Guide to the Medieval Manuscript Fragments Collection

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Guide to the Medieval Manuscript Fragments Collection, 10th century - ca. 18th century

Collection number: Mss 175

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Descriptive Summary

Title: Medieval Manuscript Fragments Collection,
Date (inclusive): 10th century - ca. 18th century
Date (bulk): (bulk 12th century - 14th century)
Collection Number: Mss 175
Extent: 6 linear feet (4 oversize boxes, 1 map cabinet drawer)
Repository: University of California, Santa Barbara. Library. Department of Special Collections
Santa Barbara, California 93106-9010
Physical Location: Vault (Boxes 1-4) and map case 22, drawer 1 (Box 5)
Abstract: Collection of medieval manuscript fragments from religious texts and scholarly notebooks.
Language: English.
Access Restrictions
None.
Publication Rights
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Preferred Citation
Medieval Manuscript Fragments Collection. Mss 175. Department of Special Collections, Davidson Library, University of California, Santa Barbara.

Acquisition Information
Purchase and donation, various dates. See item descriptions for details.

Administrative History
These medieval manuscript fragments have been collected by the Department of Special Collections for decades; additions are made sporadically through donation and purchase.
Scope and Content of Collection
The collection contains single leaves (folia), double leaves (bifolia), and fragmentary pieces thereof from religious texts and scholarly notebooks written between the 10th century and the 16th century in a number of countries, including Italy, France, Germany, and the Netherlands. The collection also contains two early modern leaves which resemble medieval manuscript work, probably Spanish or Spanish colonial in origin. With the exception on one leaf from a prayer book in middle Dutch, all of the materials are in Latin. In 1987, Christine Rose described some of the fragments in the UCSB Libraries’ journal *Soundings* ("Medieval MS Fragments at UCSB Library," *Soundings*, XVIII, no. 24 (1987): 35-59). Some of her comments have been incorporated into this finding aid at the item level.

Materials have been arranged according to original document type into three series: Bibles, Scholastic Notebooks, and Service and Devotional Books. The arrangement within each series is chronological. Oversize fragments -- those larger than a 615 mm x 510 mm (24.25” x 20”) flat box -- are stored in Special Collections map case 22, drawer 1.

Indexing Terms
The following terms have been used to index the description of this collection in the library’s online public access catalog. 
Manuscripts, Medieval

Related Material
The Department of Special Collections holds a number of complete medieval codices, which have been cataloged and are available through Pegasus, the library’s online catalog.

Note

Antiphonal
An antiphonal, also called antiphoner or antiphonary, contains the sung portions of the Divine Office. Such books are often large in format, so that they could be used by a choir, and included decorated and historiated initials, depicting saints and key events of the liturgical year. Hymns are usually contained in a separate volume. Originally, the antiphonal may have included chants sung in the mass, but its use became restricted to the Divine Office during the Carolingian period, and the gradual became the principal choir book for the mass. The contents of the antiphonal are generally arranged in accordance with the temporale, sanctorale, and Common of Saints in liturgical order.

Bifolium (pl. Bifolia)
A sheet of writing support material (generally parchment during the Middle Ages) folded in half to produce two leaves (i.e., four pages). A number of bifolia folded together to form a quire.

Book of Hours
A book, also called a primer or horae, for use in private devotions. Its central text, the Little Office of the Blessed Virgin (or Hours of the Virgin), is modeled on the Divine Office and represents a shorter version of the devotions performed at the eight canonical hours. The text, known from the tenth century, was originally read only by ecclesiastics; it entered into more popular use by the end of the twelfth century, often being attached to the psalter, the book more commonly used for private devotions before the emergence of the book of hours.

Breviary
A service book containing the texts necessary for the celebration of the Divine Office. A breviary is often adorned with decorated or historiated initials, and more luxurious copies may contain miniatures depicting scenes of the performance of the office. From the eleventh century on, the various volumes used during the Divine Office (psalter, antiphonal, lectionary, collectar, martyrology, and others) were combined to form the breviary, which was initially used only by monks, but was popularized (in slightly abridged form) by the Dominicans and Franciscans in the thirteenth century.

Calendar
The calendar sections of illuminated medieval manuscripts most often precede liturgical and devotional texts.

Choir Book
A service book containing the parts of the mass or the Divine Office sung by the choir.

Gradual
A gradual is the response and versicle to the Epistle reading that constitutes a part of the mass. The name derives from the practice of singing the gradual on the steps of the raised pulpit. More commonly, however, the term refers to the principal choir book used in the mass.

Homiliary
A book containing homilies (discussions of biblical passages, usually from the Gospels), arranged according to the ecclesiastical year.

Hymnal
A book, also called a hymnary, containing metric hymns sung in the Divine Office and arranged according to the liturgical year. The hymnal could be included in a psalter or antiphonal as a separate section. Its contents were eventually incorporated into the breviary.

Leaf
Also called a folio, a leaf is a sheet of writing material, one half of a bifolium. The front and back of a folio are referred to as the recto and verso, respectively.

Missal
A service book containing the texts necessary for the performance of the mass (including chants, prayers, and readings), together with ceremonial directions. The prayers and other texts recited by the priest were originally contained in the sacramentary, which was used together with the gradual, the evangelary, and the epistolary for the performance of high or solemn mass.

Lectionary
A volume containing readings for use in the liturgy.

Psalter
The psalter is the Book of Psalms. Medieval manuscripts of the Psalms were often used in liturgical as well as private devotional contexts and often contained ancillary texts such as a calendar, Canticles, creeds, a litany of the saints, and prayers. Psalters designed for use in the performance of the Divine Office often contain other relevant texts, such as the Hours of the Virgin. The psalter was the principal book for private devotions before the emergence of the Book of Hours in the thirteenth century. The Psalms also formed a major part of many medieval prayer books from the ninth century on.

Quire
Quires are the "gatherings" or "booklets" of which a book is formed. Quire numeration, which began in the late antique period, consists of numbers written on a quire (usually on its finial verso) to facilitate arrangement during binding.

Service Book

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Series 1. **Bibles**

**Box 1: 1**

**Leaf from a bible, c. 1250**


**Box 1: 2**

**Leaf from a bible, France, c. 1250**

Abstract: [152 mm x 90 mm. Latin. Text of recto is Daniel 6:23 - 7:19, verso continues 7:19 - 8:16.]

Series 2. **Scholastic Notebooks**

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Guide to the Medieval Manuscript

Fragments Collection

Mss 175

4
Leaf from a scholastic notebook, Erfurt Germany [?], 1365

Abstract: [294 mm x 206 mm. Latin. Christine Rose writes: "This fragment, and the one which follows . . . are interesting because they are the sort of texts scholars used and perhaps copied for themselves. Notice the heavily abbreviated writing, the rapid script and the practically illegible compression of the lines. Personal scholarly texts tended to be more idiosyncratic than bookhand display or religious volumes. This specimen is a paper leaf, which makes it likely to have been copied on the continent, rather than in England, where paper did not come into general use for MSS until the Renaissance. The leaf is ruled only to mark out the columns, yet the scribe keeps his writing straight. He makes marginal notes once or twice ('nota'), and the handwriting contains elements of a secretary hand, with a bookhand gothic chapter heading on the recto, col. 2. As unattractive as this fragment is, this is the piece of our collection I am the most excited about. The leaf bears an extraordinary resemblance to a MS in the Bodleian Library that I encountered in my research. The Bodleian MS, Hamilton 50 (the Sermones of Peregrinis Polonis) is dated 1375, and was copied in a Benedictine monastery in Erfurt, Germany and signed, 'per manus fratris Heinrici Rossinges . . .' I hope to prove that Henry Rossing wrote the UCSB fragment also, since the similarity of the scribal hands is striking. The leaf is a good example of the scholastic abbreviations used during the period (late), and this is probably a text of Aristotle's Ethics, outmoded by a Renaissance translation and discarded."]

Leaf from a scholastic notebook, Italy, 1436

Abstract: [253 mm x 185 mm. Latin. Christine Rose writes: "A text of Livy, Hist. of Rome. 1436, Italy, Library purchase. Parchment. Scholastic abbreviations again, but a later, hand, Southern, because of lack of shading, rounded upright letters. Carefully corrected suprascript. Words have been penned in over some erasures on the recto. The story is of the attempted rape of Verginia by Claudius Appius in 450 B.C. Light brown ink, ruled in ink. The script looks quickly done, but neat and informal. A Humanistic hand of the late Middle Ages."]

Leaf from a homiliary, 10th century

Abstract: [315 mm x 235mm. Latin. Christine Rose writes: "Modern books have inside their covers a sheet folded in half, which forms the pastedown (to protect the cover) and the flyleaf (a loose sheet before the title page). Medieval and some later binders used sheets of parchment, often from dismembered MSS, as the pastedown sheet, and two of our UCSB fragments are pastedowns. The study of pastedowns helps us study the history of medieval MSS in the late Middle Ages and the 16th c., since we see what sorts of cast-off manuscripts the hinders had at their disposal at different times. Our two pastedowns come from religious texts. We might think them tragic victims of the Reformation—or they may have been parts of worn out hooks. 12th-century, and therefore handsome and legible MSS, were surprisingly available in England and Europe for use by binders, even as late as 1590. MSS from monastic libraries were exported in great quantities from England, even used as ballast in ships, when the monasteries were dispersed during the 16th century by Henry VIII. The worst damaged of the fragments is a 10th century Italian homiliarium leaf, possibly from NW Italy, even as early as the 9th century. This fragment is similar to one in UCLA's collection, and may have been part of a batch of fragments in the UC Libraries acquired from California bookseller Bernard Rosenthal. Evidence for its use as a pastedown are the glue stain, and the three holes for the binding thongs which held the hoards to the leather cover of the medieval hook. The text has been trimmed, and has a very light and damaged side, as well as a glued side, where the text is better pre- served. The hand is an early Carolingian miniscule, with few abbreviations, not particularly elegant. Discussion of twelve legions of angels is part of this text. This is the oldest fragment in the collection. 315 mm x 235mm—but the original book must have been much larger."]
Box 1: 6  
**Fragments from a liturgical text, 12th century**
Abstract: [167 mm x 44 mm and 48 mm x 23 mm. Latin. From the seller: “Two quite small scraps from a 12th century liturgical manuscript with diastematic neumes.”]

Box 1: 7  
**Fragment of a leaf from a missal, northern Europe/Germany, 12th century**
Abstract: [188 mm x 120 mm. Latin. Christine Rose writes: “This little piece of a missal, Northern Europe/German, 12th c., was used as a binding reinforcement across the back of a medieval book, and has been folded, trimmed until the identification is difficult. The text is on one side, the feast of St. Silvester (Dec. 311, the Mass prayers, then the prayers for the feast of the Circumcision [Jan. 11, then the prayers 'oratio' for the feast of the Epiphany [Jan. 6]. It was probably part of a missal, a private hook, since it may not have been bigger than 230 mm x 300mm, although it is now only 120 mm x 188 mm.”]

Box 1: 8  
**Leaf from a lectionary, 12th century**
Abstract: [333 mm x 243mm. Latin. Recto: Luke 20:2-8 and Luke 7:11-13. Verso: Luke 7:13-16 and Mark 8:22-26. Christine Rose writes in a note: “The rubrics on this leaf are for the 16th Sunday (possibly after Pentecost, since this is an Italian ms.; the other choice counts the Sundays after Trinity Sunday -- a system followed by Englishmen and Dominicans) according to Luke, and, on the other side, for Wednesday (after the 16th Sunday after Pentecost) according to Mark. Check text in a Bible, omitting the introductory phrase "in illo tempore" -- this is certainly not a commentary on St. Ambrose. (yes!)” -- Christine Rose, 7/16/90]

Box 1: 9  
**Leaf from a homiliary, 12th century**
Abstract: [426 mm x 308mm. Latin. Christine Rose writes: “One bifolium and one single leaf (six pages of text). -- distinct letter forms, and few abbreviations. The three decorated initials are beautiful; it is without figures except for the wonderful bird of the ‘I,’ and the decorator used interlaced leaf designs inside square frames. Part of the text is a commentary of Ambrose on St. Luke. One part of the bifolium gives a Sunday reading for the sixteenth sunday after Pentecost-a reading from St. Mark. The text mentions a homily of the Venerable Bede, the scribes, pharisees, publicans, avarice, love of money-and is clearly a section of a sermon on these subjects. Notice that whoever reused this MS could not abuse the beautiful drawing of the bird, and cut around it when the MS was trimmed.”]

Box 1: 10  
**Leaf from a homiliary, 13th or early 15th century**
Abstract: [300 mm x 195 mm. Latin. Gift of Jake Zeitlin. Christine Rose writes in a note: “Commentary or exposition, presumably on Matthew 5.”]

Box 1: 11  
**Leaf from a psalter, northern France, mid 13th century**
Abstract: [190 mm x 143 mm. Latin. Library purchase. Text is from the Athanasian Creed. Some traditional elements of the creed are missing from the text, notably “Aeternus Pater, aeternus Filius, aeternus [et] Spiritus Sanctus.” The text also conflates two disparate lines from the creed: “Et tamen non tres Domini, sed unus [est] Dominus. Quia, sicut singillatim unamquamque personam Deum ac Dominum confiteri christianae veritate compelmir” becomes “Et tamen non tres sigillatu una[m]q[m]a[m] d[ominu]m a d[omin]um co[n]fiteri xpiana v[er]itate co[m]pelmir.” An unattributed note with this leaf bears the caption “Medieval mss. Psalter, an illuminated ms. Leaf on vellum. Northern France. Mid 13th century. Provenance: 1 Rhiems cathedral, 2 Signy abbey. Probably Parisian or Burgundian.”]
**Box 1: 12**

**Fragment of a leaf from a choir book, 14th century**

Abstract: [214 mm x 112 mm. Latin. From the seller: "Fragment of a leaf from a choir book (probably 14th century) with "Hufnagal" notation. The text alludes in part to the vision of Ezekiel, and part of it is the Sanctus from the ordinary of the mass: "Dominus deus sabaoth . . . hosanna in exelcis." Both sides of this leaf seem to have been written during the same time period, but it is curious that they were written by two very different hands."]

**Box 1: 13**

**Two leaves from an antiphonal, Italy or Spain, 14th century**

Abstract: [405 mm x 305 mm. Numbered CCXXV and CCXXX in red, top center. An unattributed note with this fragment states "Antiphonal (sung parts of the divine office) for the communion of saints. Italy (or Spain?), 14th century. Library purchase."]

**Box 2: 1**

**Two leaves from an antiphonal, Italy, 14th century**

Abstract: [510 mm x 360 mm. Numbered 205 and 209. An unattributed note with this fragment states "Antiphonal (sung parts of the divine office). Italy, 14th century. Library purchase."]

**Box 2: 2**

**Leaf from an antiphonal, 14th century**

Abstract: [610 mm x 415mm. Latin. Gift of Dawsons Bookshop. Christine Rose writes: "One vellum leaf, 5 ll. of music from a fifteenth-century Italian antiphonal, with a historiated initial of St. Clemens on the verso. At one time there was attached to this fragment a note that it was a gift of John Howell Books, San Francisco. This leaf is from a choir book, used by monks or nuns for their singing of the Divine Office. This side displays an initial O in a gold frame, with a colored picture of Pope St. Clemens praying, with his disciples in the left background, and a lamb off to the right. Directions for the decorator are written in a cursive 15th c. hand faintly visible to the top left of the O (in Latin: ‘St. Clemens praying and a lamb’). The lamb seems to have been painted over an erasure. This is a large book (415 mm x 610mm) for public devotion. The monks or nuns in choirs would need such a format, so that many could look on and sing from one volume, to save the expense of individual books. There are the usual abbreviations of common Latin words. The leaf is well-preserved, and it has been trimmed at the top and side, so that we don't know exactly how big it was in its original book. The hand is a late, round gothic bookhand, clear and ordinary. The decoration is attractive, but not intricate, and here the expertise of the art historian might be able to set a more exact date and location for the execution of the decoration. The other side of this leaf is undecorated, but is actually the recto side, and contains the vespers chant for the feast of St. Cecelia (Nov. 22). EVOVAE at the bottom is an abstraction based on the vowels in 'saeculorum Amen,' a traditional prayer ending. The difference in coloring of the two sides of the fragment shows the hair side (plate 2) as opposed to the flesh side (plate 1) of the skin used for the parchment. The hair side is usually darker or yellower than the flesh side."]

**Box 2: 3**

**Fragments from an antiphonal, late 14th century**

Abstract: [193 mm x 125 mm. Latin. From the seller: "Large scrap from a late 14th century antiphonary."]

**Box 2: 4**

**Fragments from an antiphonal, late 14th century**

Abstract: [139 mm x 98 mm. Latin. From the seller: "Large scrap from a late 14th century antiphonary."]
Box 2: 5  **Fragment of a leaf from a hymnal, ca. 1400**
Abstract: [227 mm x 203 mm. Latin. From the seller: "Most of a leaf from a hymnary (ca. 1400) also with "Hufnagal" notation. Contains on one side the words and music of Prudentius' hymn "Inventor rutili, dux bone, luminis" (for the kindling of the new light on Easter eve), and on the other side the famous processional hymn to the Cross, "Pagne, lingua, gloriosi," written by Venatius Fortunatus at the end of the sixth century for the solemn reception in Queen Radegunde's convent in Poiters of a relic of the True Cross sent by the Byzantine emperor, Justin II."]

Box 2: 6  **Leaf from a missal or book of hours, Netherlands, 15th century**
Abstract: [167 mm x 119 mm. Middle Dutch. Text is two prayers for purity before the eucharist, joined by the rubric "Alsud aenbede die discipel der enngher wijsheit dat heilighe sacrament." [Then in prayer the disciple more closely wishes for the holy sacrament.]]

Box 2: 7  **Leaf from a book of hours, 15th century**
Abstract: [180 mm x 127 mm. Latin. This leaf gives text from the lauds of the Office of the Blessed Virgin Mary. Recto is Luke 1: 76-19, verso is "O gloriosa dei genitrix virgo semper ..."]

Box 3: 1  **Leaf from an antiphonal, 15th century**
Abstract: [537 mm x 377 mm. Latin. Gift of John Howell Books, San Francisco. Christine Rose writes: "Another large vellum musical leaf, from an antiphonal, but with no illuminated initial on either side. The recto (hairside) is dark with age; Italian, 14th c.? 537 mm x 377 mm. Attractive blue and red initials. Flesh side is lighter. This is another late medieval production, from the evidence of the hand and pen-flourishing. It has been neatly trimmed, so we have no indication of how it was originally bound. Again, the text here is part of the daily round of sung prayers in a monastic community or cathedral of the Middle Ages. Without more of this book, it would be hard to say much about the community who might have used such a choir book. One problem with fragments is that often there is little to clinch an identification especially on so ubiquitous a document as an antiphonal (antiphonal = the musical parts of the breviary.").]

Box 3: 2  **Leaf from a devotional book, ca. 1440**
Abstract: [158 mm x 115 mm. Latin. Gift of Ralph Duenewald. Christine Rose writes: "This is another tiny leaf, from a devotional book, Italian, probably a breviary or psalter. The library acquired this as a gift, and with it came the note that it had been sent with holiday greetings in a Christmas card. One does not like to think of this little book being dismembered and sent through the mails, but we should be thankful to have this bit of it. Probably dating from the 1440's; 115 mm x 158 mm, it has been trimmed, but it was a well-used text, as its corners have been thumbed. Written in a brown-black ink, with red and blue upper case letters, the hand is a gothic text-hand, rounded and clear. A few of its upper-case letters are touched with gold, and there is some subdued pen flourishing on some initials. The roundness and clarity of the hand suggest a late and southern (Italian) provenance, but this is a leaf to be pursued further. The text is readings from Isaiah: recto, col. 1. cantica dominicis diebus in adventum ysayas x1.c. - Isaias, chap. 40, verse 10; verso top, col. 2 ysaye.xlij. (verse 10) cantate domino canticum novum; laus ejus ab extremis terrae; verso bot. col. 1, alleluia. Monks, nuns and clerics of all sorts knew psalms by heart, and often service books for them may only give the first word or two of the psalm text, where the psalm is to be said in the office. Later, secular owners sometimes had more of the text in their books"]
Box 3: 3  
**Two leaves from a liturgical calendar, northeast France, mid 15th century**
Abstract: [180 mm x 130 mm. Latin. Gift of Donald C. Davidson. Referring to the second of two leaves, Christine Rose writes: "This leaf from a kalendar is a single leaf, 120 mm x 180mm, trimmed, of fine vellum and probably comes from a private devotional text, used by lay men and women for their prayers, called a book of hours. These books came into general use after the 13th c., and this one is probably 15th c. and made in France-because of the French saints honored during this month, October. My research suggests that this was made for a user in NE France, since a number of the saints are peculiar to that region, where their cult was centered (Sts. Amandi, Nicasi; areas are Soissons, Brittany). One odd saint here appears to be Cantini, Cancini (Kenneth?) who was an Irish saint, but he may have been honored by the people of this locale, or by the commissioner of this book for special favors. The book this came from was small, portable, and was not well-thumbed, as this leaf is in excellent condition, with its gold decoration still intact. Our collection contains a few such fragments from small, personal texts. Since medieval kalendars were perpetual kalendars, and usually occupied the first 12 pp. of any service book, the numbers and letters to the left represent a table by means of which one could calculate the days of the week in any given year, the full moons, and the date of Easter, which is a moveable feast. You can also see the Roman kalendar in the column just to the left of the saints' names. Since this calendar has no grading of feasts, no readings, it is most likely therefore to be a private devotional text. The lettering is in red and black. Red lettering indicates important feast days, hence 'red-letter days.'"]

Box 3: 4  
**Two leaves from a psalter or breviary, late 15th century**
Abstract: [265 mm x 165 mm. Latin. Recto is Psalm 108: 4-12, verso continues verse 12-19. An unattributed note with this fragment states that it is from a breviary, and that "initials look somewhat French in style and the presence of rubrics in blue ink may also be due to French influence." however there are no rubrics on this leaf. Second leaf: "Leaf from a breviary." 263 mm x 170 mm. Latin. Text is from Psalm 37:11 - 23 of the Latin Vulgate. "Revela d[omi]no via[m] tuam" from Psalm 36:5; "D[omin]us, in celo mi[sericordi]a tua. Et v[er]itas tua usq[ue] ad nubes" from Psalm 35:6; and "Surrexit d[omi]n[u]s de sepulcro. Qui pro nob[s] pependit in ligno* from paschal liturgy."

Box 3: 5  
**Leaf from the Athanasian creed, late 15th century (?)**
Abstract: [508 mm x 372 mm. Latin. Note with item reads: "The creed might be found at the end of a psalter, although this leaf bears the foliation 4, or at the beginning of a missal."]

Box 5: 1  
**Leaf from a choir book, early 16th century**
Abstract: [725 mm x 532 mm. Gift of Mrs. Kay Levy.]

Box 5: 2  
**Leaf from a choir book, early 16th century**

Box 5: 3  
**Leaf from a choir book, early 16th century**
Abstract: [740 mm x 503 mm. Latin. Large leaf from a choir book, paginated ix in upper right corner. Text is centered.]

Box 5: 4  
**Leaf from a choir book, early 16th century**
Box 3: 6  
**Four-leaf quire, two single leaves, one bifolium from a psalter, 16th century**  
Abstract: [525 mm x 370 mm. An unattributed note with this fragment states “German by the style of the initials, although the script is modelled (sic) on an Italian round Gothic. Note: spell ‘michi’ (instead of medieval ‘michi’) on line 4 of f.1 of quire.” Library purchase.]

Box 4: 1  
**Bifolium from a missal, Germany, 16th century**  
Abstract: [515 mm x 368 mm. Numbered 6 and 7 on the upper right corner of each recto page. “Gradual (music for sung parts of mass). Germany. 16th century. German by the style of the initials, although script is closer to that of southern Europe. Library purchase.”]

Box 4: 2  
**Bifolium from a missal, Germany, 16th century**  
Abstract: [517 mm x 360 mm. Numbered 60 and 61 on the upper right corner of each recto page. “Gradual (music for sung parts of mass). Germany. 16th century. German by the style of the initials, although script is closer to that of southern Europe. Library purchase.”]

Box 4: 3  
**Bifolium and single leaf from a missal, Germany, 16th century**  
Abstract: [519 mm x 362 mm. Numbered 64, 65, and 78 on the upper right corner of each recto page. “Gradual (music for sung parts of mass). Germany. 16th century. German by the style of the initials, although script is closer to that of southern Europe. Library purchase.”]

Box 4: 4  
**Two leaves from a missal, Germany, 16th century**  
Abstract: [523 mm x 365 mm. Numbered 70 and 186 on the upper right corner of each recto page. Germany. 16th century.]  

Box 5: 5  
**Leaf from a choir book, late 16th century ?**  
Abstract: [825 mm x 585 mm]

Box 5: 6  
**Leaf from a choir book, late 16th century ?**  
Abstract: [865 mm x 580 mm]

Box 4: 5  
**Leaf from a missal, Spain or Mexico (?), after 16th century**  
Abstract: [580 mm x 410 mm. Numbered 65, recto, upper right corner. An unattributed note with this fragment states “‘medieval’ manuscript, missal. ?Place? Spanish/Mexico. Early modern -- after 16th century. Library purchase.”]

Box 4: 7  
**Leaf from a missal, Spain or Mexico (?), after 16th century**  
Abstract: [575 mm x 415 mm. Numbered 124, recto, upper right corner. An unattributed note with this fragment states “‘medieval’ manuscript, missal. ?Place? Spanish/Mexico. Early modern -- after 16th century. Library purchase.”]

Box 4: 5  
**Leaf from a choir book, Italy, late Middle Ages**  
Abstract: [470 mm x 345 mm. Latin. Christine Rose writes: “This music is the matins service for Christmas. Recto side (flesh) shows the matins psalm of the feast of the nativity: ‘Xpistus natus est nobis venite adoremus ps. (94) venite exultemus...’ 345 mm x 470 mm. The verso of this leaf holds perhaps the key to the identification of this fragment, as it shows a nice illuminated initial H of ‘hodie nobis . . .’ with a nativity scene inside the H. The virgin looks away from the child, the ox and the ass look at one another, and the architectural frame of the H is attractive and probably will say more to an art historian. From what other MSS I have seen, this is clearly Italian, and from the late Middle Ages, rather than before the 13th c., because of the hand and decorative penwork. I might add that to find its mates, one would have to know the words with which the next sheet would begin-‘quia salus eter . . .’ -na humano generi apparuit.”]