

Appendix 4: Inventories of Sources from Parisian Confraternities

This appendix¹ records all the manuscripts containing music that were used by confraternities at various institutions in Paris through the end of the sixteenth century.² Within the inventories, all Mass ordinary chants are listed in the order in which they appear in the manuscript or printed book, along with a confraternity number, or “C” number, that has been assigned solely for the purposes of the present study.³ The appendix also takes special care to indicate sequences appearing outside of the Mass in these sources. The numbering system in this appendix corresponds to the numbers assigned to the sources in appendix 1, which are used for all comparison tables in the chapters and appendices throughout the present study.

50. Paris, Bibliothèque de l’Arsenal, MS 168 (F-Pa 168).⁴ 355 x 244 mm. Nineteenth-century brown leather binding. Seventy numbered parchment folios + three parchment flyleaves at the beginning with A, B, and C (respectively) written in the upper right-hand corner of the folio. Foliation in a modern hand beginning on the first folio after the three flyleaves in pencil, using

¹ For descriptions of the numerous manuscripts used in the cathedral, parishes, and monastic communities in and around Paris, see Leroquais, *Les sacramentaires et les missels manuscrits*.

² I have not included inventories of the *Messe familiares*, *Messe solenniores*, or *Communes prosa*, for those appear in chapter 5, and the Mass ordinary chants included in them are in appendix 6.

³ CK (Confraternity Kyrie), CG (Confraternity Gloria), CC (Confraternity Credo), CS (Confraternity Sanctus), CA (Confraternity Agnus Dei). This numbering system has no relationship to those used in other indices.

⁴ For more information on this manuscript, see BNAM. The manuscript is not mentioned in Leroquais, *Les sacramentaires et les missels manuscrits*.

Arabic numerals written only on the recto of each leaf in the upper margin. Decorated initials and penwork initials throughout. Illuminated portrait of St. Hubert appears on fol. 1r, with border decoration. Historiated initial on fol. 33r at the beginning of the Office of the Dead showing a burial scene, with border decoration. Large historiated initial on fol. 65r at the beginning of the Requiem mass. Two printer's devices are included in the manuscript, painted in shields: fol. 1r has a device of an unknown printer, with the date 1556; and fol. 33r contains the device of Geoffrey Marnef. Penwork and painted initials throughout, some with gold leaf. Square chant notation on red four-lined staves throughout.

Antiphoner and gradual used by the Confraternity of St. Hubert at the Hospital of St. Julian on the rue St. Martin in Paris.⁵ Most of the manuscript dates from the fifteenth century, with several scribal hands throughout. On fol. A r, there is a late fifteenth- or early sixteenth-century inscription indicating that St. Hubert's feast day is November 3 and that the celebration of the translation of his relics is March 20.⁶ In addition to this addendum, there are several

⁵ This is indicated in two inscriptions on fol. 70r, one of which carries the date 1558: “Ce livre appartient à la confrérie saint hubert d'ardennes fondée en l'auspitail sainct julien à paris Rue saint martin Fayct l'an 1558” (This book belongs to the Confraternity of St. Hubert of the Ardennes, founded in the hospital of St. Julien in Paris on the rue St. Martin. Done in the year 1558).

⁶ “La feste de monsieur sainct hubert est le iii^eme jour de novembre. La Translation de monsieur sainct hubert est la xx^eme jour de mars.” March 20 appears nowhere in the AASS as the date for the Translation of St. Hubert. In LeMasson, *Le Calendrier des confréries de Paris* (91–92, 112–13), St. Hubert is mentioned only in conjunction with his officially recognized feast day on November 3.

eighteenth-century hands present, with written dates (1712, 1738, and 1754) and a list of names in different hands. An inscription on fol. 63v gives information about the confraternity, where they worshipped, a date, and the role of Geoffrey Marnef in the construction of the manuscript: “In the year of the incarnation of our lord Jesus Christ in the year 1493, Geoffrey Marnef, sworn bookseller for the University of Paris, and baton holder for the Confraternity of St. Hubert in the chapel of the Hospital of St. Julien on the great rue St. Martin in Paris, added to the present book the vigils and trespasses, with no readings, and the binding of the book, which in honor of God and the holy saint he gave to the said confraternity.”⁷ The manuscript contains the Office and Mass for St. Hubert (November 3), and an Office and Mass for the Dead.

- 1r Vespers for St. Hubert
- 5r Mass for St. Hubert
- 10r Kyrie (CK 1)
- 10v Gloria (CG 1)
- 12r Sanctus (CS 1)
- 12v Agnus Dei (CA 1)
- 12v Matins for St. Hubert
- 28r Lauds for St. Hubert
- 30v Second Vespers for St. Hubert

⁷ Lan de l'incarnation nostre seigneur Jesucrist. mil ⁱⁱⁱⁱ^c. ⁱⁱⁱⁱ^{xx}. xiii. Geuffroy de Marnef. libraire iure en luniversite de paris. bastionnier de la confrarie monsieur s. hubert. en la chappelle de lospital monsieur s. Julien. en la grant rue. s. martin a paris. fist adiouxter en ce present livre. les vigiles des trespassez. avecques aucunes hystoires. et le reliement du livre. Le quel en honneur de dieu et du benoist saint il donna a la ditte confrarie.

33r Office of the Dead

64r Blank

65r Requiem Mass

51. Paris, Bibliothèque de l'Arsenal, MS 204 (F-Pa 204).⁸ 311 x 231 mm. Brown leather binding from the seventeenth century. Thirty-nine numbered parchment folios. Foliation in a modern hand beginning on the first folio in pencil, using Arabic numerals written only on the recto of each leaf in the upper margin. Decorated initials and penwork initials, some with gold leaf, throughout. Fol. 1r contains a decorated initial with gold leaf and partial border decoration in the left margin, similar decoration appears again on fol. 25r at the opening of the prosa *Militis iniuncti laudes*, 29r contains a large decorated initial with gold leaf for the introit of the Mass for St. Roche (without border illumination). Square chant notation on red four-lined staves throughout.

Notated missal used by the Confraternity of the Bourgeois Archers in Paris discussed in detail in chapter 3. The manuscript was produced in the late fifteenth century, with additions from the sixteenth and seventeenth. On the front binding in gold lettering is the inscription “For the Confraternity of Monsieur St. Sebastian for the Bourgeois Archers of Paris, 1658.”⁹ There is also an inscription on fol. 23v just before the prosa *Pange dulcis francia*, “St. Sebastian Prosa

⁸ See Leroquais, *Les sacramentaires et les missels manuscrits*, vol. 3, 147–48; Wright, *Music and Ceremony at Notre Dame*, 134–37; and Fallows, “Dufay and Nouvion-le-Vineux,” 44–50.

⁹ POUR LA CONFRAIRIE DE MONSIEUR ST. SEBASTIEN DES ARCHERS.

BOURGEOIS. DE PARIS. 1658.

1535,” which appears in a later hand than the one used in the previous section.¹⁰ The manuscript contains the “Mass to avoid an untimely death,”¹¹ masses for saints thought to protect from the plague and other illnesses, and a number of prosas and Mass ordinary chants (which I indicate below). There are two masses for St. Sebastian, which I have labeled Mass 1 and Mass 2.

- 1r *Missa pro mortalitate subitanea evitanda*
- 4r Mass for St. Sebastian (Mass 1)
- 7v (Prosa) *Adest dies celebris sebastiani* (has the prosa *Cessat morbus cessat pestis* attached
 to the end as extra verses)
- 12r Mass for St. Anthony
- 13v (Prosa) *Antonius humilis sanctitate*
- 16r Mass for St. Genevieve
- 16v (Prosa) *Sanitati dat languentes*
- 17r (Prosa) *Virtutes paschalis*
- 19v Kyrie (CK 3)
- 20r Kyrie (CK 5)
- 20r Gloria (CG 1)
- 21r Gloria (CG 2)
- 21v Sanctus (CS 10)
- 22r Agnus Dei (CA 2)
- 22v Sanctus “Vineux” (CS 9)

¹⁰ De Sancto Sebastiano 1535. In the Parisian manuscripts, the term “prosa” is used instead of sequence, and I use that terminology above.

¹¹ Missa pro mortalitate subitanea evitanda.

- 23r Agnus Dei “Vineux” (CA 8)
- 23v Prosas for St. Sebastian
- 23v *Pange dulcis francia*
- 25r *Militis iniuncti laudes*
- 25v Mass for St. Sebastian (Mass 2)
- 29r Mass for St. Roch
- 30v (Prosa) *Jubilando clerus totus*
- 34r Readings for St. Roch
- 36r Untitled Vespers Office containing chants commonly used for the
Assumption of the Virgin Mary in Paris
- 37v Prayer, Vespers antiphon, and Magnificat antiphon for St. Genevieve
56. Paris, Bibliothèque de la Mazarine, MS 461 (F-Pm 461). 358 x 255 mm.¹² Brown leather binding from the seventeenth century. One modern paper flyleaf + one unnumbered parchment folio + thirty-three numbered parchment folios + one unnumbered folio. Foliation in a modern hand beginning on the second parchment folio in pencil, using Arabic numerals written only on the recto of each leaf in the upper right-hand margin. Decorated initials and penwork initials, some with gold leaf and gold powder, throughout. Fol. 9r has a border illumination around the page with a painted portrait of St. John the Evangelist on the upper left side, just before the

¹² A description of the manuscript is found in *Calames*. A truncated description and inventory of the manuscript, along with a discussion of the confraternity and its membership, is given in Long, “The Chanted Mass,” 171–79. Recent discussions of the confraternity are found in two focused studies by Pallier, “La confrérie Saint-Jean-l’Evangeliste,” 78–120; and Pallier, “Piété et sociabilité,” 40–98.

introit for the Mass; fol. 15v has an historiated initial with a portrait of St. John the Evangelist and partial border illumination. Fols. 13r, 13v, 20v, 22v, 23v, 24v, 26r, 28r, and 31r all have decorated initials and partial border illuminations.

This book is a notated missal and breviary containing music and readings for the Mass and Office used by the Confraternity of St. John the Evangelist for the book production community in Paris. The manuscript was produced in 1485 and carries the following inscription on the cover of the book, and on the recto of the first unnumbered parchment flyleaf at the beginning of the book: “This book was bound by Jacob Chevallier, one of the Masters and Governors of the Confraternity of St. John the Evangelist in the year 1656.”¹³ On folio 33v, there is an inscription in the main scribal hand of the book, “In the year 1485 this book was made in honor of God and of the glorious Virgin Mary, and of his lordship, St. John the Evangelist by Jacques Besançon, illuminator, who is himself the flag bearer of the confraternity of his lordship, St. John, founded in the church of St. André des Arts at Paris in order to serve the said confraternity. And he begs his brothers and sisters [of the confraternity] that they pray to God and his lordship St. John, on his behalf, and that the blessed Saint may be pleased to accept the little gift.”¹⁴ A confraternity dedicated to St. John the Evangelist was formed around 1401 under

¹³ Ce livre a Este Relie par Iacob Chevallier l'un des Maistres et gouverneurs de la Confrarie St. Iean l'evangeliste.

¹⁴ Lan mil. iiiic. iiiii.xx cinq. Fut fait ce livre en lonneur de dieu et de la glorieuse vierge marie. Et de monseigneur. S. iehan l'evangeliste. Par iacques de besacon enlumineur lui estant bastoniuer de la confraire. Monseigneur. S. Jehan fondee en leglise de saint andre y des ars aparis pour servir a la dicte confrarie. Et prye aux freres et suers quil pryent dieu et monsr s. iehan levangeliste pour lui et qui plaise au benoit saint accepter le petit don.

the urging of mid-level members of the book trade at the parish church of St. André des Arts in the Latin Quarter. The original members of the confraternity were the booksellers, but in 1467 the booksellers, parchment makers, scribes, illuminators, and bookbinders formed a banner with members of all of these trades.¹⁵ The 1467 statutes for the confraternity yield some information as to what their devotional practices entailed. According to this document, three masses were to be said per week: the first was for the king and the university, the second was for the living confraternity members, and the third was for the dead members.¹⁶ As can be seen below, the surviving manuscript for this confraternity only contains the yearly masses and offices to be said on the two feast days of their patron saint, John the Evangelist.

- 1r Psalm text *Celi enarrant gloriam dei* set in the manner of an offertory with verses
- 2r Alleluia and psalm tones for vespers antiphons for the Feast of St. John the Evangelist for the entire week
- 6r Compline
- 9r Mass for St. John at the Latin Gate
- 9r Kyrie (CK 1)
- 9v Gloria (CG 1)
- 13r Second Vespers for St. John at the Latin Gate
- 13v Vespers for St. John the Evangelist
- 15v Mass for St. John the Evangelist
- 20v Psalms

¹⁵ See the introduction and chapter 2 for a discussion of banner districts.

¹⁶ See Lespinasse, *Métiers et corporations de la ville de Paris* (vol.3, 695, 704–706) for the confraternity statutes.

57. Paris, Bibliothèque de la Mazarine, MS 462 (F-Pm 462). 256 x 168 mm.¹⁷ Brown sheepskin binding from the nineteenth century. Three modern paper flyleaves + eighty-seven numbered parchment folios + one flyleaf at the end. There are two modern numbering systems, a pagination and a foliation. The foliation begins after three modern paper flyleaves, on the first parchment folio in a modern hand in black ink, using Arabic numerals written only on the recto of each leaf in the upper margin., with number 1 (1–86); folio 12 is numbered twice; one unnumbered modern paper flyleaf at the end. Pagination begins on folio 2r with number 1 (1–4[3]) in the upper corners of each page in the recto and verso of each leaf, it is inconsistent (number 2 is given twice), and there are skipped pages. Starting with folio 4v, most of the page numbers are crossed out. The pagination stops on folio 23r, which is numbered page 4[3]. The inventory below follows the foliation system. Square chant notation on red four-lined staves throughout. The same scribal hand appears throughout most of the manuscript, with the exception of the title page, and there are handwritten addenda. An inscription on the spine reads “Officium S. Joannis” in gold, with another on the spine beneath it saying “Bibliothè[que] Mazarine” with the old number T 754. Decorated initials throughout, some using gold powder.

This manuscript is a notated breviary and gradual containing music for the Mass (without Mass ordinary chants), and music and readings for the Mass and Office used by the Confraternity of the Oilers and Candle Makers in Paris in the fifteenth and sixteenth centuries. The title page includes the following text, “Guillaume Flasche, master candle maker and oiler in Paris, has given this holy book to their confraternity founded in the church St. Jean le Rond in Paris in

¹⁷ A description of the manuscript is found in *Calames*. For a detailed inventory and bibliography on the manuscript, see Long, “Saint Jean l’évangéliste,” 597–99.

honor of God, of the Virgin Mary, and of the master St. John.”¹⁸ The monogrammed initials of Guillaume Flasche appear on either side of this title page inscription painted in gold and outlined in black, and they consist of a G and an F divided by the letters GNOP organized in a configuration that takes the form of a key. This device is surrounded by a wreath of laurel painted with green, gold, and red. The illuminated and decorated initials, script, and style of music notation place this manuscript to the end of the fifteenth or beginning of the sixteenth century (between 1480 and 1520). The title page inscription indicates its provenance within the confraternity of St. John the Evangelist, which was founded in the baptistery of St. Jean le Rond, attached to Notre Dame. Later inscriptions from the eighteenth century indicate that the manuscript was eventually transferred to the collection of the library of St. Magloire and that it was used by Gerard Lobet of Mariembourg in 1720.¹⁹ The connection of Lobet with this manuscript or his connections to St. Magloire in Paris are unknown.

The manuscript was produced for the Confraternity of the Oilers and Candle Makers in honor of St. John the Evangelist, which was formed in the thirteenth century, and whose members met at Notre Dame. Members of this trade were associated with the larger community of the *epiciers*, or spice dealers of Paris, who regarded St. Nicholas as their patron saint (see

¹⁸ Guillaume flasche maistre chandelier et huillier a paris a donne ce present livre a leur confrarie fondee en leglise st. iehan le rond a paris, en lhonneur de dieu, de la vierge marie, et de monsieur st. iehan. St. Jean le Rond was the baptistery attached to Notre Dame.

¹⁹ Inscriptions in different hands on fol. 1r indicate the following: “Oratorii Sancti Maglorii,” and “Gerard Lobet native de la ville de mariembourg entre moeuse [meaux] et Sembre” (Gerard Lobet, native of the town of Mariembourg between Meaux and Sembre). In the same hand on fol. 86v, “Gerard Lobet, 1720.”

chapter 2). However, the oilers and candle makers were united under their own banner, separate from the spice dealers and apothecaries.²⁰ In addition to this manuscript, there is an extensive account of the devotional practices of this confraternity in its letters of enfranchisement from 1474.²¹

- 2r Second Vespers for the Feast of the Nativity of Christ
6r Matins, Lauds, Vespers, and Compline for the Feast of St. John the Evangelist
66r Mass for St. John the Evangelist
77v Mass for St. John at the Latin Gate
58. Paris, Bibliothèque de la Mazarine, MS 464 (F-Pm 464).²² 356 x 255 mm. Seventeenth-century white leather sheepskin binding, with stamp from the Augustinian house of St. Victor, in Paris. One parchment flyleaf (labeled A) + 227 numbered parchment folios. Foliation in a modern hand beginning on the first folio in black ink, using Arabic numerals written only on the recto of each leaf in the upper right margin. French decorated initials and penwork initials, some with gold leaf, throughout. Fol. 1r has a border decoration and a section where an historiated initial was cut out. Decorated initials appear on fol. 47r (before the Translation of St. Nicholas by Nicephorus of Bari), fol. 69r (before the Office for the Feast of St. Nicholas), and on fol. 73v there is a decorated initial with gold leaf and a partial border decoration in the left margin. Fol. 115r contains an historiated initial depicting Saint Nicholas, as well as a border decoration

²⁰ See Franklin, *Dictionnaire historique des arts, métiers et professions*, 137–38.

²¹ These have been transcribed by Wright, who discusses the confraternity but does not mention this manuscript in *Music and Ceremony at Notre Dame*, 137–39.

²² A description of the manuscript is found in *Calames*. See also Long, “In Praise of St. Nicholas,” 50–78.

(before the Life and Miracles of St. Nicholas by John the Deacon). Black square chant notation on red four-lined staves throughout.

This manuscript is a notated breviary and missal used by the Confraternity of St. Nicholas for the spice dealers of Paris (discussed in detail in chapter 2). Fol. 1r contains the inscription “Book for the Confraternity of St. Nicholas according to the spice dealers.”²³ Most of the contents of the manuscript date from the late fifteenth century, but there are some later additions from the sixteenth century, which are indicated in the inventory below. Of particular note is a prosa in French on fol. 66v, followed directly by a Latin incipit of the same text (*Previdit conditor celi*). More information about this confraternity and its place of worship are found in a Confraternity register currently held in Brussels (Brussels, Bibliothèque Royale de Belgique, MS 17939), with contents dating from 1311–1534. The confraternity met at the Hospital of Ste. Catherine on the rue St. Denis in Paris, which was also meeting place for the Confraternity of the Doublet Makers (see the inventory for NL-DHk 76 E 18).

- [i]r Alleluia verse *O nicholae* with music (later scribal hand)
- 1r Antiphons and invitatories for the entire year
- 35r First Office for the Translation of St. Nicholas (only one Matins nocturn.

After the third Matins antiphon, there is the following rubric,

“Lessons for the Translation of St. Nicholas below.”²⁴

- 47r (Reading) the Translation of St. Nicholas by Nicephorus of Bari
 - (divided into three sections with the rubrics “Lectio prima,” “Lectio secunda,” and “Lectio tercia.” The third reading is further subdivided

²³ Incipit liber confratrie Sancti nicholai ad speciarios.

²⁴ Lectiones de translatione sanctissimi nicholay quere infra.

into four sections. The full text is concordant with *BHL* 6179)

- 66v (Prosa) *Previst le createur du ciel* (later scribal hand); followed by a short incipit in Latin on fol. 68v set to the same music, *Previdit conditor celi*
- 69r Office for the Feast of St. Nicholas (contains full Matins and all readings)
- 115r (reading) the Life and Miracles of St. Nicholas by John the Deacon (various popular miracles found in many sources that have been published in *BHL* 6140, 6140b, 6142, 6145b, 6149, 6161, 6167, 6108. Each new miracle is introduced with the rubric “aliud miraculum.”
- 145v (Prosa) *Sancte nicholae beate pontifex* (later scribal hand)
- 147r Mass for the Feast of St. Nicholas; Kyrie (CK 1)
- 147v Gloria (CG 1)
- 157v Sanctus (CS 1)
- 158r Agnus Dei (CA 1)
- 159v (Prosa) *Letabundus laudet nicholao* (later scribal hand)
- 161r Office for the Dead
- 203r (Prosa) *Clemens fotor pauperum* (later scribal hand)
- 204r Requiem Mass; Kyrie (CK 12)
- 212r Second Office for the Translation of St. Nicholas (only one Matins nocturn.
No readings indicated.)
- 225v (Prosa) *Dies irae* (later scribal hand)

82. Paris, Bibliothèque Nationale de France, MS Latin 10506 (F-Pnm lat. 10506).²⁵ 220 x 150 mm. Brown nineteenth-century half leather binding with wood boards. One blank modern paper flyleaf + 2 parchment flyleaves + 201 numbered parchment folios. There are two foliation systems in the manuscript. Folios i–ciiii^{xxii} (1–182) include the original foliation in roman numerals in the upper right corner of the recto of each leaf. Fol. 80 is numbered twice, as is fol. 53. Starting with fol. 183, the foliation is in a modern hand using Arabic numerals in the upper right corner of the recto of each leaf. There are penwork and decorated initials in red and blue throughout, some containing gold leaf. There are French decorated borders throughout the manuscript, mostly marking the most important feasts of the Sanctorale and Temporale (fol. 50r, fol. 90r, fol. 94r, fol. 97r, fol. 110r, fol. 112v, fol. 117v, fol. 120v, fol. 124r, fol. 128v, fol. 133r, fol. 137r, fol. 141r, fol. 146r, fol. 151v, fol. 187v, fol. 191r, fol. 194r, fol. 196v). Black square chant notation on red four-lined staves throughout.

This is a gradual and antiphoner produced in the fifteenth century with additions from the sixteenth century used by the Confraternity of the Coopers in Paris. Of the Parisian confraternity manuscripts, this one is the largest, containing masses from the Temporale throughout the year. This source is not unknown to other scholars, as it appears in several chant indices, but there has never been a focused study of its musical and textual contents, nor has it been investigated for its role in confraternity devotions.²⁶ The manuscript contains thirty-seven monophonic masses, as well as music and texts for the offices of St. Nicholas, St. John the Baptist, and the Dead. All of

²⁵ See Leroquais, *Les sacramentaires et les missels manuscrits*, vol. 3, 149. A description of the book and discussion of the confraternity is found in Long, “The Chanted Mass,” 180–82. The manuscript listed as no. 60 in Poulle, *La Bibliothèque Scientifique d’un Imprimeur*, 7.

²⁶ The alleluia verses in this source appear throughout Schlager, *Alleluia-Melodien II*.

the masses in the manuscript are listed below.²⁷ The following inscription in a fifteenth-century hand appears at the bottom of fol. 161v: “This book belongs to the confraternity of the coopers, wine cask fillers and [word scraped out] of the good city of Paris.”²⁸ In the same hand, at the very bottom of fol. 168r, is another inscription: “This book belongs to the confraternity of the coopers founded in the chapel of St. Bon in Paris. Amen.”²⁹ The coopers formed one of the sixty-one banners organized in 1467, and according to the inscription on folio 161 verso, they were associated with members of the wine trade. While the largest concentration of practitioners of this trade resided near Les Halles, other members of the trade were distributed throughout the city.³⁰ Most references to the devotional practices of this confraternity are in association with the chapel of St. Bon attached to the church of St. Méderic, or St. Merry, which was one of the four

²⁷ See Leroquais, *Les sacramentaires et les missels manuscrits*, vol.3, 149. Leroquais does not give a full inventory of the masses and offices in this source; he only mentions that it contains the principal feasts of the church year.

²⁸ “Ce livre apertient a la confrarie de thonneliers des chargeux et [word scraped out] de la bonne ville de Paris.” Leroquais mentions this inscription in *Les sacramentaires et les missels manuscrits*, vol.3, 149.

²⁹ “Cest livre et apertient a la confrerie de tonnelliers fundes en la chapelle Sanct bon a paris. Amen.” Leroquais does not mention this inscription, which indicates that the manuscript was used by the confraternity that met in the chapel of St. Bon.

³⁰ See Favier, *Nouvelle histoire de Paris*, 48.

churches dependent on Notre Dame.³¹ There are two indications according to LeMasson that the coopers held their services at the chapel of St. Bon in the seventeenth century: the confraternity of the master coopers and unloaders of wine barrels celebrated the Translation of St. Nicholas on May 9 and November 7, and the Nativity of St. John the Baptist on May 9 and June 23; and the master coopers, wine taxers, and traders celebrated the feast of St. Nicholas on December 6.³² It is unclear as to whether this is the same group. There is also mention of a confraternity for the journeymen coopers at the parish church of St. Jean de Latran in the Latin Quarter on the day of St. John at the Latin Gate on May 6.³³ Since these references come from the seventeenth century, we could speculate that the master and journeymen coopers belonged to one confraternity in the sixteenth century, and, following a similar pattern as that of the confraternity for the book trade, there may have been a split at the end of the sixteenth century. The masses in this manuscript are those for St. Nicholas, St. John the Baptist, St. John the Evangelist, and St. John at the Latin Gate, among many others. The inclusion of these masses might reflect the patron saints of both the master and journeymen coopers. It was given to the Bibliothèque du Roi in 1751 by Canon Bernard Collot, who worked at Notre Dame in Paris.³⁴

³¹ According to Wright, *Music and Ceremony at Notre Dame* (226), St. Merry was one of the dependency churches of Notre Dame. Also see LeMasson, *Le Calendrier des confréries de Paris* (36, 38–39, 88) for references to this confraternity at St. Merry.

³² See LeMasson, *Le Calendrier des confréries de Paris* (88, 36, 38–39), for references to two different organizations: “Confrérie des maîtres Tonnelliers et Avaleurs de vin” and “Tonnelliers, Jaugeurs et Escharry.”

³³ LeMasson, *Le Calendrier des confréries de Paris*, 75.

³⁴ Poulle, *La Bibliothèque Scientifique d'un Imprimeur*, 7.

- 1r Mass for First Sunday of Advent
- 4r Mass for Second Sunday of Advent
- 7v Mass for Third Sunday of Advent
- 10r Mass for Fourth Sunday of Advent
- 13r Mass for Septuagesima
- 16v Mass for Sexagesima
- 20r Mass for Quadragesima
- 23r Mass for First Sunday of Quadragesima
- 27v Mass for Second Sunday of Quadragesima
- 31r Mass for Third Sunday of Quadragesima
- 34r Mass for Sunday in the middle of Quadragesima
- 37r Mass for Passion Sunday
- 40v Mass for Second Sunday after Easter
- 42v Mass for Third Sunday after Easter
- 44v Mass for Fourth Sunday after Easter
- 47r Mass for Fifth Sunday after Easter
- 50r Mass for St. John the Baptist
- 53v (bis) Mass for The Beheading of St. John the Baptist
- 57r Kyrie (CK 1)
- 57v Sanctus (CS 1); Agnus Dei (CA 1)
- 58r (Prosa) *Ad honorem tuum* (for St. John the Baptist)
- 60r Office of the Dead
- 79r Agnus Dei (CA 2)

- 80v (bis) Requiem Mass
- 84r Nativity of St. John the Baptist (Vespers)
- 89r St. John the Baptist (Compline)
- 90r Mass for St. Nicholas (with alleluias for the year)
- 93v Kyrie (CK 3); Alleluia *Posui adjutorium*
- 94r Mass for the Assumption of the Virgin
- 94v Agnus Dei (CA 2)
- 97v Mass for the Commemoration of the Virgin (with chants for the year); Kyrie
(CK 2)
- 98r Gloria (CG 3)
- 102r Sanctus (CS 1)
- 102v Agnus Dei (CA 3)
- 103r Mass for the Nativity of the Virgin
- 105v Mass for All Saints' Day
- 110r Mass for the Nativity
- 112v Mass for the Circumcision
- 113v Mass for Epiphany
- 117v Mass for the Purification
- 120v Mass for the Annunciation
- 124r Mass for the Resurrection
- 128v Mass for the Ascension
- 133r Mass for Pentecost
- 137r Mass for the Trinity

- 141r Mass for Corpus Christi
- 146r Mass for Sts. Peter and Paul
- 146v Kyrie (CK 1); Gloria (CG 1)
- 151v Mass for St. John the Evangelist; Kyrie (CK 1); Gloria (CG 1)
- 155r Prosas for the Virgin Mary
- 155r *Lux advenis veneranda* (Purification of the Virgin)
- 157v *Salve mater salvatoris* (Annunciation)
- 160r Gloria (CG 1)
- 162r Mass for St. Sebastian
- 168v Kyrie (CK 13)
- 170r Feast of St. Nicholas (vespers)
- 174r (Prosa) *Dies irae*
- 176r Mass for St. John at the Latin Gate
- 180v Music for All Saints (Introit)
- 181r Gloria (CG 2)
- 182r Credo (CC 1)
- 183v Readings
- 187v Psalms of David
- 199v Table of prosas in the manuscript

113. Den Haag, Koninklijke Bibliotheek, MS 76 E 18 (NL-DHk 76 E 18).³⁵ 310 x 240 mm.

Likely original white sheepskin binding over wood boards, with evidence of missing clasps. One

³⁵ This book has been briefly described in Gabriëls, “Mis- en officieboek van de broederschap” (140), which gives an extensive bibliography of catalogues in which the book is mentioned; and

unnumbered parchment flyleaf + 119 numbered parchment folios. Foliation in a modern hand beginning on the first folio in pencil, using Arabic numerals written only on the recto of each leaf in the upper margin. Decorated initials and penwork initials throughout. Three French illuminations: Burial Scene (fol. 19r), the Martyrdom of St. Catherine of Alexandria (fol. 64v), and the Finding of St. Catherine of Alexandria (fol. 95r).³⁶ Square chant notation on red four-lined staves throughout.

Antiphoner and gradual used by the Confraternity of the Doublet Makers at the Hospital of Ste. Catherine on the rue St. Denis in Paris, which was also meeting place for the Confraternity of the Spice Dealers in Paris (see the inventory for F-Pm 464). Most of the manuscript dates from the early to middle of the fifteenth century, with one main scribal hand throughout. Additions by later hands are also present (sixteenth-seventeenth century). An inscription at the end of the manuscript (fol. 119r) gives information about the confraternity, where they worshipped, and a date: “This book is for the Confraternity of St. Catherine founded by the doublet makers of Paris in the Hospital of Ste. Catherine on the great rue St. Denis, made in the year of our grace fourteen hundred and fifty, and was for the governors of the said confraternity. They are Robin de la Baie, Jehan Maillet, Jehan Denis, and Jehan Grenet. And for cause that they had two quires [with] Vespers services and part of the Mass, they needed to make one quire of everything they needed for their Mass, that is the Kyrie des angelis, the prayers, epistles, any alleluias, the offertory, the gospels, Sanctus and Agnus, and those are before the

Korteweg, *Splendour, Gravity and Emotion*, 44–45. This manuscript is explored at length in chapter 2 of the present study.

³⁶ The illumination on fol. 64v is discussed in chapter 1.

office of the said Mass in this present book.”³⁷ The manuscript contains the Office and Mass for the Dead, and several offices for St. Catherine of Alexandria, one for her feast day (November 25) and another office that is unique to this manuscript, the Finding (*Inventio*) of St. Catherine (May 13).³⁸

- 1r Psalms for offices throughout the week
- 15r Compline
- 19r Office of the Dead (with illumination at the beginning. Contains readings.)
- 64v Vespers for St. Catherine (with illumination at the beginning. Contains readings.)³⁹
- 72r Miscellaneous Mass Ordinary and Proper chants; Kyrie (CK 3)
- 77v Sanctus (CS 1)
- 78v Agnus Dei (CA 1)
- 79r Sanctus (CS 2); Agnus Dei (CA 2)

³⁷ Ce livre est a la confrarie de saincte katherine fondee par les pourpaintiers de paris. en hospital de saincte katherine en la grant rue sanct denis fait lan de grace mil.iiii.cens cinquante. et estoient pour lors govirneurs de la dicte confrarie. cest alle. Robein de la baie. Jehan maillet. Jehan denis. et Jehan grenet. et pour cause que ils avoyent en. ii. cayers les vespres et partie de la messe. a fallu faire. en. i. cayer. ce qui de falloit en leur messe cest alle. le kyrie des anges. les oroisons. epistres. aucunes alleluyes. offertore. evangiles. Sanctus et Agnus. les quelles sont devant l'office. de la dicte messe. en ce present livre.

³⁸ This feast does not appear in northern French liturgical books, but the AASS indicates the date of May 13 for the Finding of St. Catherine of Alexandria.

³⁹ My comparisons show that the Vespers for St. Catherine is the same as one that appears in the early fourteenth-century Notre Dame Breviary, F-Pnm lat. 15181 and lat. 15182.

- 80r Mass for St. Catherine
- 80v Kyrie (CK 1)
- 81v Gloria (CG 1)
- 91r Sanctus (CS 2)
- 91v Agnus Dei (CA 4)
- 92v Second Vespers
- 94v Kyrie (CK 3); Agnus Dei (CA 2) (later scribal hand)
- 95r Vespers for the Finding of St. Catherine (with illumination at the beginning. No readings.)
- 103r Requiem Mass
- 111r (Prosa) *Dies irae* (later scribal hand)
- 114r (Prosa) *Lux gentibus* (later scribal hand)
- 119r Inscription of ownership by the confraternity

