I am using this format to indicate that gathering A has 8 folios (ie 4 sheets).

18. *ad bns ana* at bottom of last verso.

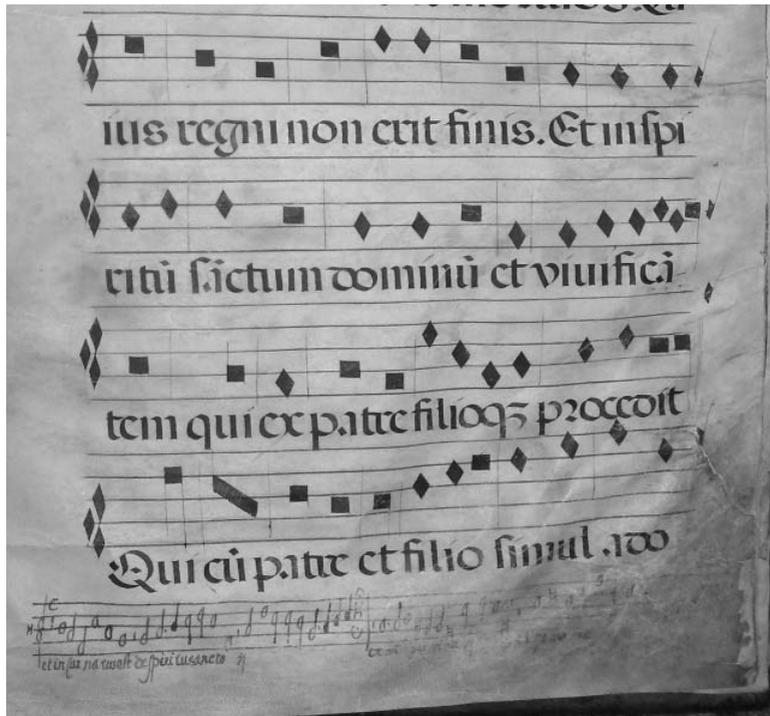


ILLUSTRATION 9 Fisher RB Add, Ms. 327. Added polyphony at bottom margin. Folio A-4 [5]. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

Decoration comprises some capitals touched in yellow; many large calligraphic initials throughout, often with elaborate penwork infill in yellow¹⁹. The book is the work of more than one scribe, with the decorative style changing markedly with gathering G²⁰.

The book is in several clearly defined sections related to liturgical function, the first of which is the *Kyriale* or Mass Ordinary section. Its binding is so like that of Salamanca Ms. 53 with its bosses of a Dominican design (See Illustration 10) as to suggest that they might be a pair, and many interior decorative features relate it to other Salamanca Cathedral books and to Fisher 351²¹.

The first section of the manuscript (folios A1–D4v [1–29v]) is a *kyriale*, containing seven settings of the Ordinary. The layout of this section is by whole

19. Also includes 43 large plain red initials, 102 large black initials in various styles (some Celtic), 44 large red and blue initials with penwork infilling and surround, plus 2 similar, but very large and fine red and blue initials. Contains an incomplete bifolium from a Noted Missal [13th century] as rear paste-down.

20. Here the decorative initials include the use of yellow and are in quite a different style from the red/blue initials of gatherings A–F. The style of gatherings G forward may be related to the decoration in Fisher 349.

21. Similar Dominican-design brass bosses are also used by the binder of Fisher Ms. 349.



ILLUSTRATION 10 Fisher RB Add, Ms. 327. Front binding. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

mass settings, rather than the usual arrangement by genre. Three of these contain pairs (2x *Gloria/Credo* and 1 *Kyrie/Gloria*). The paired movements are in a protomensural notation, and the other movements are in square notation. Most of the square notation movements are identified as Vatican chants of which the last setting (folios C7v–D4v [24v–29v]) is the most elaborate, containing florid variants of Vatican VIII (*de angelis*) and Vatican XVII (*kyrie salve*), as well as some folios in white mensural notation with some 3-part sections for the *Credo*²². There is one troped *Gloria* (*Gloria IX de iubilo*) with trope *spiritus et alme*²³. The second section of the manuscript consists of two sets of Invitatory antiphons for Christmas (folios E1–F6v [33r–40v]). Although these do not seem to equate with the “Salamanca tones” identified by Boyce, one *Venite* is similar to Salamanca Cathedral Codex 6, 165r–168²⁴, and one set is most like elaborated versions of the corresponding *Liber Usualis* chants.

22. The white mensural section is the first 3 folios of Gathering D (D1–3).

23. Folios C5v–C6v.

24. See Boyce, *Salamanca CANTUS Printouts*. (xlii–xlix).

The remainder of the manuscript contains Office material from Christmas to Epiphany, and decorative elements relate it to Salamanca Cathedral Mss. 1, 9, and 53, and Fisher 349 and 351.

Although acquired separately (one in Sydney-from New York and the other in Philadelphia), I believe that the last two *cantorales* may be a pair. Both vellum books are approximately the same size (570 x 380 mm). They consist of a *Gradual* of the Proper of the Time, (Ms. 349, 530 x 360 mm), and a *Kyriale-troper* (Ms. 351, 530 x 380 mm). The *Gradual* Ms. 349 contains Mass Proper chants from the first Sunday of Advent to Passion Sunday²⁵. I am tentatively placing it in Salamanca, and dating it around 1580. This manuscript originally consisted of 200 numbered folios in twenty five gatherings of 8. Twenty one folios are now missing from the book. A guide word appears on the last verso of each gathering. The manuscript now is incomplete, as the catchword on folio 200 verso attests. This catchword *torum* completes the word *peccatorum* started on f. 200v. There are now no further gatherings²⁶. Its binding is of thick wooden boards covered with tanned leather, ruled in blind and fitted with 5 (of 8) pierced brass metal bosses to covers, and a leather/metal clasp (imperfect) and catch²⁷. Decoration consists of seven large initials the height of two or three staves in red and blue, with red and blue pen-flourishing and marginal extensions; numerous large initials the height of one stave in red and blue pen-flourished in the other colour; or calligraphic initials in black ink partially filled with green and yellow with oblique catchwords at right sides of lower margins on last versos²⁸. Staves are 5 lines in red (see Illustration 11).

Unfortunately this manuscript is in quite urgent need of repair, and the library is looking at ways to achieve this without compromising the integrity of the source.

Fisher RB Add Ms. 351. *Kyriale-troper*. [? Salamanca? Ca 1580]. Vellum. 530 x 380 mm. 75 unnumbered folios in eight gatherings of 8. The manuscript consists of eight gatherings of 8 with guide letters at end of gatherings until near the end where there is no guide, plus an added single sheet that completes the *Agnus Dei* chants.

Bound in contemporary full calf over thick wooden boards with protective brass skids and studs, and with remnants of the original leather ties, the manuscript has musical staves in red, square musical notes in black, text in red and black, and decorated initials in red and blue (Illustration 12).

Given the predominance of troped items in this *kyriale* we may call it a *kyriale-troper* since it fits securely within the broad Spanish tradition of Mass Ordinary sources with tropes²⁹. Although it is one of many such tropers found

25. These consist of introits, graduals, tracts, alleluias, offertories and the communion verses, and sequences for special feasts.

26. Gatherings 5, 9, 15, 18 each lack one leaf which may have been already lost before binding. All of the other missing folios have clearly been cut or torn out.

27. The brass bosses are of a Dominican design, and are the same as those on the bindings of Fisher 327 and Salamanca Cathedral Ms. 53.

28. The initials with green and yellow infill are very similar to those of the second major scribe of Fisher 327.

29. In addition to the well-known catalogues of Ordinary items by Melnecki, Bosse, Miazga, Thannabaur and Atkinson, the early studies of Spanish mass Ordinary sources by Germán Prado



ILLUSTRATION 11 Fisher RB Add, Ms. 349. 530 x 360 mm. Originally 200 numbered folios. Folio A-2 [2]. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

throughout Spain, Fisher 351 may be most closely related to the Salamanca Group of manuscripts identified earlier.

The manuscript opens with *Asperges* and *Vidi Aquam* chants which are followed by 59 items for the Mass Ordinary, arranged by genre and within that

are still extremely valuable. See Germán Prado, "El Kyrial español," *Analecta Sacra Tarraconensia* 14,15 (1941), Germán Prado, *Supplementum ad Kyriale* (Rome: Desclée & Socii, 1934). To these should be added Kathleen Nelson, *Medieval Liturgical Music of Zamora* (Ottawa: The Institute of Mediaeval Music, 1996); James Boyce's publications on the Salamanca Cathedral manuscripts (see footnote 13), and Eva Castro Caridad, *Tropos y troparios hispánicos* (Santiago de Compostela: Universidad de Santiago de Compostela, 1991). More recently Lorenzo Candelaria has published on the tropes in Yale, Beinecke Ms. 710, and Michael Noone and Graham Skinner have published a preliminary catalogue of Toledo Cathedral manuscripts. This latter collection includes a small number of *kyriale-tropers* (*cajon* 3:1–4) with series used in Toledo—although I have not yet been able to see them. The relevant Toledo manuscripts are the following: Toledo Cathedral Mss. *cajon* 3:1–4. See Michael Noone and Graeme Skinner, "Toledo Cathedral's Collection of Manuscript Plainsong Choirbooks: A Preliminary Report and Checklist," *Notes* (2006), 289–328.



ILLUSTRATION 12 Fisher RB Add, Ms. 351. 530 x 380 mm. 75 unnumbered folios. *Kyrie de los angeles*. Folio [18v]. Reproduced by permission of Sydney University Rare Book and Special Collections Library.

by tone as is common with Spanish *kyriale-tropers* up to and including the sixteenth century³⁰. Many of its 59 Mass Ordinary chants are contained in several of the other Salamanca Cathedral choirbooks. Some of these are Vatican chants used in Spain, some non-Vatican chants seem to be part of the known pre-Tridentine Spanish repertory, some seem (so far) to be unique to the Salamanca sources, and thirteen others have so far not been identified³¹. All of the other chants have at least one concordance, although some of them so far only have concordances with Salamanca Cathedral Cantorales³².

30. See Prado, "Kyrial español." See also Prado, *Supplementum*.

31. These are as follows: *Kyries* K5 (*Iesu fili virginis Marie*), K7 No trope, K16 *feriales*, K18 and K19; *Sanctus* S5 and S13; *Agnus* A4, A6, A7, A9, A10, and A14.

32. This summary information about this manuscript's contents, arrangement and relationships with some other Spanish books of the same kind will be supplemented by a forthcoming complete inventory and full study. This study will include a comparative table of the contents of this manuscript and the *kyriale* sections of Fisher Ms. 327, Salamanca Cathedral Mss. 1, 9, 53, Madrid 1361 and other relevant manuscripts.

Fisher Ms. 351 and Salamanca Cathedral Manuscripts

Within a context of the collection of Spanish Cantorales at Fisher Library, and of the wider world of Spanish *kyriales* of the period, one of the striking aspects of Fisher Ms. 351 is the similarity of its appearance and the overlap of its repertory with several of the Salamanca Cathedral Choirbooks, notably Mss. 1, 9 and 53, and the possible derivation of its repertory from the much earlier manuscript Madrid 1361³³. It is as if Fisher 351 may have been a reference anthology for Salamanca Cathedral, from which subsets of the repertory were copied into other manuscripts³⁴.

If I were to hypothesise about the Salamanca Group (and it is no more than that at the moment), it would be the following: Fisher 351 contains the repertory of Madrid 1361 as well as some possibly later *Agnus Dei* chants that may have been part of the repertory of Salamanca Cathedral. Salamanca Mss. 1, 9, and 53 may have been copied from this manuscript, within a reasonably short time (probably late 16thc), and each of them contained part of this larger repertory. One scribe from 351 may have done some of the work in the others, particularly Mss. 9 and 53, and almost certainly in Fisher 327 which was very likely made for daily use. Common elements of these manuscripts include treatment of the letters E, K and S, some decorations with yellow infill in manuscripts F327 and F349, and similarity of bindings of F327, F 349 and Salamanca Ms. 53, as well as the addition of polyphony at the base of some openings of F327 and Salamanca Ms. 9³⁵.

While it is true that all of these manuscripts follow a common decorative style, and one might say there is no more to it than that, it looks as if a conscious effort was made to make all of these manuscripts visually coherent even if more than one scribe was at work, and some aspects of the manuscripts may have been later copies in the same style.³⁶

Eighteenth-Century Monastic Antiphonals (Mss. 354–356)

The latest manuscripts in the Fisher collection are three eighteenth-century monastic antiphonals. These three books (Mss. 354–6) each of about 140 pages and 380 x 256 mm³⁷, are bound in contemporary full brown leather. Each page has seven staves of red ink, which is also used for the initials and subtitles. These books, which while carefully written, were clearly utilitarian in purpose,

33. I have compared the contents of Fisher 351 with those of Salamanca Mss. 1, 9, 53, Fisher 327 and Madrid 1361, and have noted a great deal of overlap between these manuscripts. These concordances will be explored in a forthcoming publication.

34. For example, within the *kyrie* section one could consider pairing Salamanca Mss. 1 and 53; and F351 and Salamanca 9. F327 may relate closely to several of the other manuscripts. Strikingly, F351 has five *kyries* that are not in the other Salamanca books, and there are 6 of 14 *Agnus Dei* chants that so far seem to be unique to this source.

35. As well as working with the Mss. themselves *in situ* I have been able to work with digital images of all of them, enabling close comparisons to be made.

36. A detailed study of the decorative agendas of all of these manuscripts is projected.

37. Small variations in size exist between the three manuscripts, although they are clearly a group: Ms. 354 is 248 mm wide x 372 mm high; Ms 355 is 256 mm wide x 381 mm high. And Ms. 356 is 255 mm wide x 380 mm high.

and were compiled and written for use in a nunnery of the Servants of Mary (Order of Servites) (see Illustration 5)³⁸.

Coda: Note for Librarians

The people at the Sydney Electronic Text and Imaging Service (SETIS), together with the Rare Book staff at the University of Sydney Library, will eventually digitise these manuscripts, and they will form part of Sydney University's "E-Scholarship in the D Space" Initiative. Technology will be put to very good use in making these manuscripts, together with the forthcoming studies of them, available to the scholarly world, thereby allowing them to be reunited with their original contexts. A good model for ways of achieving the electronic outcomes might be the *Turning the Pages* series from the British Library. In any case, we hope to be working cooperatively with Cornell University, the Oxford University *Digital Images of Medieval Manuscripts* project, and the British Library, and I'm sure that ideas of how best to present the material will develop as the project unfolds.

38. Robert Curry (University of Sydney), an expert in the sources and rituals of cloistered women, is working on these books.

Copyright of *Fontes Artis Musicae* is the property of International Association of Music Libraries and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.