

# LES ENLUMINURES

PARIS CHICAGO NEW YORK

[www.lesenluminures.com](http://www.lesenluminures.com)

**Noted Processional-Responsorial for use in the Cathedral Saint-Pierre-et-Paul in Troyes (Sanctoral Cycle only)**

**In Latin, illuminated manuscript on parchment with musical notation**

**Eastern France, Troyes, c. 1328-1350**

*i + 85 + i folios on parchment, contemporary foliation in brown ink in Roman numerals in the top right corner (repeated in the bottom right corner where mostly cropped), ".iiii.xx.i." - ".vii.xx.xii." (81-152), ".c.xv." - ".vj.xx.ii." (115-122; there is an error at f. 153, where the scribe restarts the numbering from 115) + 5 unnumbered leaves, modern foliation in pencil in the bottom right corner, 1-85, lacking the first ten quires of 8 leaves (80 leaves), otherwise complete (collation i-x<sup>8</sup> xi<sup>3</sup>), no catchwords or signatures, ruled in gray ink (justification 159 x 91 mm.), written in gray ink in Gothic bookhand (textualis) in single column on 18 lines of text and 6 four-line staves in red ink with square musical notation on each page, rastrum 13 mm., by two contemporary scribes (scribe 1: ff. 1-80v; scribe 2: ff. 81-84) and two later scribes (additions on empty staves by scribe 3 on f. 84r-v and scribe 4 on f. 85), rubrics in red and gray inks, most capitals touched in yellow and some in red, juridical initials throughout with yellow wash and fine penwork ornamentation including men, women, animals, beasts, fish, and leaves; fine penwork initials throughout alternating in blue with red penwork flourishes and red with blue penwork flourishes, ELEVEN VERY FINE DECORATED INITIALS IN PINK AND BLUE ON BURNISHED GOLD GROUNDS, ONE LARGE HISTORIATED INITIAL OF SAINTS PETER AND PAUL WITH THE PATRON WITHIN A FULL DECORATED BORDER WITH BURNISHED GOLD, historiated initial rubbed but the saints mostly unharmed, decorated initial on f. 12v rubbed, some stains but mostly insignificant, in overall very good condition. Bound in the sixteenth century in brown calf over wooden boards, covers stamped in gold in the center with the Cross and the Arma Christi, surrounded by two blind-tooled frames of triple fillets with fleurs-de-lis stamped in gold in the corners, spine with four raised bands, gold-tooled with fleurons, lacking both pairs of clasps and catches, leather worn and broken between the top of the spine and back cover, but in overall good condition. Dimensions 213 x 142 mm.*

This is an important illuminated Processional because it can be localized with unusual specificity. It includes a fine historiated initial depicting saints Peter and Paul, the patron saints of the cathedral of Troyes, as well as the wealthy patron for whom the manuscript was made, possibly the bishop of Troyes, Jean II d'Auxois. Eleven exquisite, decorated initials with burnished gold add to the luxury and art-historical interest of this manuscript. The playful juridical initials (so-called because they were pioneered in Italian lawbooks in the thirteenth century) captivate the viewer with their inventiveness.

## PROVENANCE

1. The text and illustrations provide evidence that the manuscript was made for use in the Cathedral Saint-Pierre-et-Paul in Troyes. The large historiated initial on f. 40v depicts St. Peter and St. Paul, the patron saints of the cathedral. Furthermore, among the most important offices distinguished by gold initials are those for St. Sabinian of Troyes and St. Mastide of Troyes. There is also an office for St. Lupus of Troyes. The style of decoration suggests that the manuscript was made in the second quarter of the fourteenth century. This dating is confirmed by the gold initial on f. 26, marking the importance of the office for St. Philip, the patron saint of King Philip VI of France, who

reigned in 1328-1350.

The patron of our manuscript, represented in prayer to St. Peter and St. Paul in the historiated initial, can be identified as a bishop or canon by the almuce worn on his shoulder (f. 40v). Given the extent and quality of the secondary illumination, a bishop or wealthy canon is the probable original owner; Jean II d'Auxois, bishop of Troyes in 1342-1353, provides a likely candidate (see Online Resources).

2. Several medieval notes in the margins.
3. Back cover stamped in red with the letters "c (?) C" placed vertically (a shelf mark?).
4. In the collection of Philibert-Charles-Marie Varenne (1730-1794), *écuyer*, lord of Fenille (near Bourg-en-Bresse) and famous agronomist, who through his numerous publications developed the science of forestry and laid the foundations for the administration of French forests. His armorial bookplate, pasted inside the front cover, is engraved by the printmaker Durand, who signed another version of the bookplate that he made for Varenne; this one is found in a printed book, Lyon, Bibliothèque municipale, 403760 (Online Resources).

## TEXT

ff. 1-85, *Incipit commune sanctorum. In vigilia sancti andree apostoli ad vespas. Responsorium*, incipit, "Homo Dei ducebatur ... Gloriosi principes terre, quomodo in vita sua dilexerunt se, ita et in morte non sunt separati";

Noted Processional-Responsorial, for use in the Cathedral Saint-Pierre-et-Paul in Troyes, now beginning imperfectly (lacking the Temporal) with the Sanctoral and Common of Saints, including chants for the offices and processions of saints Andrew (f. 1-), Nicholas (f. 3-), Conception of the Virgin (f. 5v-), Lucy (f. 8-), Thomas, Stephen, John the Evangelist (f. 8v-), Sebastian (f. 9v-), Agnes (f. 10v-), Vincent (f. 11v-), Sabinian of Troyes (f. 12v-), Conversion of Paul (f. 15-), Purification of the Virgin (f. 16-), Simon and Agatha (f. 19-), Cathedral of St. Peter (f. 20-), Mathias, Gregory, Ambrose (f. 22v), John the Evangelist (f. 24-), Philip (f. 26-), Holy Cross (f. 27v-), Helena (f. 31-), John before the Latin Gate (f. 35-), Mastide, patron saint of the diocese of Troyes (f. 36-), relics of the church (f. 37-), Barnabas, John the Baptiste (f. 38v-, vigil, "R. Gabriel angelus apparuit..."; f. 39v, feast, "R. Inter natos mulierum..."), Peter and Paul (f. 40v-), Mary Magdalene (f. 42-), James (f. 44-), Lupus of Troyes (f. 46-), Liberation of Peter (f. 47-), Stephen (f. 48v-), Lawrence (f. 49v-), Holy Crown (f. 50v-), Assumption of the Virgin (f. 51v-), Beheading of John the Baptist (f. 53v-), Nativity of the Virgin (f. 54v-), Michael (f. 55v-), Denis (f. 57-), Luke, Simon, All Saints (f. 58-), Cecilia (f. 60-), Catherine (f. 60v-), Sabinian of Troyes (f. 62), St. Clement (f. 62v-), apostles (f. 65-), one martyr (f. 66v-), several martyrs (f. 67v-), one and several confessors (f. 68-), virgins (f. 71v), Anna (f. 72), (f. 72v, blank), funeral procession (f. 73-), dedication of the church (f. 81-), and anniversary of the church (ff. 82-84).

ff. 84v-85, [Added later on the empty staves], Introitus, "Cibavit...Exsultate Deo adiutori nostro" and the antiphon, "Gloriosi principes terre"; [f. 85v, blank].

## ILLUSTRATION

One large historiated initial:

f. 40v, St. Peter and St. Paul with a kneeling patron.

Eleven decorated initials with burnished gold for the feasts of the Conception of the Virgin (f. 5v), procession on the feast of the Conception of the Virgin (f. 6), St. Sabinian (f. 12v), the Purification of the Virgin (f. 16), St. Philip (f. 26), St. Helena (f. 31), St. Mastide (f. 36), the Liberation of St. Peter (St. Peter in Chains; f. 47), the Assumption of the Virgin (f. 52), the Nativity of the Virgin (f. 54v), and All Saints (f. 58).

The decoration of this manuscript is unusual and quite refined. It took place in several stages. The ruling of the text and staves proceeded page by page. Space was left for the initials and then the text was written. Musical notation was added next. There was probably a different artist for each of the three types of initials. The juridical initials are the work of the scribe and are especially playful and inventive. Their "iconography" is found only in chancery documents (especially the leaves and fish), suggesting that this is a chancery scribe (cf. *Cartulaire de l'hôtel Dieu-le-comte de Troyes*, Troyes, Archives départementales de l'Aube, H(40) 126; Dijon, Archives départementales, B 993, *Terrier de Chaussin*, B 1376; Dijon, Archives Départementales, B 11306). The scribe may have worked in the chancery of the episcopal see or the chancery of the counts of Champagne, or he may have come from a neighboring town, Dijon or Sens.

The penwork initials, painted initials, and historiated initial on f. 40v were added last. There are eleven burnished gold initials that mark the important feasts. When preparing the unbound leaves of the manuscript, the decorator has written "d'or" in the margin next to these initials, indicating that the ground should be in burnished gold. Such self-reminders were usually erased and give a glimpse into the working process of the illuminator. The illuminator of the penwork initials, as well as the artist who painted the historiated and painted initials were probably also local. More research is needed to identify local artists active during the reign of Philip VI; for the artistic context, see Avril 1981 and 1998 (not including our artists).

This Processional-Responsorial originally contained the responsories and versicles for processions throughout the liturgical year. Almost all the chants are preceded by rubrics that indicate "ad processione," and it includes rubrics that, on occasion, instruct on the circuit of the processions (e.g. "ambulando per portam sancti nycholai", f. 13v). It was a personal book, made for a bishop or canon, the officiant or one of his ministers, to have in hand during a celebration of the liturgy. The relatively small size of the manuscript would have been practical during the processions. The Processional-Responsorial is the most common type of processional; it exists since the end of the twelfth century, but most copies date after 1500 (cf. Huglo, 1999, pp. 22, 48; Huglo, 2000, p. 206; Huglo, 2004). Manuscript Processionals, especially personalized ones, are relatively rare, compounding the exceptional value of this book.

Other manuscripts that belonged to the Cathedral of Troyes include an eleventh-century Benedictine Missal for use of Troyes (Paris, Bibliothèque nationale, MS Latin 818), a twelfth-century Pontifical of Saint Loup (Troyes, Trésor de la Cathédrale, MS 4), a thirteenth-century *Tabula juris civilis et canonici secundum ordinem alphabeti* (Troyes, Bibliothèque municipale, MS 604), a thirteenth-century *Grammaticale* (Troyes, Bibliothèque municipale, MS 2604), a fourteenth-

century *Clementinae* (Troyes, Archives départementales de l'Aube, G 2334; given to the Cathedral by the canon Nicolaus Burgundi), a fourteenth-century *Ordinarium* for use of Troyes (Troyes, Bibliothèque municipale, MS 833), a fourteenth-century *Guillelmi Britonis Vocabularium* (Troyes, Bibliothèque municipale, MS 1090), a fifteenth-century *Biblia versificata* (Berlin, Deutsche Staatsbibliothek, Hamilton MS 508), and a fifteenth-century *Statuta synodalia ecclesiae Trecentis* (Paris, Bibliothèque nationale, MS Latin 3468, ff. 133-279v).

## LITERATURE

Avril, F. "Manuscrits," *Les Fastes du Gothique: le siècle de Charles V*, Paris, 1981, pp. 276-362.

Avril, F. "Manuscrits," *L'Art au temps des rois maudits: Philippe le Bel et ses fils: 1285-1328*, Paris, 1998, pp. 256-334.

Balcon, S. *Troyes: La cathédrale Saint-Pierre-et-Saint-Paul*, Paris, 2001.

Courtalon-Delaistre, J.-C. *Topographie historique de la ville et du diocèse de Troyes*, Paris, 1793.

Escudier, D. "Les manuscrits musicaux du Moyen Age (du IXe au XIIe siècle). Essai de typologie," *Codicologica* 3, 1980, pp. 34-35.

Gastoué, A. *Musique et liturgie. Le graduel et l'antiphonaire romains*, 1913.

Hesbert, R. J. *Antiphonale Missarum Sextuplex*, Brussels, 1935.

Huglo, M. "The Cluniac Processional of Solesmes: Bibliothèque de l'Abbaye, Réserve 28," *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography*, ed. by M. E. Fassler and R. A. Baltzer, Oxford, 2000, pp. 205-233.

Huglo, M. *Les livres de chant liturgique*, Turnhout, 1988.

Huglo, M. *Les manuscrits du Processional*, vol. 1, Autriche à Espagne, Répertoire international des sources musicales B XIV (1), Munich, 1999.

Huglo, M. *Les manuscrits du Processional*, vol. 2, France à Afrique du Sud, Répertoire international des sources musicales B XIV (2), Munich, 2004.

Hugues, A. *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology*, Toronto, 1982.

Moller, H. "Research on the Antiphonar. Problems and Perspectives," *Journal of the Plainsong and Medieval Music Society* 10 (1987), pp. 1-14.

Palazzo, E. *Le moyen age: des origines au XIIIe siècle*, Paris, 1993.

Plummer, J. *Liturgical Manuscripts for the Mass and Divine Office*, New York, 1964.

Quentin, R. *La cathédrale de Troyes*, Troyes, 1962.

## ONLINE RESOURCES

Bookplate of Philibert-Charles-Marie Varenne de Fenille (Bibale, IRHT, CNRS)

<https://bibale.irht.cnrs.fr/92861>

Jean II d'Auxois (Wikipedia)

[https://fr.wikipedia.org/wiki/Jean\\_II\\_d%27Auxois](https://fr.wikipedia.org/wiki/Jean_II_d%27Auxois)

TM 1229