

# Notes on the origin of a fragmentary pontifical

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**ABSTRACT.** *This article examines a group of seventy-two fragments from a twelfth-century pontifical whose attribution is under discussion. They contain part of the dedication of a church, the ordo synodalis, and the ordines for the sick, marriage and baptism, and they display neumatic notation on red lines. The fragments are kept at the Bibliothèque nationale de France: five of them are now in NAL 1989, while the remaining sixty-seven are kept in a temporary repository and have not been inventoried yet. As regards their origin, the fragments have been assigned either to northern France or to England. The article considers textual concordances, as well as palaeographical and musical features, in order to reconstruct their context of production, and leaves room for methodological observations.*

In liturgical manuscripts, the presence of musical notation – and especially neumatic notation – can be a reliable asset for establishing both a date and a place of origin:<sup>1</sup> it is possible, based on the shapes of the neumatic notation, to localise the manuscript in a much more precise way than when relying on only analysis of the text script. This kind of analysis gives the best results when the notation is clearly recognisable as belonging to a well-established tradition; however, the same notation can be used in different areas<sup>2</sup> and different notation could have coexisted in the same region.<sup>3</sup> In addition, some forms of notation have been much more deeply studied than others. That is, we do not always have a precise frame of reference for all the neumatic types that exist.

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<sup>1</sup> Liturgical manuscripts usually contain a number of feasts that have been introduced at a precise time, thus providing a *terminus ante quem* or *post quem* for dating the source; they also include feasts that had a limited circulation, which constitute an instrument for localising the manuscript. However, liturgical fragments rarely display the kind of details that are useful in dating and localising by internal evidence, as they are the result of a random selection of an original, complete codicological unit and they transmit a portion of text that is not necessarily representative of its liturgical use.

<sup>2</sup> For example, Aquitanian notation is also used in the Iberian Peninsula, and Breton notation is found in northern Italy. See Susana Zapke, 'Notation Systems in the Iberian Peninsula: From Spanish Notations to Aquitanian Notation (ninth–twelfth Centuries)', in *Hispania Vetus. Musical-Liturgical Manuscripts from Visigothic Origins to the Franco-Roman Tradition (9th–12th Centuries)*, ed. Susana Zapke (Bilbao, 2007), 189–243; Michel Huglo, 'Le domaine de la notation bretonne', *Acta Musicologica*, 35 (1963), 54–84; Jean-Luc Deuffic, 'La notation neumatique bretonne: manuscrits et centres de diffusions (X<sup>e</sup>–XII<sup>e</sup> siècle)', in *The Calligraphy of Medieval Music*, ed. John Haines, *Musicalia Medii Aevi*, 1 (Turnhout, 2011), 63–90.

<sup>3</sup> See, for example, the presence of French and Messine notation in the Mont-Renaud Antiphoner; facsimile edition in *Antiphonaire du Mont-Renaud: Antiphonaire de la Messe et de l'Office, X<sup>e</sup> siècle, collection privée*, Paléographie Musicale, 16 (Solesmes, 1955).

Among neumatic notations, scholars usually make a distinction between French and English types. These are two different renderings of the continental Frankish notation,<sup>4</sup> but they are distinguished by a number of palaeographical features. In this study, I present the case of seventy-two fragments from a twelfth-century notated pontifical whose origin is under consideration: they have been assigned either to northern France or to England, according to different features. The examination of these fragments shows not only how complex the evaluation of their features is, but also to what extent certain acquired features can be misleading and may need to be reconsidered.

### The fragments

Paris, Bibliothèque nationale de France (BnF), NAL 1989 is a volume of fifty-two medieval fragments. Most of these fragments come from bindings of BnF manuscripts and printed books, although sometimes they have been acquired by the BnF through purchase or donation. NAL 1989 was bound between 1909 and 1910, since its first description appears in Henri Omont's article on the BnF's acquisitions for these two years.<sup>5</sup> Omont provides a short introduction where he highlights some of the most important pieces acquired or donated to the BnF; unfortunately, he does not give any detail about the origin of the fragments or their specific content.<sup>6</sup> Most of the fragments did not receive a proper description, with few exceptions.<sup>7</sup>

The fragments under discussion here are fols. 3–7, which were originally part of a twelfth-century pontifical. The script is not the same for all fragments.<sup>8</sup> Fols. 3–4 display the Latin and Greek alphabets that a bishop had to trace with his crosier during the dedication of a church: the alphabets are written in capitals by a hesitant hand that is clearly different from the main hand.<sup>9</sup> Moreover, fol. 6 displays a prayer, copied by another hand, surrounded by blank space, which appears to be an addition, probably at the beginning of the manuscript. The verso of fol. 6, originally blank, has been used to write the index of the volume, which is actually a pontifical, in a seventeenth-century cursive hand:

<sup>4</sup> Susan Rankin, *Writing Sounds in Carolingian Europe: The Invention of Musical Notation* (Cambridge, 2018), 194–228.

<sup>5</sup> Henri Omont, 'Nouvelles acquisitions du département des manuscrits de la Bibliothèque nationale pendant les années 1909–1910', *Bibliothèque de l'École des Chartes*, 72 (1911), 5–56.

<sup>6</sup> '1989. Fragments de manuscrits latins, vies des saints, etc. On y remarque des fragments de mss. liturgiques (fol. 1) et des vies des saints Lucien (fol. 9), Melaine (fol. 10), Grégoire de Langres (fol. 11), Vaast (fol. 12) et Fulgence (fol. 13), etc. Xe-XIIe s. Parch. 52 feuillets, montés in-fol. Demi-rel.'. *Ibid.*, 18–19.

<sup>7</sup> Fol. 1 is described in Bernhard Bischoff, *Katalog der festländischen Handschriften des neunten Jahrhunderts (mit Ausnahme der wisigotischen)*, III. Padua – Zwickau, ed. Birgit Ebersperger (Wiesbaden, 2014), 246 no. 5117.

<sup>8</sup> The presence of different hands might imply that these fragments come from different original manuscripts; however, their dimensions are nearly the same, suggesting that they have been used in the same binding, and their content refers to the same type of book.

<sup>9</sup> Palaeographical analysis shows that the main scribe is much more elegant and consistent in tracing the letters.

In hac codice continentur

- 1 Absolutio peccatorum 1
- 2 Exorcismus et benedictio salis et aque benedictae 2
- 3 Alphabetum graecum et latinum 4
- 4 Ordo ad ordinandam ecclesiam 6
- 5 Consecratio unius altaris 37
- 6 Benedictiones ad vestimenta sacerdotalia seu laevitica 39
- 7 Ad consecrandum offertorium vel linteamen 40
- 8 corporale 41
- 9 patenam 42
- 10 calicem 42
- 11 Benedictio generalis ad cultum ecclesiae 43
- 12 Consecratio sanctae Crucis 44
- 13 Ad signum ecclesiae benedicendum 51
- 14 Consecratio cymeterii 54
- 15 Ordo ad visitandum infirmum 58
- 16 Modus adiuvandi infirmi ad mortem 63
- 17 Obsequia erga defunctum 66
- 18 Ordo ad sponsos et sponsas benedicendas 70
- 19 Benedictio ensis 78
- 20 Missa specialis episcopi in die consecrationis suae 79
- 21 Reconciliatio poenitentis in coena domini 83
- 22 Modus benedicendi olei infirmorum et cathecumenorum et chrismatis 89
- 23 Benedictio ignis novi 102

This index gives the detail of the content of the original manuscript, confirming that fol. 6 was the first leaf of the pontifical. Thanks to this index, we now know the length of the manuscript (at least 102 leaves), and the order of its content. However, the leaf is trimmed at the bottom, after its last actual entry, so other *ordines* could have been part of the original book.

Fragments from the pontifical of NAL 1989 have been studied, in respect of their notation and musical content, as part of the project MANNO (Manuscrits notés en neumes en Occident), where the notation is described as French and the fragments are assigned to northern France.<sup>10</sup> NAL 1989 fragments came to our attention when a series of uncatalogued fragments were recovered in the BnF's repository:<sup>11</sup> among them, sixty-seven fragments that belong to the same original manuscript as the NAL 1989 fragments were found.<sup>12</sup> Fragments without shelf marks (hereafter

<sup>10</sup> See the description by Marie-Noël Colette: <https://manno.saprat.fr/sites/default/files/manno/notice/NAL%201989.pdf> (accessed 22 July 2022).

<sup>11</sup> This collection of fragments, currently kept in twenty boxes, is going to be treated and properly inventoried. The first presentation of the collection was given by Francesco Siri and myself in a seminar held at the IRHT (Paris) in 2018.

<sup>12</sup> Evidence of the shared origin is the script, which is of the same hand, and the almost identical measures of the written space and of the ruling unit.

WS-fragments) are kept in a box with other medieval fragments, dated from the eleventh to the fifteenth century, and some modern fragments. The WS-fragments are held together and tied with a string; they have roughly the same dimensions and they were probably used to thicken a binding board. They display no marks of provenance, but a note left with the fragments reveals that they come from the historian and collector Seymour de Ricci.<sup>13</sup> This same note suggests an English origin of the fragments.<sup>14</sup>

De Ricci bequeathed the whole of his notes to the BnF at his death in 1942, but the fact that fragments from the very same manuscript are in NAL 1989, which was bound in the years 1909–10, implies that de Ricci entrusted the fragments to the BnF at a much earlier date.<sup>15</sup> Otherwise we should speculate that de Ricci's collection is not the real source of the fragments, or that the two groups of fragments (the NAL 1989 and the WS-fragments) were acquired separately by the BnF.

A provisional number has been assigned to each of the WS-fragments, according to the order in which they now appear. The reconstruction of the original manuscript has highlighted the presence of fragments belonging to the same leaf and also of consecutive leaves; however, the number of lacunae is still considerable, to the point that it is not possible to recover a complete *ordo*. Moreover, one of the fragments displays some prayers for the *ordo synodalis*, which does not appear in the index. Assuming that there is a lacuna at the end of the list, it is possible that this part might have been placed at the end of the original book.

The original manuscript was a medium-sized pontifical of 270 × 180 mm (writing frame 175 × 100 mm) and it had twenty long lines per page. Ruling is traced with a dry point on the hair side, with double vertical frame-lines (Muzerelle 2–2/0/0/J), and the ruling unit is of 8.8 mm.<sup>16</sup> Regarding its codicological features, this pontifical is similar to London, British Library, add. 57337<sup>17</sup> (315 × 285 mm; twenty-two long lines) and mostly to Oxford, Magdalen College, 226<sup>18</sup> (250 × 170 mm, nineteen long lines). From the seventy-two fragments, we can reconstruct fifty-six original leaves, as is shown in [Table 1](#).

Some of these fragments are contiguous leaves in the original manuscript; however, it is impossible to establish whether they were originally part of the same quire or if they belonged to adjacent quires.

<sup>13</sup> Seymour de Ricci (1881–1942) was an extraordinary connoisseur of medieval manuscripts and a collector.

<sup>14</sup> 'Fragments d'un ou de deux pontificaux, peut-être d'origine anglaise? Seymour de Ricci'.

<sup>15</sup> It seems that de Ricci gave other fragments to the BnF at earlier dates (see, for example, Paris, BnF, Suppl. Grec 1368, given to the Library in 1939). Latin fragments from de Ricci and now at the BnF are mainly charters (Paris, BnF NAL 2634, 2635, 2638, 2640, 2650, 2651 and a fragment now in NAL 2641); manuscript fragments in Latin from de Ricci are gathered in NAL 2633, NAL 2639 and NAL 2657. His legacy, with regard to Latin manuscript fragments, has not been entirely identified.

<sup>16</sup> Denis Muzerelle, 'Pour décrire les schémas de réglure: une méthode applicable aux manuscrits latins (et autres)', *Quinio*, 1 (1999), 123–70.

<sup>17</sup> The so-called Anderson Pontifical, probably from Christ Church, Canterbury, dated from the end of the tenth century. See Richard Kay, *Pontificalia: A Repertory of Latin Manuscript Pontificals and Benedictionals* (Lawrence, 2007), 69, no. 354.

<sup>18</sup> Pontifical of Canterbury archdiocese, written in the second half of the twelfth century. See *ibid.*, 117, no. 610.

Table 1. Reconstruction of the original pontifical

Ordo	No. of leaves	Fragments
[Index]	1	NAL 1989 fol. 6
Exorcismi	1	Fr. 4
Alphabetum	1	NAL 1989 fols. 3–4
Dedicatio ecclesiae	20	Fr. 2   Fr. 44   Frr. 46+7 Frr. 20+38 Frr. 14 + NAL 1989 fol. 7 + Fr. 41   NAL 1989 fol. 5 Fr. 3+36   Fr. 59   Frr. 47+48 Fr. 26 Frr. 22+8 Fr. 29a   Frr. 17+19   Fr. 53a   Frr. 52+53b   Fr. 25   Fr. 12   Fr. 29b   Fr. 30 Frr. 51+31
Consecratio altaris	2	Fr. 10   Fr. 27
Benedictiones	5	Fr. 28   Fr. 45   Fr. 64   Fr. 61 Fr. 11
Consecratio coemeterii	5	Fr. 60   Fr. 21
Ad visitandum infirmum		Fr. 67   Frr. 42+43   Fr. 63
De defunctis	5	Fr. 33   Fr. 13   Fr. 23
De sponsis		Fr. 57   Fr. 56
Missa episcopi	1	Fr. 58
Ordo in coena domini	1	Fr. 35
Consecratio chrismatis	7	Fr. 65+66   Fr. 5   Fr. 34   Frr. 6+9   Frr. 49+50   Frr. 24+40   Fr. 37
In sabbato sancto	3	Fr. 55   Fr. 54   Fr. 16
Ordo baptismi	3	Fr. 32   Fr. 39+62   Fr. 1
Ordo synodalis	1	Frr. 18+15

Note: The vertical bar (|) separates two consecutive leaves; the plus (+) associates fragments forming a single original leaf; a and b indicate the two leaves of a bifolium.

### The texts

The BnF-fragments (NAL 1989 fols. 3–7 + WS-fragments) contain four incomplete litanies: two for the dedication, one for the baptism and one for the order of the sick. The first litany for the dedication shows that the BnF-fragments do not perfectly match litanies from the Magdalen<sup>19</sup> or the St Andrews<sup>20</sup> pontificals. Nevertheless, the list is closer to that of the Magdalen Pontifical; the list of the virgins is identical, while St Andrews omits Bathildis and Euphemia and adds Birgit and Catherine (Table 2).

The second litany is quite different in the three sources: here the BnF-fragments display a much greater similarity with the St Andrews Pontifical, specifically in the presence of St Lucy and in the common invocation *Omnis chorus* instead of *Omnes sancti* (Table 3).<sup>21</sup>

<sup>19</sup> Henry Austin Wilson, *The Pontifical of Magdalen College, with an Appendix of Extracts from Other English Manuscripts of the Twelfth Century*, Henry Bradshaw Society, 29 (London, 1910), based on Oxford, Magdalen College, 226 (Canterbury, second half of the twelfth century).

<sup>20</sup> Christopher Wordsworth, *Pontificale Ecclesiae S. Andreae: The Pontifical Offices Used by David De Bernham, Bishop of S. Andrews* (Edinburgh, 1885), based on Paris, BnF Lat. 1218, copied c.1240 for Bishop David de Bernham.

<sup>21</sup> The *Omnis chorus* form of invocation is shared also with all English pontificals that have the special petitions 'Ab inimicis nostris defende nos Christe', discussed later.

Table 2. Saints of the first litany for the dedication of a church

Fragments	Magdalen	St Andrews
Petre	Petre	Petre
Paule	Paule	Paule
Andrea	Andrea	Andrea II
Iohannes	Iohannes	Iohannes ev.
Iacobe	Iacobe	Iacobe
Philippe	Philippe	Philippe
...	Bartholomee...	Bartholomee...
Stephane	Stephane	Stephane
Vincenti	Clemens	Laurenti
Laurenti	Alexander	Vincenti
Clemens	Laurenti	Clemens
Alexander	Vincenti	Alexander
Dionisii cum sociis tuis	Dionisii cum sociis tuis	Dionisii cum sociis tuis
...	Mauricii...	Mauricii...
Prothasi	Prothasi	Prothasi
Marcelline	Marcelline et Petre	Omnes sancti martyres
Petre	Omnes sancti martyres	Silvester
Omnes sancti martyres	Silvester	Martine
Silvester	Martyne	Nicolae
Iuliane	Augustine	Augustine
Hilari	Leo	Gregori
Martine	Gregori	Ambrosi
Augustine	Augustine	Kentegerne
Dunstane	Iuste	Cuthberte
...	Theodore	Dunstane ... ..
	Dunstane...	
Perpetua	Perpetua	Perpetua
Agatha	Agatha	Agatha
Agnes	Agnes	Agnes
Petronilla	Petronilla	Lucia
Lucia	Lucia	Cecilia
Cecilia	Cecilia	Petronilla
Scolastica	Scolastica	Scolastica
Radegundis	Radegundis	Brigida
Balthildis	Balthildis	Katerina
Euphemia	Euphemia	

What is particular to this litany is indeed the presence of the petitions 'Ab inimicis nostris defende nos Christe, afflictionem benignus vide, dolorem cordis nostri respice clemens, peccata populi tui pius indulge',<sup>22</sup> which is not very common. The BnF-fragments share this short list of petitions with four tenth-century Anglo-Saxon pontificals – the Sherbourne Pontifical,<sup>23</sup> the Anderson Pontifical,<sup>24</sup> the Egbert Pontifical<sup>25</sup> and the Pontifical of Robert of Jumièges<sup>26</sup> – as well as with six eleventh-

<sup>22</sup> 'Defend us from our enemies, o Christ, kindly see our affliction, mercifully regard the sorrow of our heart, and graciously forgive the sins of your people'.

<sup>23</sup> Paris, BnF, Lat. 943, fol. 13v. For the attributions of this manuscript and other English pontificals, see Brayden Olson, 'Melodic Variance in Anglo-Saxon Pontificals', M.A. diss., Dalhousie University (2020).

<sup>24</sup> London, British Library, add. 57337 (fol. 2r); the manuscript has been assigned to Canterbury. The double mention of St Benedict in this litany points to a Benedictine house, as already observed by Michael Lapidge, *Anglo-Saxon Litanyes of the Saints* (London, 1991), 68.

<sup>25</sup> Paris, BnF, Lat. 10575 (fol. 46r), attributed to southern England.

<sup>26</sup> Rouen, Bibliothèque Municipale, Y.7 (369) (end of the tenth century, Winchester).

Table 3. Saints of the second litany for the dedication of a church

Fragments	Magdalen	St Andrews
Gabriel	Gabriel	Gabriel
Raphael	Raphael	Raphael
Omnis chorus angelorum	Omnis chorus angelorum	Omnis chorus angelorum
Iohannes Baptista	Iohannes Baptista	Iohannes Baptista
Omnis chorus prophetarum	Omnes sancti angeli et archangeli ...	Omnis chorus patriarcharum ...
...		
Paule	Paule	Paule
Andrea	Andrea	Andrea II
Iohannes	Omnes sancti apostoli et evangeliste	Iohannes
Omnis chorus apostolorum	Stephane	Omnis chorus apostolorum
Stephane	Laurenti	Stephane
Vincenti	Vincenti	Laurenti
Laurenti		Vincenti
...		Thoma
Omnis chorus martyrum	Omnes sancti martyres	Omnis chorus martyrum
Silvester	Silvester	Martine
Gregori	Gregori	Kentegerne
Martine	Benedicte	Nicolai...
Dunstane	Omnes sancti confessores	Gregori...
Omnis chorus confessorum		Omnis chorus confessorum
...		
Lucia	Maria Magdalena	Lucia
	Agatha	
	Agnes	

century English pontificals,<sup>27</sup> but none of them has the same list of saints for this litany and, most surprisingly, almost none of them has St Dunstan,<sup>28</sup> who appears instead in the BnF-fragments for this specific litany. As we shall see, this detail can be assessed as evidence of the fragments' origins.

The third litany, for the *ordo infirmorum*,<sup>29</sup> has a partial concordance in Cambridge, Trinity College, B.11.10, a twelfth-century pontifical from Ely;<sup>30</sup> however, the Ely litany is much more local than that of the fragments, and no direct connection seems to exist between the two (Table 4). In this litany the most unexpected saint is Leonard, who is attested at the end of the list of the confessors and monks. Leonard does not appear in any of the English pre-Conquest<sup>31</sup> litanies while he is found in ninety-eight monastic

<sup>27</sup> Cambridge, Corpus Christi College, 44 (eleventh century, St Augustin of Canterbury); Cambridge, Corpus Christi College, 146 (beginning of the eleventh century, Winchester); London, British Library, add. 28188 (second half of the eleventh century, Exeter); London, British Library, Cotton Claudius A.III (second half of the eleventh century, Canterbury); London, British Library, Cotton Vitellius A.VII (first half of the eleventh century, Ramsey or Exeter); Rouen, Bibliothèque Municipale, A. 27(368), the so-called Lanalet Pontifical (beginning of the eleventh century, southwestern England).

<sup>28</sup> The only exception is Cambridge, Corpus Christi College, 44, which has St Dunstan along with other Anglo-Saxon saints (Ælfheah, Edward, Augustine) who do not appear in the BnF fragments.

<sup>29</sup> This ordo is absent from the St Andrew Pontifical.

<sup>30</sup> The ordo is edited as an Appendix to the edition of the Magdalen Pontifical (Wilson, *The Pontifical of Magdalen College*, 227–36).

<sup>31</sup> Leonard appears in two pre-Conquest psalters edited by Lapidge: in the first one (London, Lambeth Palace, 427), the litany has been added in the fifteenth century, while in the second one (Salisbury, Cathedral Library, 150), the original litany has been erased and corrected by a twelfth-century hand.

Table 4. Saints in the litany for the *ordo infirmorum*

Fragments	Cambridge B.11.10
...	...
Bartholomee	Petre
Mathee	Paule
Thoma	Andrea
Symon	Iohanes
Iuda	Thoma
Mathia	
Marce	
Omnes sancti apostoli et evangeliste	Omnes sancti apostoli et evangeliste
Omnes sancti discipulis domini	Omnes sancti discipulis domini
Omnes sancti Innocentes	Omnes sancti Innocentes
Stephane	Stephane
Laurenti	Clemens
Vincenti	Albane
Martine	Omnes sancti martyres
Nicholae	Benedicte
Benedicte	Birine
Gregori	Swithune
Leonarde	Aethelwolde
Omnes sancti confessores	Omnes sancti confessores
Omnes sancti monachi et heremite	Omnes sancti monachi et heremite
Maria Magdalene	Maria Magdalene
Felicitas	Fides
Cecilia	Aetheldrida
Agatha	Sexburga
Agnes	Eormenilda
Omnes sancte virgines	Omnes sancte virgines et vidue
...	...

litanies of the post-Conquest period,<sup>32</sup> confirming that his presence is not necessarily a sign of continental origin of the fragments, and can instead be ascribed to the continental influences on English liturgy from the twelfth century onwards.<sup>33</sup>

The fourth litany appears at the end of the *ordo baptismi*: no concordances are found, since the Magdalen Pontifical does not have any litany for this *ordo* and the St Andrews Pontifical lacks the *ordo baptismi*. This litany differs from the preceding ones in some respects, and precisely for the presence of some apparently continental saints, such as Audoenus (bishop of Rouen), Iulianus (bishop of Le Mans), Samson and Maclovius<sup>34</sup> (two bishops of Dol, in Brittany). Even though they might point to a northern French origin of the fragments, these saints were included in English calendars after the Conquest and some of them even before the Conquest.<sup>35</sup>

<sup>32</sup> See Nigel J. Morgan, *English Monastic Litanies of the Saints after 1100*, I (London, 2012), II (London, 2013), III (London, 2018). The total number of sources is 119.

<sup>33</sup> The same phenomenon is shown in Medieval English calendars: see Francis Wormald, *English Kalendars before a. d. 1100* (London, 1934) and Francis Wormald, *English Benedictine Kalendars after a.d. 1100*, I (London, 1939), II (London, 1946).

<sup>34</sup> Maclovius (or Machutus) is attested in only one pre-Conquest litany (Salisbury, Cathedral Library, 180), written in Brittany; Maclovius and Samson, however, were of British origins (see Morgan, *English Monastic Litanies*, III, 152).

<sup>35</sup> Audoenus and Samson appear, for example, in a tenth-century Anglo-Saxon calendar (Salisbury, Cathedral Library, 150); see Wormald, *English Kalendars*, 22–3.



The infiltration of continental saints in the English sanctoral makes the litanies less useful than they usually are in providing decisive arguments for establishing the origin of the fragments: we are then forced to look at other details in order to recognise critical elements. One of them is the hymn *Audi iudex mortuorum* with the refrain *O redemptor*, which is sung during the consecration of the chrism. In the BnF-fragments, this hymn has two additional stanzas inserted between the first and second stanza of the *Analecta Hymnica* edition.<sup>36</sup> The apparatus of the *Analecta Hymnica* lists a great number of sources where the hymn is attested; however, the edition points to the fact that these two stanzas are found in two English manuscripts: Cambridge, University Library, Ll.2.10 – a twelfth-century pontifical of Canterbury – and Oxford, Bodleian Library, Laud. misc. 4 – a processional of Tynemouth, copied before 1179.<sup>37</sup>

The BnF-fragments seem to be closer to English sources than to continental ones. Doubts could arise with respect to some unique features, as in the benediction of the spouses: here there are some benedictions (Appendix, nos. 126 and 127) that are found only in one source, the *ordo III* edited by Edmond Martène, which is based on a pontifical from the Benedictine abbey of Lyre, in Normandy.<sup>38</sup>

In addition, the prayer *Solus ineffabilis* (Appendix, no. 28) has a unique concordance with the St Andrews Pontifical, yet not in the same position. The difficulty in evaluating these contradictory aspects resides precisely in the fact that the presence of a text in an English or continental source does not necessarily imply that the text constitutes in itself a typically English or continental trait. In this respect, palaeography can bring an essential and sometimes decisive contribution.

### Script, notation and music

The script of the BnF-fragments is a Caroline minuscule, assigned to the second half of the twelfth century; it is widely spaced, round and upright, with an overall impression of a very well-trained scribe.<sup>39</sup> Among the main features it is worth mentioning that ascenders are not very developed and are smaller than the minims; vertical strokes and descenders are finished by means of a slightly sloping angular foot; *a* has an ample curving head and a rounded loop; *d* is always upright; *e* has the cauda for the diphthong *ae*; *&* has the oblique stroke closed by a tick on the left; *f* is on the base line; *g* has an eight shape, with both loops closed, the lower one made in three strokes; *m*, *n* and *u* have a squarish appearance; *s* is always tall at the end of words; *t* is formed

<sup>36</sup> Clemens Blume, *Die Hymnen des Thesaurus Hymnologicus H.A. Daniels und anderer Hymnen Ausgabe, I. Die Hymnen des 5.–11. Jahrhunderts und die Irisch-Keltische Hymnodie aus den ältesten Quellen*, *Analecta Hymnica*, 51, (Leipzig, 1908), 80–2, no. 77.

<sup>37</sup> The second added stanza is found also in two fourteenth-century sources of the Sarum use, a pontifical and a ritual (Oxford, Bodleian Library, Rawl. lit. d.4 and Rawl. lit. d.5).

<sup>38</sup> The manuscript has not been identified: see Aimé Georges Martimort, *La documentation liturgique de dom Edmond Martène: étude codicologique* (Vatican City, 1978), 143.

<sup>39</sup> On Caroline minuscule in England, see Terence A.M. Bishop, *English Caroline Minuscule* (Oxford, 1971), who considers manuscripts from the ninth to the eleventh century, and David N. Dumville, 'English Square Minuscule Script: The Mid-Century Phases', *Anglo Saxon England*, 23 (1994), 133–64, limited to the tenth century.

by a rounded stroke and a perfectly horizontal one, and the final *t* often has a downward tick at the end of the headstroke; and *x* has the left-hand lower stroke curling round the base of a preceding letter.<sup>40</sup> Typical English features are the general neat, round and upright aspect, the 8-like *g* with the lower part made in three separate strokes, the final tick on *t*, and the form of *x*.<sup>41</sup>

The script is somewhat close to that of the manuscript Douai, Bibliothèque Municipale, 67,<sup>42</sup> a pontifical copied in the first half of the twelfth century at Canterbury or Winchester, whose script is, however, a little more rounded and less calligraphic.<sup>43</sup> An even closer resemblance is with the so-called Ely Pontifical, now Cambridge, University Library, Ll.2.10, copied in Canterbury in the mid-twelfth century.<sup>44</sup> Our fragments display also a typical use of colour initials, where blue, red, green and yellow are alternated: this feature is found in manuscripts produced either in England or in Normandy,<sup>45</sup> but the lack of illuminated or decorated initials makes any further speculation impossible.

The musical notation is similar to that of the Ely Pontifical, which has been defined by Hiley<sup>46</sup> as 'Anglo-Norman square notation' and 'prototypical square neumatic notation' by Hartzell.<sup>47</sup> In the BnF-fragments, the notation, although still clearly neumatic, displays a general tendency towards a squared shaping of the notes.

The neumes are written on three or four red lines, with *F* and *c* clefs (Figure 1, nos. 17 and 18), and no *custos* appears at the end of the stave. The fluctuating number of lines could imply that the notation was not a part of the original project, and the fact that the notation has not been provided for some chants might confirm that.<sup>48</sup> Other English pontificals display the same tendency, such as the Ely Pontifical, where chants are on three or four red lines,<sup>49</sup> or the Magdalen Pontifical, which, despite the space, does not have any notation at all.

Signs for a single note comprise *punctum*, *virga* and *oriscus* (Figure 1, no. 5). The *punctum* (nos. 1 and 2) is a wavy line that recalls somewhat the shape of the *oriscus*:

<sup>40</sup> N. Ker, *English Manuscripts in the Century after the Norman Conquest* (Oxford, 1960), 22–39.

<sup>41</sup> *Ibid.*, 35. The impression that we are dealing with an English scribe has been confirmed by Michael Gullick (July 2022); I here express my deepest gratitude to him for having shared his insights on this script.

<sup>42</sup> See Kay, *Pontificalia*, 39, no. 204; Leroquais, *Les Pontificaux manuscrits des bibliothèques publiques de France*, I, (Paris, 1937), 148–55, no. 49; Karl Drew Hartzell, *Catalogue of Manuscripts Written or Owned in England up to 1200 Containing Music* (Woodbridge, 2006), 147.

<sup>43</sup> All twelfth-century pontificals of English origin have been checked; John Brückmann, 'Latin Manuscript Pontificals and Benedictionals in England and Wales', *Traditio*, 29 (1973), 391–458.

<sup>44</sup> See Hartzell, *Catalogue*, 12–16; Kay, *Pontificalia*, 31, no. 161.

<sup>45</sup> See Richard Gameson, 'The Circulation of Books between England and the Continent, c. 871 – c. 1100', in *The Cambridge History of Book in Britain*, I, ed. Richard Gameson (Cambridge, 2012), 344–72.

<sup>46</sup> David Hiley, *Western Plainchant: A Handbook* (Oxford, 1993), 425.

<sup>47</sup> Hartzell, *Catalogue*, 16.

<sup>48</sup> The antiphons *Ornaverunt* and *Sanctum est* have notation only in the first words, while *Confirma hoc, Corpora sanctorum, Exultabunt sancti, Subvenite sancti dei, Ecce odor* and some mass chants have the red lines without neumes.

<sup>49</sup> Cambridge, University Library, B.11.10; see, for example, fol. 53v, where the notation for the antiphon *Fundamentum aliud*, on three red lines, is compressed in a space that seems too small, as if it were not intended for receiving musical notation.

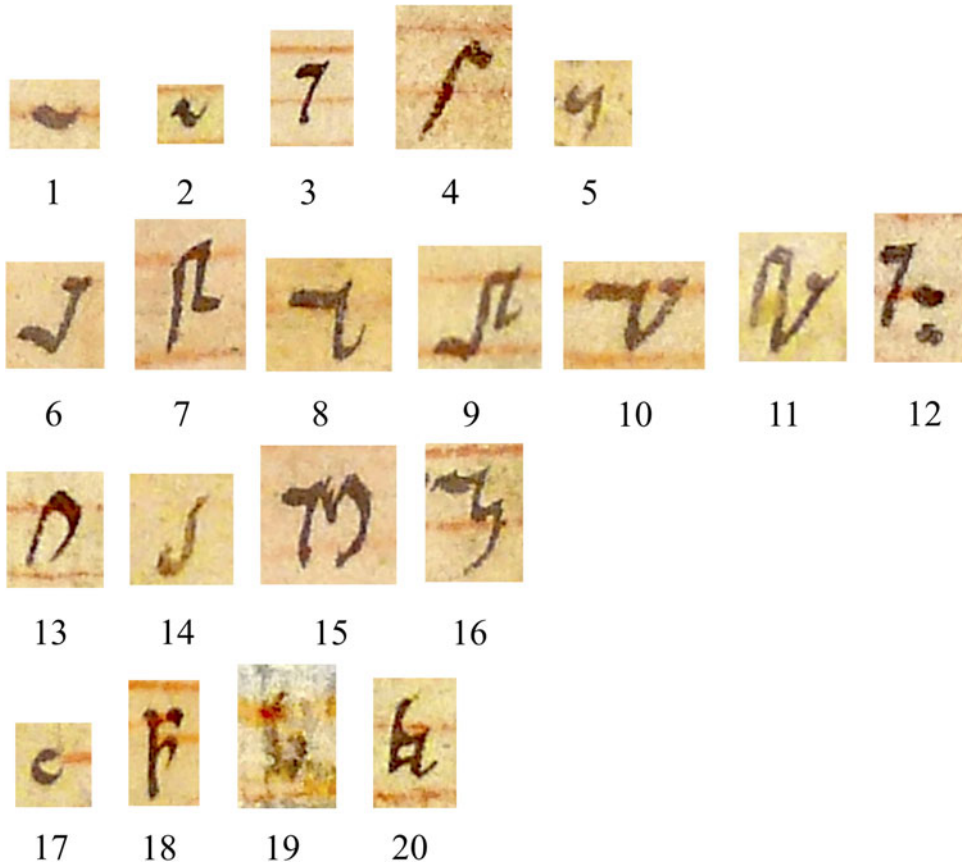


Figure 1. Neumes in the BnF-fragments.

a similar shape has been recognised as a tonal-neume, or a note that indicates the sub-semitonal degree,<sup>50</sup> but in the BnF-fragments all the *puncta* display this form, whether they are in a semitonal position or not. The wavy *punctum* has been identified as a Lorraine feature by Marie-Noël Colette, who described the NAL 1989 fragments as originating from northern France.<sup>51</sup> The *virga* (no. 3) has the typical horizontal thick stroke and the descending inclined thin stroke; in two cases, the *virga* has the upper stroke to the right (no. 4).

Neumes for two notes are the *pes* (no. 6), with the second element to the left, and the *clivis*, which has two shapes: the most frequent type (no. 7) usually has the first stroke longer than the second, while the second type (no. 8) is found when the preceding note is on the same degree as the first note of the *clivis*. The same principle applies to the *porrectus*, which has a first horizontal stroke (no. 10) when the preceding note is higher

<sup>50</sup> Thomas D. Kozachek, 'Tonal Neumes in Anglo-Saxon and Anglo-Norman Pontificals', *Plainsong & Medieval Music*, 6 (1997), 119–41; Hiley, *Western Plainchant*, 425.

<sup>51</sup> The notation in NAL 1989 fols. 3–7 has been described as 'Neumes mixtes franco-lorrains'. See note 10.

or unison, and a round stroke (no. 11) when the preceding note is lower. *Torculus* (no. 9) and *climacus* (no. 12) display the typical Anglo-Norman forms. No specific sign for the *scandicus* was found: the ascending notes are always in composition with a *pes*. The notation of the fragments preserves some liquescent notes, mostly for two ascending (no. 14) or descending notes (no. 13), but also in composition with other neumes (nos. 15 and 16). Signs for B flat (no. 19) or B natural (no. 20) are commonly used. Even though the signs belong to the Anglo-Norman type, the use of the wavy *punctum* is distinctive, and requires further reflection.

English notation appears to be remarkably similar to French notation, since both of them derive from the so-called West Frankish musical script:<sup>52</sup> the main features that distinguish English notation from French notation are the long up and down strokes, perpendicular to the horizontal writing line, and rounded rather than hooked turns at the top.<sup>53</sup> The axis of the BnF-fragments is definitely inclined to the right, but this has been recognised as a feature of the late English notation;<sup>54</sup> the shape of the *clivis*, though, is the rounded English one. These elements must be carefully evaluated, since some continental *scriptoria* display English traits, such as Corbie,<sup>55</sup> and since the frequent exchanges between England and northern France encouraged the interactions between scribes and the combination between different writing traditions.

A conclusive argument is offered by the chants for the dedication of a church and their melodic tradition (Examples 1–9). Thomas Kozachek<sup>56</sup> observed that the antiphons *Ab oriente portae*, *Aedificavit Moyses*, *Domine ad te dirigitur*, *Exurgat deus*, *Fundamentum aliud*, *Haec aula* and *Qui regis* are either unique or originally found in English pontificals: four of them are transmitted by the BnF-fragments,<sup>57</sup> including *Fundamentum aliud*, which is attested solely in English sources. It should also be noted that the antiphon *Pax huic domui*, which is widely used in English and continental pontificals, has in the BnF-fragments the Anglo-Saxon melodic version.<sup>58</sup> In addition, Helen Gittos recognised the three processions around the building for the dedication of a church, during which a litany is chanted (Appendix, nos. 8–9), as a typical feature of English rites.<sup>59</sup>

<sup>52</sup> Susan Rankin, 'Neumatic Notations in Anglo-Saxon England', in *Musicologie Médiévale. Notations and Séquences: Actes de la Table Ronde du C.N.R.S.*, ed. Michel Huglo (Paris, 1987), 129–44; Rankin, *Writing Sounds*, 108–14.

<sup>53</sup> This feature is also described by Marie-Noël Colette, 'Élaboration des notations musicales, IX<sup>e</sup>–XII<sup>e</sup> siècle', in *Histoire de la notation du Moyen Âge à la Renaissance*, ed. Marie-Noël Colette, Marielle Popin and Philippe Vendrix (Paris, 2003), 13–89, in particular 79–84. Susan Rankin discussed this distinction in the Lyell lectures 2022 at the Bodleian Library.

<sup>54</sup> Rankin, 'Neumatic Notations', 135.

<sup>55</sup> See BnF Lat. 11522, from Corbie, whose neumes display the typical English features.

<sup>56</sup> Thomas D. Kozachek, 'The Repertory of Chant for Dedicating Churches in the Middle Ages: Music, Liturgy and Ritual', Ph.D. diss., Harvard University (1995), 307.

<sup>57</sup> See antiphons *Aedificavit Moyses*, *Domine ad te*, *Fundamentum aliud* and *Haec aula*.

<sup>58</sup> Kozachek, 'The Repertory', 477.

<sup>59</sup> Helen Gittos, *Liturgy, Architecture, and Sacred Places in Anglo-Saxon England* (Oxford, 2013), in particular ch. 6, 'Rites for Dedicating Churches in Anglo-Saxon England', 212–56.

Be-ne-dic do-mi-ne do-mum i- stam quam ae- di- fi- ca- vi no- mi- ni tu- o  
ve-ni- en- ti- um in lo- co i- sto e- xau di pre- ces in ex- cel- so so- li- o glo- ri- ae tu- ae.

Example 1. Antiphon *Benedic domine*.

Do-mi-ne ad te di- ri- ga- tur o- ra- ti- o me- a  
si- cut in- cen- sum in con- spe- ctu ma- ie- sta- tis tu- ae.

Example 2. Antiphon *Domine ad te*.

... et spi- ri- tus de- i ha- bi- tat in vo- bis tem- plum e- nim de- i san- ctum est quod e- stis vos  
pro cu- ius a- mo- re ce- le- bra- tis ho- di- e gau- di- a tem- pli tem- po- re fe- sti.

Example 3. Antiphon *Ecce tabernaculum*.

E- re- xit Ia- cob la- pi- dem in ti- tu- lum fun- dens o- le- um de- su- per.

Example 4. Antiphon *Erexit Iacob*.

All the evidence points to the conclusion that the original pontifical was produced in England. Anglo-Saxon traits appear to be too numerous and too incontrovertible to be ascribed to exchanges between the two sides of the Channel, not to mention that influences were at work from the Continent to England rather than in the opposite direction.

Fun-da-men-tum a-li-ud ne-mo po-test po-ne-re

[pre-ter il-lud de-ni-que quod po-si-tum est a Chri-sto do-mi-no.]

Example 5. Antiphon *Fundamentum aliud*.

... ac-ci-pi-at a de-o gra-ti-am be-ne-di-cti-o-nis et mi-se-ri-cor-di-am... Ie-su.

Example 6. Antiphon *Haec aula*.

Ma-ne sur-gens Ia-cob e-ri-ge-bat la-pi-dem in ti-tu-lum

fun-dens o-le-um de-su-per vo-tum vo-vit do-mi-no lo-cus i-ste [...]

Example 7. Antiphon *Mane surgens Iacob*.

O quam me-tu-en-dus est lo-cus is-te ve-re non est hic a-li-ud ni-si [...]

Example 8. Antiphon *O quam metuendus*.

Regarding French features, it has to be said that prayers and benedictions, for which a concordance with a source from the abbey of Lyre has been found,<sup>60</sup> do not appear to be decisive. Research on Benedictine monasteries in Normandy have shown that they were linked to a wider network that included English monasteries

<sup>60</sup> On the library of Lyre, see Geneviève Nortier, *Les bibliothèques médiévales des abbayes bénédictines de Normandie* (Caen, 1966), in particular ch. V, 'La bibliothèque de l'abbaye de Lyre', 124–42.

Example 9. Antiphon *Pax huic domui*.

as well.<sup>61</sup> According to the tradition, Lyre was one of the places where Thomas Becket lived in exile during the years 1164–70.<sup>62</sup> he might have brought his books with him, so these benedictions could have been copied in a Lyre pontifical from an English source.

The palaeographical issue seems more sensitive: the wavy form of the *punctum* is particular to the notation used in the BnF-fragments and does not appear in any other English musical script. However, that its form might be the sign of a Messine influence is a matter of discussion. Messine notation rarely uses the *punctum* and prefers the *tractulus*, which is traced in two distinct strokes: a thin straight inclined stroke and a sort of hook, more or less pronounced. Now, the wavy *punctum* of the BnF-fragments does not have the structure – that is the number, order and direction of strokes<sup>63</sup> – of the Messine *tractulus*: although this seems a mere technical observation, it is a crucial one, since the structure has been recognised as a fundamental feature of a script as a coherent system of signs. The examination of a musical script should always consider not only the shape of each neume, but also the way the scribe traced them and the graphical frame of reference he used as a model.

### Conclusions

Texts, script and notation suggest that the BnF-fragments come from an English pontifical. The pervasive presence of St Dunstan in the litanies points to Canterbury as the likely origin of the fragments: this assumption is supported by palaeographical and textual similarities with other pontificals copied at Canterbury.<sup>64</sup> As we have already seen, the BnF-fragments are close to the Ely Pontifical and to the Magdalen Pontifical, two almost contemporary sources that have been identified as related to Canterbury.<sup>65</sup>

<sup>61</sup> Véronique Gazeau, *Normannia monastica*. I. *Princes normands et abbés bénédictins (X<sup>e</sup>–XII<sup>e</sup> siècle)*, II: *Prosopographie des abbés bénédictins (X<sup>e</sup>–XII<sup>e</sup> siècle)* (Caen, 2007).

<sup>62</sup> Jean Fournée, 'Les lieux de culte de saint Thomas Becket en Normandie', *Annales de Normandie*, 45/4 (1995), 377–92; Charles Guéry, *Histoire de l'abbaye de Lyre* (Évreux, 1917), 32–3; Gazeau, *Normannia monastica*, II, 189.

<sup>63</sup> For the definition of structure, applied to textual script, see Jean Mallon, *Paléographie romaine* (Madrid, 1952), 22–5.

<sup>64</sup> See manuscripts discussed by Helen Gittos, 'Sources for the Liturgy of Canterbury Cathedral in the Central Middle Ages', *Transactions of the British Archaeological Association*, 35 (2013), 41–58.

<sup>65</sup> *Ibid.*, 53. The manuscripts Oxford, Magdalen College, 226, Cambridge, Trinity College, B.II.10 and Cambridge, University Library, Ll.2.10 are 'derived from a recension proceeding from Canterbury' (Wilson, *The Pontifical of Magdalen College*, viii).

The original manuscript has been produced in the second half of the twelfth century, at the time of bishops Theobald of Bec, Thomas Becket, Richard of Dover, Baldwin and Hubert Walter. Conjecturing that the BnF-fragments might have been the direct source of the Lyre pontifical and might have been related to Thomas Becket himself would be a rather speculative assumption, although a very appealing one.

It is still unknown when the original manuscript had been dismembered and reused as binding material, and when it reached the Continent. It is possible that this process took place at the time of the dissolution of the monasteries in the sixteenth century; nevertheless, the history of the fragments remains unknown until their acquisition by the Bibliothèque nationale in the early twentieth century.

The case of the BnF-fragments is emblematic of the difficulty that exists in evaluating apparently contradictory features and in correctly interpreting them. Texts in the Middle Ages migrated from one region to another, and so did scribes and books, encouraging the circulation of scripts and notations and inspiring the development of new scribal practices and styles. The frequent exchanges between Normandy and England, before and after the Conquest, contributed to the expansion of continental features in England, resulting in products that show very similar and sometimes identical features. In this particular case, despite the massive importation of liturgical uses from the Continent, English pontificals proved to have persisted in preserving their own, unique character.

## Appendix

### Abbreviations:

- AH = Clemens Blume – Guido Maria Dreves, *Analecta Hymnica Medii Aevi*, 1–55 (Leipzig, 1886–1922)
- CAO = René-Jean Hesbert, *Corpus Antiphonalium Officii*, I–VI (Rome, 1963–79)
- CBP = Eugène Moeller, *Corpus Benedictionum Pontificalium*, Corpus Christianorum Series Latina, 162–162B, I–IV (Turnhout, 1971–79)
- CO = Eugène Moeller – Jean-Marie Clément – Bertrand Coppieters't Wallant, *Corpus Orationum*, Corpus Christianorum Series Latina, 160–160K, I–XII (Turnhout, 1992–2001)
- CP = Eugène Moeller, *Corpus Praefationum*, Corpus Christianorum Series Latina, 161–161F, I–VII (Turnhout, 1980–81)
- Koz = Thomas D. Kozachek, 'The Repertory of Chant for Dedicating Churches in the Middle Ages: Music, Liturgy and Ritual', Ph.D. diss., Harvard University (1995)
- Martène I–IV = Edmond Martène, *De Antiquis Ecclesiae Ritibus libri quatuor*, I–IV (Rouen, 1700)
- MGH Ordines = Herbert Schneider, *Die Konzilsordines des Früh- und Hochmittelalters*, Monumenta Germaniae Historica. Ordines de celebrando concilio (Hannover, 1996)
- PAndr = Christopher Wordsworth, *Pontificale Ecclesiae S. Andreae. The Pontifical Offices Used by David De Bernham, Bishop of S. Andrews* (Edinburgh, 1885)



PMagd = Henry Austin Wilson, *The Pontifical of Magdalen College, with an Appendix of Extracts from Other English Manuscripts of the Twelfth Century*, Henry Bradshaw Society, 29 (London, 1910)

PRG = Cyrille Vogel – Reinhard Elze, *Le Pontifical Romano-Germanique du dixième siècle*, I–III (Vatican City, 1963–72)

RBib = Walter von Arx, *Das Klostersrituale von Biburg*, Spicilegium Friburgense, 14 (Fribourg, 1970)

SGell = Auguste Dumas, *Liber sacramentorum Gellonensis*, Corpus Christianorum Series Latina, 159 (Turnhout, 1981)

SGreg = Jean Deshusses, *Le sacramentaire grégorien, ses principales formes d'après les plus anciens manuscrits*, Spicilegium Friburgense, 16, 24, 28 (Fribourg, 1971–92)

1 [NAL 1989 fol. 6r] Dominus Iesus Christus, qui beato Petro apostolo... [Martène III, 638]

#### [Benedictio salis et aquae]

2 [4v] <Exorcizo te creatura salis... spiritus immun> dus adiuratus... [SGreg 4266]

3 *Benedictio salis oratio*. Inmensam clementiam tuam... digneris <ut sit...> [SGreg 4267]

4 [4r] <Exorcismus aquae Exorcizo te, creatura aque...> et explantare valeas... [SGreg 4268]

5 *Benedictio*. Deus, qui ad salutem humani generis... tue benedictionis <effunde...> [SGreg 4269]

#### [De dedicatione ecclesiae]

6 [NAL 1989 fol. 3r] ABCDEFGHIJKLMNOPQRSTUVWXYZ & [NAL 1989 fol. 4r] [...] ESZHΘIKΛMNΞOΠPCTΥΦXΨΩΑΩ

7 [2r] Deus, qui nos pastores... [CO 1902] [PRG LXXX 55 – PMagd 99 – PAndr 2]

8 *Tunc illuminentur duodecim candele et ponantur de foris per circuitum ecclesie que dedicanda <est et ter circumeat> ipsam ecclesiam cum sancta <cruce et sanctorum reliquiis canendo letaniam que hoc modo inchoanda est...>* [PMagd 99 – PAndr 2]

9 [2v] <Omnes sancti patriarche> et prophete orate... Sancte Dionisii cum sociis tuis <...> [44r] Sancte Prothasi... Sancta Euphemia, ora. <...> [44r] <Ab imminentibus peccatorum> nostrorum periculis... A subitanea et eterna morte, libera <...> [46r] Ut dominum apostolicum... in sancta religione [7r] conservare digneris... te rogamus audi nos. <...> [46v] Ut miserias pauperum... exaudi nos domine. [7v] Agnus dei... Kyrie eleyson. [cf. PMagd 99–102 – PAndr 2–4]

10 *Finita letania dicat episcopus has orationes dominicas*. Preveniat nos... [SGreg 959 – SGell 2159 – CO 4595] [PMagd 102]

11 Ascendant ad te... et <ab ecclesia...> [CO 313 – SGreg 963 – Gell 2162] [PMagd 102]

12 [20r] <...Incipiatque hanc antiphonam> Pax huic domui... [PMagd 103]

13 Benedic domine domum istam... [CAO 1685] [PMagd 103]

- 14 *Et sic canendo ad <medium ecclesie solum> [38r] deveniant. Qua finita dicat episcopus Oremus. Et diaconus Flectamus genua. Levate. [PMagd 103]*
- 15 *Deinde dicat episcopus hanc orationem. Deus, qui invisibiliter omnia continet... tribulatione <ad te...> [SGreg 817 – CO 1762]*
- 16 *<Item dicat episcopus> [20v] Oremus. Et diaconus Flectamus genua. Levate.*
- 17 *Tabernaculum hoc ingredi... cum magnis [38v] ita benedicere... [PMagd 104]*
- 18 *<Deinde incipiat cler>us letaniam subtus <prenotatam.> Et cum venerint ante altare pontifex et sacerdos sive levita prosternant se, secretim inter se VII psalmos canentes usque dicatur Omnes sancti. Kyrie eleyson... ora pro nobis. <...> [14ra] Sancte Gabriel... [NAL 1989 7va] Sancte Paule... [41ra] Sancte Gregori... [14rb] Sancta Lucia... [NAL 1989 7vb] Dolorem cordis... [41r] Domine miserere...*
- 19 *Ut autem surrexerint <ab oratione, non dicat> [14v] pontifex Dominus vobiscum, sed tantum inchoet et dicat Oremus. Et diaconus Flectamus genua. Levate.*
- 20 *Magnificare domine... [NAL 1989 7r] ut qui omnia... [SGreg 486 – SGell 2415 – CO 3273] [PMagd 105]*
- 21 *Deinde incipiat pontifex de sinistro angulo ab oriente scribens per pavementum cum baculo suo A B C D E F G H I K L M N O P Q R S T U V X Y Z & usque in dextrum angulum occidentalem et cantet antiphonam hanc*
- 22 *Fundamentum aliud... [41v] preter illud... [Koz 456]*
- 23 *<Oratio> Deus qui Moysi servo tuo... [NAL 1989 5v] mundis pedibus... [NAL 1989 5r] huius locus... [PAndr 7]*
- 24 *Et a dextro angulo orientali usque ad sinistrum angulum occidentalem cum baculo suo scribat A B Γ Δ E S Z H Θ I K Λ M N Ξ O Π P C T Υ Φ X Ω canendo hanc antiphonam*
- 25 *Hec aula accipiat... [Koz 457]*
- 26 *P<ostea veniat in medium ecclesie et dicat hanc orationem.>*
- 27 *Oremus. Deus, qui sanctum Moysen... induxi<sti...> [PMagd 105 – PAndr 7–8]*
- 28 *[3r] <Solus ineffabilis potentie... immo>landas suscipe... [PAndr 15]*
- 29 *Deinde veniens ante altare dicat ter Deus in adiutorium meum intende <cum gloria absque> [36r] Alleluia Flectens genua. Deinde benedicens salem dicat Exorcizo te creatura salis... discedat <ab eo...> [3v] <phanta>sia... [SGreg 4113] [PMagd 106 – PAndr 8]*
- 30 *Iterum benedictio salis Inmensam clementiam tuam... et quicquid [36v] ex eo tactum [RBib 2] [PMagd 106 – PAndr 8]*
- 31 *Benedictio cinerum Omnipotens sempiternus deus, parce metuentibus... nomen tuum <...> [59r] <pec>culatorum corporis... [RBib 99]*
- 32 *Exorcismus aque Exorcizo te creatura aque... per deum verum <...> [59v] per gratiam spiritus... [PMagd 106–107 – PAndr 8–9]*
- 33 *Item Deus, qui ad salutem humani g <eneris> maxima... benedict<ionis infunde...> [47r] aspersione huius aque... [PMagd 107 – PAndr 9]*
- 34 *Postea misceatur sal et cinis, faciatque ex eis crucem super ipsam aquam e dicat Hec commixtio salis et cineris... [PMagd 107 – PAndr 9]*
- 35 *[48r] Oremus. Deus, invicte virtutis auctor... reprimis <...> [47v] omnis infestatio... [SGreg 4115 – RBib 6] [PMagd 107–108 – PAndr 9]*

- 36 *Deinde misceatur vinum cum ipsa aqua et dicat Fiat hec commixtio...* [cf. PMagd 108 – PAndr 10]
- 37 *Sequitur oratio* [48v] *Deus creator et conservator... vini et <aque...>* [cf. SGreg 4089] [PMagd 108 – PAndr 10]
- 38 [26r] *<Veniens vero ante altare...> vel sabulo cum aqua benedicta ad recondendas suo loco reliquias. Postea vero effundat quod remansit de ipsa aqua ad basim altaris. Deinde benedicat tabulam altaris, que tamen tabula prius lota esse debet aqua sacra.*
- 39 *Sequitur oratio* Domine... misericordiam tuam vocibus... ut qui <...> [PMagd 112 – PAndr 15]
- 40 [26v] *<Ant. Ecce tabernaculum dei cum hominibus> et spiritus...* [CAO 2546 – Koz 447]
- 41 *Oratio* Domine... creator celi et terre... manu hominis <...> [22r] dei patris omnipotentis edificavit... [PMagd 113 – PAndr 15]
- 42 [8r] *Deinde mittat oleum super altare in medio crucem faciens, et super quattuor angulos cantando hanc antiphonam* *Erexit Iacob...* [CAO 2665 – Koz 448] [PMagd 113 – cf. PAndr 16]
- 43 *Deum universitatis artificem... et ecclesiam <...>* [22v] *angulari compage...* [8v] *quod per invocationem...* [PMagd 113 – PAndr 16]
- 44 *Finita oratione, mittat oleum similiter iterum sicut prius cantando hanc antiphonam. Mane surgens Iacob... in titulum <...>* [CAO 3691 – Koz 471] [PMagd 114 – PAndr 16]
- 45 [29ar] *<Sanctificetur hoc templum...> benedictionem in nomine...* [PMagd 115 – PAndr 17]
- 46 *Deinde cantetur hec antiphona. O quam metuendus... nisi <...>* [CAO 4065 – Koz 457] [PMagd 115 – PAndr 18]
- 47 [29av] *<Finita oratione...> pontifex accedens ad altare faciat crucem cum incenso super illud fumigante turibulo cum hac antiphona*
- 48 [17r] *Domine ad te dirigatur...* [Koz 457]
- 49 *<ant. Ecce odor filii mei...* [CAO 2533]
- 50 *<ant.> Edificavit Moyses...* [CAO 1299 – Koz 444]
- 51 *Oratio. Domine sancte pater clemens, cuius nec initium nec finis adverte...* [19r] *non capiunt...* [17v] *tibi domine... sicut illud <quod Isaac...>* [19v] *Sit tibi hoc altare... mundavit <...>* [PMagd 115–116 – PAndr 18–19]
- 52 [53ar] *<Dei patris omnipotentis misericordiam... pre>sentis sanctificatione...* [SGreg 4092] [PMagd 116 – PAndr 19]
- 53 *Iterum dicat pontifex*
- 54 [53av] *<...> Per dominum. Per omnia secula seculorum. Amen. Dominus vobiscum...*
- 55 *Prefatio. VD aeternae deus, ut propensiori cura et attentiori* [52r] *<...illustra>tione prefulgeat... ecclesie* [53br] *tue titulus... ut <...>* [CP 1639] [PMagd 117 – PAndr 19–20]
- 56 [52v] *<Oratio Domine...> utilia et necessaria creasti...* [PMagd 118–119 – PAndr 21]
- 57 *Item oratio* [53bv] *Dignare domine... in nomine tuo benedicere <...>* [PMagd 119 – PAndr 21]

- 58 [25r] *Deinde incensetur reliquiarum locus. Postea accipiat episcopus propria manu reliquias et recondat in loco apto canendo hanc antiphonam Exultabunt sancti...* [Koz 450] [PMagd 118 – PAndr 20]
- 59 *Sequitur oratio. Deus qui altaria... nobis <...>* [PMagd 118 – PAndr 20]
- 60 [25v] <... ant.> *Corpora sanctorum...* [CAO 1935 – Koz 435–436] [PMagd 118 – PAndr 21]
- 61 <Oratio> *Omnipotens sempiterne deus, altare hoc...* [PMagd 118 – PAndr 21]
- 62 *In consecratione unius altaris. Primum faciat aquam benedictam. Exorcizo te creatura salis. Et cetera usque* Quatinus con<secrata...>
- 63 [12r] <...> *Per omnia secula seculorum. Amen.*
- 64 *Postea aspersis aqua benedicta vestimentis vestietur altare <dicen>do hanc antiphonam Ornauerunt faciem templi...* [CAO 4198 – Koz 474] [PMagd 119 – PAndr 21]
- 65 *Sequitur oratio* *Maiestatem tuam... et <...>* [12v] *nostrorum, ut eorum vincula...* [PMagd 119 – PAndr 21]
- 66 *Postea sequatur* *Confirma hoc deus...* [CAO 1873] [PMagd 119 – PAndr 22]
- 67 *Oratio* *Descendat quesumus domine... et <sumentium...>* [PMagd 120 – PAndr 22]
- 68 [29br] <Tibi sancte N. commendamus> *hanc curam... conferas <...>* [PMagd 120 – PAndr 22]
- 69 [29bv] *Commendatio ad sanctam crucem. Tibi sancta crux... ad honorem <...>* [PMagd 120 – PAndr 22]
- 70 [30r] <Finita autem dedicatione... procedat episcopus cum o> *mnino clero ad ecclesiam quam consecravit, <s>onora voce cantando hanc antiphonam <S>antum est verum lumen...* [CAO 4768] <...>
- 71 [30v] <Oratio Deus, cuius salutari visitatione...> *eorum ducatu gaudia...* [PMagd 121 – PAndr 24]
- 72 <Deinde introducat episcopus eos> *qui luminaria manibus gestant, qui eadem luminaria per quatuor angulos ecclesie dividant modulando hanc antiphonam <...>* [PMagd 122]

[Ad missam]

- 73 [51r] *VD per Christum dominum nostrum cuius virtus magna...* [CP 203 – SGreg 3732]
- 74 *Benedictio episcopalis. Omnipotens deus, qui [31r] hodierna die ad dedicationem... habere <possitis...>* [CBP 1681] [PAndr 26]
- 75 [51v] <Com. Domus mea...> *in ea omnis...* [AMS 100]
- 76 *Post communio. Annue quesumus domine... [31v] vota reddimus... Per.* [cf. SGreg 1263 – CO 266c]
- 77 *Alia. Quesumus omnipotens deus, ut per tui sancti misterii acceptionem...* [PMagd 124 – PAndr 26–27]
- 78 *Si habentur reliquie que in altari reponende sint, antequam ornetur altare <...>*

**[In consecratione altaris]**

- 79 [10r] <Benedictio in consecratione altaris Benedicat vos... abstraxit tenebr>is. Amen.  
Quo sicut... [cf. CBP 325] [PAndr 37–38]
- 80 *Communio*. Domus mea domus.
- 81 *Post communio*. Sanctificati domine salutari misterio... [cf. SGreg 4171] <...>
- 82 [10v] <Benedictio vestimentorum Omnipotens... humilita>tis servitium purificare...  
[PMagd 134]
- 83 [27r] <Alia oratio Domine deus...> corpore omnibus diebus... [PMagd 135]
- 84 *Alia oratio*. Deus omnipotens bonarum virtutum dator... [27v] prebeant... [PMagd 135]
- 85 *Postea aspergat ea aqua benedicta. Oratio ad consecrandum offertorium vel lintheamen*. Solus ineffabilis... quia ille <bene immolat...> [PMagd 135–136]

**[Benedictiones]**

- 86 [28r] <Rogamus te domine...> tui domini nostri operationem... [PMagd 140]
- 87 [28v] <Oratio Deus qui beate crucis patibulum...> conserva incolumen... [PMagd 141]
- 88 *Deinde ponat crisma super quattuor angulos crucis dicens* Consecrare et sanctificare... <hanc crucem...> [PMagd 142]
- 89 [45r] <Oratio Deus... quon>dam reos... sacrata est <...> [45v] deus per omnia secula... [PMagd 141–142]
- 90 *Si crux argento vel auro seu gemmis est ornata, benedicatur his verbis*. Radiet hic quesumus... in splendore cristal<li...> [cf. Martène III 375]
- 91 [64r] <Domine Iesu Christe...> ac pestiferi... [cf. PMagd 142–143]
- 92 *Consecrata crux <benedicatur his verbis>* Benedictio atque... [cf. Martène III 377]
- 93 *Ad signum ecclesie b<enedicendum. Pri> mum letanie a<gantur, deinde> dicat episcopus ter Deus in <adiutorium meum.> Postea faciat episcopus exor<cismus aque> ut supra usque Quatin<us consecrata sis> aqua sancta... [64v] <et per manus...> tintinnabulum... [PMagd 145]*
- 94 *Postea aspergat aquam <benedictam super> tintinnabulum cum antiphona* Asperges me <Ps. Mise>rere. [CAO 1494]
- 95 *Sequitur oratio*. <Benenedic domine> hoc<sup>ec</sup> tintinnabulum<sup>a</sup> ... ut festi[61r]nantes... [PMagd 145]
- 96 *Post hec cant<abis VII> psalmos id est* Lauda anima mea <dominum usque in> finem psalterii cum hac antiphona
- 97 In civitat<e domini> clare sonant... [cf. CAO 3210] [PMagd 145–146]
- 98 <Et cum cantaveris interim exterges> illud <cum lintheo.>
- 99 <Oratio> Deus qui per Moysen legiferum... sonit<u...> [61v] <prepa>ratus... confitetur <...> [PMagd 146]
- 100 [11r] <Benedictio tintinnabuli Omnipotens...> dormienti in navi... [11v] cum patre et spiritu sancto. [PMagd 147]

- 100a** *Tunc elevata manu benedicat episcopus signum ecclesie dicens* Benedictio dei patris... hoc tintinnabulum <...> [PMagd 147–148]

#### [Dedicatio coemeterii]

- 101** [60r] <Adesto domine deus...> pausaverint... [PMagd 127]  
**102** *Tunc elevata manu benedicat episcopus cymiterium dicens* Deus qui es iudex vivorum sive mor<tuorum...> [PMagd 127]  
**103** [60v] <...> Per. *Epistola* <...> Gr. Si ambulem. *Tractus* De profundis. *Evangelium* Sicut enim pater. *Of.* O pie deus qui primum hominem.  
**104** *Secreta.* Munera domine oblata sanctifica... in [21r] sepulchro poni voluisti... [PAndr 41]  
**105** *Prefatio* Per quem salus.  
**106** *Benedictio* Copiam quesumus domine... prospera <concede...> [PAndr 41]  
**107** [21v] <Post communio Muneribus sacris...> deus noster... [cf. PAndr 42]

#### Ordo ad visitandum infirmum

- 108** *Euntes dicantur VII psalmos. Deinde* Kyrie eleyson... Dominus opera ferat illi super <...>  
**109** [67r] <Exaudi nos omnipotens...> in atrio domus tue... [PMagd 229 ex cod. B.2.10]  
**110** Oremus. Deus qui famulo tuo Ezechie... [PMagd 229 ex cod. B.2.10]  
**111** Oremus. Respice domine... [SGreg 1387]  
**112** Oremus. Deus qui facture tue... [SGreg 1388]  
**113** Oremus. [67v] Virtutum celestium deus... [SGreg 1390] [PMagd 229 ex cod. B.2.10]  
**114** Oremus. Domine sancte pater... qui fragilitatem conditionis... [SGreg 1391]  
**115** *Hic confiteatur et absolvatur. Quo facto dicat sacerdos* Dominus vobiscum. Oremus.  
**116** Domine deus noster qui offensione nostra non vinceris sed satisfactione <placaris...> [SGreg 1382]  
**117** [42ra] Sancte Bartholomee, intercede... [43ra] Omnes sancti apostoli et evangeliste... [42rb] Sancte Martine... [43rb] Omnes sancti monachi et heremite... [42va] Propitius esto... [43va] A laqueis diaboli... [42vb] Per sanctam passionem tuam... Per admirabilem as[43vb]censionem tuam... Per intercessionem <...> [63r] <...> digneris, te rogamus... [63v] <Ut nos ex>audire digneris...  
**118** *Finita letania dicant <resp. Subvenite>* sancti dei... [v.] Suscipiat te Christus... [CAO 7716a]  
**119** *Oratio.* <Sus>cipe itaque domine... de laqueis penarum <...> [PMagd 235 ex cod. B.2.10]  
**120** [33r] <De sepultura mortui... Temeritatis quidem est domine...> et pulvis... crucia<tibus culpe...> [PMagd 200]  
**121** [33v] <Debitum humani corporis...> deum... [PMagd 200–201]  
**122** *Tunc roget sacerdos orare pro anima eius et pro animabus omnium fidelium defunctorum.*  
**123** [13r] <Omnipotens sempiterne deus, annue quesumus...> suorum pondere pregravantur... [PMagd 201]

- 124 *Benedictio super sponsum et sponsam. Ante omnia veniant ad ianuas ecclesiae sub testimonio plurimorum, qui thoro maritali coniungendi sunt: et requiratur <consensus utriusque...>*
- 125 [13v] <Creator et conservator...> largitor eterne salutis... [PMagd 202]
- 126 Oremus. Benedic domine hunc anulum... in amore <...> [Martène I 617]
- 127 [23r] <Deus, qui potestate virtutis...> suorum usque in terciam et quartam generationem... [Martène I 619–620]
- 128 *Post hec sequatur Pax domini sit semper vobiscum et Agnus dei. Tunc surgant ab oratione et accipiat sponsus pacem a sacerdote, et ferat ad sponsam osculant eam, et neminem alium nec ipse nec ipsa sed clericus post ipsum a presbitero pacem <accipiens...>*
- 129 [23v] <Benedic domine panem istum...> gustantes ex eo, salvator mundi. Qui vivit.
- 130 *Nocte vero cum ad lectum pervenerint, accedat presbiter et benedicat thalamum dicens Benedic domine thalamum istum... multiplicentur <...>* [PMagd 205]
- 131 [57r] Omnipotens deus, qui primos parentes... [Martène I 128]
- 132 Benedicat vos domine omni benedictione... [cf. CO 591b] [Martène I 128]
- 133 *Post hec introductis illis in chorum ecclesie ad dexteram partem et statuta muliere ad dexteram viri incipiatur missa <de> sancta trinitate. Benedicta sit sancta trinitas. <Kyrie> eleyson. Gloria in excelsis deo.* [Martène I 128]
- 134 *Oratio <Omni>potens sempiterne deus qui dedisti <...>* [Martène I 128]
- 135 [57v] <Epistola> Nescitis quoniam corpora vestra membra Christi sunt. *Gr.* Benedictus es domine. *v.* Benedicite. Alleluia Benedictus es domine. *Evangelium.* Accesserunt ad Iesum pharisei temptantes eum et dicentes: Si licet homini dimittere uxorem suam. Credo in unum deum. *Of.* Benedictus sit deus pater. *Secreta.* Sanctifica quesumus domine deus trinitas. [Martène I 128]
- 136 *Deinde alia secreta. Adesto domine supplicationibus nostris...* [SGell 2631 – CO 135] [Martène I 128]
- 137 *Prefatio. Vere Dignum eterne <deus> qui cum unigenito. <Post> sanctus prosternant se in orationem <extento pallio super eos...>* [Martène I 128]
- 138 [56r] D<eus, qui potestate...> qui dispositis universitatis exordiis... per quem <...> [56v] <Sit amabilis ut Ra>chel viro... ut videat fil<ios...> [SGreg 838] [Martène I 129]

### [Missa episcopi]

- 139 [58r] <... Facit bene>dictionem ita dicendo Deus qui me indignum... Sicque <...>
- 140 [58v] <Com. Fidelis servus et prudens...> tempore tritici mensuram.
- 141 *Post communicio. Munerum tuorum domine largitatem...* [SGreg 2064]

### [In coena domini]

- 142 [35r] <Benedictio in cena domini Benedicat vos deus... perseveret> conspersio... [CBP 233]

- 143 *Data benedictione dicitur Et pax eius sit semper vobiscum. Tunc cantor inci<piat...> [35v] <...predicti tres diaconi easdem ampullas cum devotione> in sacrarium reportent ac loco opportuno in saluationem reponant. Sanguis vero eadem die penitus consummatur. De oblatis tot reseruentur in crastinum, que omnibus possint sufficere ad communicandum. Celebrata missa episcopus precedente processione cum qua ad altare venit, vadat ad locum constitutum, ibique reponat corpus domini. Incensato ipso loco et ante repositionem post mandatum fratrum <dicantur he preces...> [PMagd 168]*

[De consecratione chrismatis]

- 144 [65r] <Ipsa die primo... In quarto etenim de sacrario...> scisso velo patuisse, simul et nove gratie ac veritatis evangelium lucidius sole per Iesum Christum ubique claruisse. In quinto siquidem tres quam speciosi pronuntiatores sancti evangelii comitentur, sindonibus circumamicti, ternas in nomine sancte trinitatis ante facies suas baiulantes quas supra retulimus ampullas. Quarum due purissimi olei liquore erunt referte singulatim ad singula my[66r]steria benedictione pontificali consecrande. Prima vero ad oleum infirmorum perfecta medicina, ad effugandas quoque egritudines et ad remissionem peccatorum, ut per apostolum instruimur. Infirmatur quis ex vobis, unguatur oleo salutari in nomine domini et allevabit eum dominus. Et si in peccatis sit, dimittentur ei. Secunda autem ad oleum sanctum unctio spiritualis ad confirmandos quoque in pectore et inter scapulas antequam baptizentur homines [65v] in sacramento baptismatis regenerandos. Tercia siquidem liquidum similiter continebit oleum, quod balsami commixtione divinis sacramentis purificatum chrisma efficietur sanctificatum ad consecrationes ecclesiasticas, ad promovendas dignitates omnibus etiam ad spem vivoam et beate regenerationis novitatem transituris salubre et proficuum. In sexto videlicet victoriosa et adoranda procedat [66v] crux dominica una aut due, quasi precedentium mystica misteriorum prefiguratrix, quam in sexta etate deus dei filius natus et in ea passus sacri sanguinis lavacro sanctificavit. Cuius victoria redemptoris nostri vexilla prodeunt, cuius splendore ecclesia sancta illuminatur, cuius aroma corticis vitali spirans nectare ubique fragratur, cuius virtute pacis et gaudii karismata evangelizantur, cuius signaculo baptismi misterium et sacri chrismatis conficitur unguentum, per quam etiam ineffa<bilia...> [5r] <Perficiatque exorcismus audientibus tantum qui secus al>tare stant ministris minime dicens Dominus vobiscum, neque oremus, sed ita directe Exorcizo te inmundissime spiritus et refuga teque omnis incursio sathane. Et cetera que sequitur. [PMagd 160–161]
- 145 Exorcizo te inmundissime spiritus... qui celum <terram...> [5v] cooperante in eo... [PMagd 161]
- 146 *Benedictio olei infirmorum absque Dominus vobiscum et Oremus.*
- 147 *Omnipotens deus, qui pro infirmorum necessitate... omnem [34r] languorem... sacerdo<tum...> [34v] langores, ad munimen... [PMagd 162]*
- 148 [6r] <Alia benedictio Emitte quesumus... tua benedicti>one virtutem... in sacra [9r] perunctione... [PMagd 162–163]
- 149 *Hic removeatur ab altari dicatum oleum infirmorum a diacono et peragatur missa usquequo perveniat ad benedictionem super populum. Tunc secundus accedat diaconus*



- <ampullam cum oleo ad baptizandum deferens, super quam ter faciat episcopus, terque> [6v] in ea sufflans exorcismus olei ad baptizandum perficiat qui circumstant tantum audientibus.
- 150 Exorcizo te creatura olei... et effugetur [9v] ac penitus... sicut omnium [49r] <...> benedictione sanctificentur... [PMagd 163]
- 151 *Deinde episcopus benedicat oleum et dicat Dominus vobiscum et Oremus.*
- 152 Domine deus pater omnipotens cuius unigenitus... pro nobis [50r] crucifigi voluit... abun[49v]<dantie...> firma et potens... [PMagd 163–164]
- 153 *Alia.* Deus qui in virtute sancti spiritus... unc[50v]tionem mentis... deci[24r]<piendi... et in sacra>mento baptismatis... [PMagd 164]
- 154 *Post hec revertente pontifice ad sedem suam duo cantores decantent ymnum* [40r] Audi iudex mortuorum... fert hoc <... de>[24v]bitum persolvit... sit sacrata [40v] laude digna nec senescat tempore. O redemptor. [AH 51 no. 77] [PMagd 164–165]
- 155 *Hoc dicto revertatur episcopus ad altare et deferatur a tercio diacono ampulla cum oleo que habet chrismatis inscriptionem, et misceatur in ea balsamum, super quam episcopus ter crucis signum faciens terque in ea sufflans. Conversus ad orientem, ita benedicat Dominus vobiscum. Et cum spiritu tuo <...>* [PMagd 165]
- 156 [37r] <Omnipotens...> oleo sancto, oleo regali... super <...> [PMagd 166–167]
- 157 [37v] *Tunc dicat altiori voce* Per omnia secula seculorum. Amen. Dominus vobiscum... Vere Dignum aeterne deus. Qui in principio... iussisti <...> [CP 1024] [PMagd 167]

#### [De sabbato sancto]

- 158 [55r] <Benedictio Inventor rutili dux...> Per quem splendor... [PMagd 169]
- 159 *Ordo in die sabbati. Ipsa die ornatur ecclesia ornamentis suis. Hora VII cum veniat omnis clerus in ecclesiam et parent se vestibis solennissimis. Parati autem vadant ad locum ubi ignis accensus est canentes psalmus Misere<re...>* [PMagd 169]
- 160 [55v] *Accensisque candelis revertantur in chorum pueris precinentibus hos versus. In choro primum versum semper repetente* Inventor rutili dux. *Tunc benedicatur cereus.*
- 161 Exultet iam angelica turba celorum... [54r] <... intra le>vitarum <numerum> aggregare...
- 162 Dominus vobiscum... Vere quia dignum et iustum est invisibilem deum... sanguin<e...> [54v] purgavit... [16r] solenni per ministrorum manus... expoliavit Egyp<tios...> [cf. CP 522]
- 163 [16v] *Expleta cerei benedictione per universas domos et infra monasterium extinguitur ignis qui tunc ardet et incendatur de novo, et benedicto igne. Deinde lector ascendens in ambonem legere non pronuntiet lectio libri Genesis sed* In principio creavit deus celum et terram [PMagd 170]

#### [De modo baptizandi]

- 164 [32r] <Preces nostras...> pervenire mereatur. Per eundem. [PMagd 171]

- 165 <Oratio> Deus humani generis ita es conditor... [SGreg 1067 – SGell 398 – CO 1696] [PMagd 170]
- 166 Exorcizo te creatura salis... et <in virtute...> [32v] <benedi>cen<do benedicas, ut fiat om>nibus... [PMagd 171]
- 167 Accipe salem sapientie propitiatus sit tibi in vitam eternam. Amen.
- 168 D<eus patrum nostrorum,> deus universe con<ditor crea>tura... pabulum <salis...> [PMagd 171–172] <...>
- 169 [39r] <Vere dignum... qui invisibili potentia...> spiritus super te... in te bapti[62r]-zatus est... lavandis [39v] possunt adhibere corporibus... refor[62v]mata princi-pii... [PMagd 176]
- 170 Fecundetur et sanctificetur... [PMagd 176]
- 171 Coniunctio olei...
- 172 Coniunctio crismatis... in nomine <...>
- 173 [1r] <... Hoc finito dat ora>tionem. Sequitur lectio apostolica Si consurrexistis. Postea Alleluia Confitemini. Ipse primo levat si voluerit aut cui iubeat. Sequitur tr. Laudate dominum. Deinde evangelium Vespere sabbati. Post evangelium non cantatur offertorium nec Agnus dei in ordine suo neque communicio. Et cum incipiat domnus episcopus communicare <u>nus de diaconibus cui iubetur levat ant. Alleluia. Sequitur ps. Laudate dominum. Interim <communicent...> [PMagd 179]
- 174 [1v] Kyrie eleyson. <...> Sancta dei genitrix, ora. <...> Sancte Mathee... Sancta Felicitas, ora.

### [Ordo synodalis]

- 175 [18r] *Tunc ad unam ianuam per quam sacerdotes ingredi debeant, hostiarii stent et sella ponatur in medio, et supra eam sacre reliquie et plenarium cum stola ponantur. Deinde convenientes omnes presbiteri intersint et secundum ordin<ation>is sue tempus resideant. Post hos ingrediuntur diaconi probabiles, quos ordo poposcerit interesse. Exinde introducantur laici <bone conversationis vel qui electione coniugali interesse meruerint. Tunc ingredi>*[15r] *atur episcopus si voluerit vel necessitas exegerit. Et si non aderit episcopus, eius vicarius eadem faciat. Tunc dicit diaconus Orate. Deinde Erigite vos. Tunc episcopus versus ad orientem mediocri voce dicat Dominus vobiscum.* [MGH Ordines 496–497]
- 176 Deus humilium visitator... [SGreg 1316 – SGell 2809 – CO 1226a]
- 177 <Tunc procedens diaconus cum subdiacono> [18v] *thuribolo et ceroferariis duobus, episcopo benedicente legat evangelium secundum Lucam In illo tempore, designavit Iesus...* [Lc 10, 1–7] [MGH Ordines 497]
- 178 *Ymnus Veni creator spiritus.* [AH 50 no. 144]
- 179 *Oratio.* Assumus, sancte spiritus... [15v] placeamus... ut simus in te <unum...> [PMagd 54–55] [MGH Ordines 497–498]