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Texts for liturgical processions and other occasions, use of Konstanz (*Manuale in quo Orationes Processionum ... In usum Ecclesiae Catholicis Constantiensis* (Manual of Processional Prayers ... for use in the Catholic Churches of Konstanz))

In Latin, decorated manuscript on parchment

Southern Germany (Konstanz), 1748

i (paper) + 34 + *i* (paper) folios, original pagination in Arabic numerals in ink beginning on f. 2 (pp. 1-2, unnumbered title page), 1-49, and modern pagination thereafter in pencil on every other page, through p. 66, complete (collation *i-viii⁴ viii³ [1, single] ix³ [3, single]*), ruled extremely lightly in lead, usually indiscernible (justification, penwork border 160-155 x c. 114 mm., script c. 135-130 x 100 mm.), catchwords on many rectos, main scribe copied the title page and pp. 1-51 in an upright Roman script modelled on type, pp. 52-55, were copied in another hand in a cursive script, pp. 56-59, in a very formal Roman script, pp. 62-64, 66, copied in a slightly less formal script and p. 65, in a German Gothic script, rubrics (on almost every page) are in large capitals, red or dark pink, often shaded or with other decorative embellishments within the initials, for example, "feathered" on p. 8, striped on pp. 18-19, many with pen flourishes (e.g. pp. 9, 14, 26 [faces], etc.), a small snake entwined around one initial on p. 9, each page, pp. 1-49, with a narrow red border, usually with some decorative motifs, calligraphic tail pieces in red or red and black ink, pp. 13, 14, 25, 32, larger and more elaborate decorative motifs (described below), pp. 21, 41, 44, 47, decorated title page with a full floral border surrounding the title and with the Virgin and Child, the virgin crowned with stars, at the top, all drawn in dark pink ink, with some shading, pp. 52-55, bordered in red or black (less polished), red or black headings, pp. 56-59, simple black borders, outer bottom corners soiled from use, slight rip outer margin p. 17, but in very good condition. CONTEMPORARY BINDING of brown leather over pasteboard tooled in gold with borders of half-fans with floral ornaments at the corners and elaborate centerpieces, gold-tooled spine with five raised bands, gilt edges, pastedowns and facing flyleaves of embossed paper (gold decorated in orange), pp. 55-66, quires 8-9 are loose, and appear to be attached with added stitching, not sewn to the original bands, boards a bit warped, corners worn, top and bottom of the spine lifted and fragile, but overall in good condition. Dimensions 180 x 144

This deluxe presentation copy was made perhaps for the bishop of the Cathedral of Our Lady in Konstanz or for someone closely connected with the Cathedral. Painstakingly copied with elegant calligraphic borders, filled with charming drawings in red ink, and introduced with an illustrated title page, the small volume includes texts for liturgical processions. It is signed and dated by an artist-calligrapher, John Hubert Schmitz, who is otherwise unknown, and witnesses the continuation of manuscript culture long after the invention of print, in this case tied with a single church.

PROVENANCE

1. Written and decorated by the scribe and artist, John Hubert Schmitz in 1748 for use in the diocese Constance, as the title page makes clear (see below, text). The text includes references to chapels dedicated to St. Maurice and St. Konrad, evidence that this was specifically made for use in the famous Cathedral of Our Lady in Konstanz, site of the Council of Konstanz in the fifteenth century (1414-1418) (see discussion below). This may have been copied for the bishop of Konstanz at the time, Kasimir Anton von Sickingen (bishop, 1743-1750).

2. Although decorated manuscripts made at this late date were often made primarily for presentation, and treasured as showpieces, this little book was obviously used; the bottom outer corners are very dirty (just the kind of dirt one sees so often in treasured liturgical volumes), especially prominent from pp. 4-7, and pp. 56-58; pp. 16-17, clearly have dirt at the bottom of the page near the gutter, suggesting how the volume was held.

Indulgence forms added at the end are evidence of continued use into the nineteenth century: one mentioning Franz Konrad von Rodt (Bishop of Konstanz, 1750-1775), and one with the name of Pope Pius VII (Pope 1800-1823), supplied by another hand.

3. Front flyleaf, verso, in pencil, "Manuale MSS 1748" followed by a number, expunged; and "30" in pencil, circled; "1748" also written in the bottom corner of the title page.

TEXT

[unnumbered title page], *Manuale in quo Orationes Processionum pro Diebus Dominicis et Festivis per Annum, simulque pro Necessitate temporis de cantandae. In usum Ecclesiae Catholicis Constantiensis* (Manual of processional prayers to be sung on Sundays and Feast days as well as at other necessary times, for use in the Catholic churches of Konstanz); with a scribal colophon at the bottom of the page, "Typum fecit et parvam pennam excussit Iohannes Hubertus Schmitz. Anno Domini MDCCXLVIII";

pp. 1-10, *Diebus Dominicis In Adventu Ad aspersionem Aquae . . .*;

Asperges, or the Rite for sprinkling with Holy Water, beginning with Sundays in Advent in the chapels of St. Maurice and St. Konrad, in the choir, and returning to the choir; on p. 5, *In capella st. mauritii*, includes a prayer mentioning "our holy martyrs, Maurice, Exuperius, Candidus, Victor, and Innocent";

pp. 11-21, Processional prayers for various liturgical occasions: *A Nativitate usque ad Purificationem; In festo purificationis; Tempore paschali*, Annunciation, Ascension, Pentecost, Trinity Sunday, Assumption, Nativity of Mary; Feasts of Saints Martin, Gregory, Dominic, Augustine, and Francis;

pp. 22-25, Prayers said for the ten hours of supplication, *Orationes Dicendae in comprecatione decem Horarum*, for Lent, during times outside of Lent, and during Paschal time;

pp. 26-32, Prayers for thanksgiving, for rain, for serenity, *Preces Dicendae pro Gratiarum actione; pro petenda pluvia; pro postulanda serenitate*;

pp. 32-41, *Litaniae ad sanctos angelos, . . .*;

Litany of the Holy Angels; following the Trinity and Mary, are Michael, Gabriel, Raphael, the Seraphim, Cherubim, and continuing with the orders of angels; the same litany with only minor variations in the text is found in the *Fasciculus sacrarum litaniarum*, 1602, pp. 152-164 (Online Resources).

pp. 42-44, Prayers after the litany for times of war, *Preces dicendae post litanias tempore belli . . .*;

pp. 45-47, Procession for times of mortality and plague, *Processio tempore mortalitatis et pestis fiat ut supra*;

Beginning with additions to the Litany, followed by prayers; the first, incipit, "Exaudi deus salutaris noster . . .," mentioning Sebastian, and Francis Xavier;

pp. 48-51, *Preces ad repellendam tempestatem . . .*;

pp. 52-55, [Added by the second scribe], *In die parasceves* (Ecce lignum, noted); pp. 53, *In comprecatione X Horarum de manem observa*;

Texts including a prayer for Ash Wednesday with musical notation, and prayers for the tenth hour in the morning.

pp. 56-66, [added by the third scribe], pp. 56-59, *Benedictio Tempestatis* (in spring and summer after Mass); [pp. 60-61, blank]; pp. 62-66, form of an indulgence issued by Franz Konrad [von Rodt], bishop of Konstanz; copied again on p. 64, leaving blanks to be filled in depending on the recipient; and on p. 65, in German (with blanks); and on p. 66 with the name of the Pope filled in later, as Pius VII, Pope 1800-1823.

Franz Konrad von Rodt (1750–1775), became Prince Bishop of Constance in 1750 and Cardinal in 1756.

ILLUSTRATION

The original section of the manuscript by John Hubert Schmitz is carefully laid out, with each page embellished by decorative capitals and a narrow border, with more elaborate embellishments on a number of pages, all executed in red or pink ink, at times with touches of black, displaying his skill as a calligrapher.

Subjects as follows:

The volume begins with a decorated title page with a full floral border surrounding the title and with the Virgin and Child, the virgin crowned with stars, at the top, all drawn in dark pink ink, with some shading;

p. 21 (Feast of St. Francis), lower half of the page, urn with foliate cradling the sacred heart, a cross above, with hands and feet showing the stigmata;

p. 41, Elaborate "IHS" monogram, surrounded by flowers and other flourishes;

p. 44, Two cherubs, surrounded by foliage;

p. 47, three skulls, a long snake coiling in and out of their eye sockets, labelled "Famis," "Peccatum est origo Pestis," "Et Belli."

As the title page indicates, this volume includes the texts (although not the music) for liturgical processions for Sundays and Feast days throughout the year, as well as a litany and prayers for other occasions. We could call it a Processional, although the title page calls it a "Manuale," a term in use by the seventeenth century for small liturgical volume including processions and other prayers; for example, the *Manuale Diuinorum Officiorum iuxta ritum, et consuetudinem Fratrum, regulam primitiuam Ordinis beatæ Mariæ de Monte Carmeli profitentium, qui excalceati nuncupantur. Italy, Apud Jacobum Mascardum, 1609* (Online Resources).

This manuscript is of liturgical interest since the contents are specifically tailored for use in the cathedral of Konstanz and mentions the chapels of St. Maurice and St. Konrad. The forms for indulgences added slightly later at the end of the volume are issued in the name of the bishop of Konstanz. The Prince-Bishopric of Konstanz (or Constance), was an ecclesiastical principality of the Holy Roman Empire from the mid-12th century until its secularization in 1802-1803. In his dual capacity as prince and as bishop, the prince-bishop was also in charge of the considerably larger Roman Catholic diocese of Konstanz, which existed from about 585 until its dissolution in 1821.

The impressive St. Mary's Cathedral, also known as Minster of Our Dear Lady (in German, *Münster Unsere Lieben Frau*) likely dates back to at least the seventh century; it was rebuilt in the eleventh century, and then renovated and rebuilt after the Reformation c. 1526. St. Maurice's Rotunda was commissioned in 940 by Bishop Konrad, who was canonized in 1123. The church was the sight of the plenary meeting at the Council of Konstanz, 1414-1418. It served as the cathedral until the dissolution of the diocese of Konstanz in 1821; it was named a minor basilica in 1955.

Copied centuries after the invention of printing, the eighteenth-century manuscript "manuale" described here is most closely related in content to the liturgical manuscripts scholars refer to as "processionals," which include, as the name indicates, the texts and, almost always, the music for liturgical processions. Our manuscript is unusual in omitting the musical notation (for another example, in this case sixteenth century, and from the cathedral of Seville, now University of Sydney, Fisher Library, Rare Books and Special Collections, Add.Ms. 406 Deane, formerly Les Enluminures, TM 769, see Andrés Fernández and Jane Hardie, 2018).

LITERATURE

Andrés Fernández, David and Jane Hardie. *Mapping Processions: Four Sixteenth-century Spanish Music Manuscripts in Sydney*, Wissenschaftliche Abhandlungen, Institute of Mediaeval Music vol. 108, Kitchener, Ontario, 2018.

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ONLINE RESOURCES

Fasciculus sacrarum litaniarum. Ex sanctis scripturis et patribus, Germany, 1602.

https://www.google.com/books/edition/Fasciculus_sacrarum_litaniarum_Ex_sancti/VtflbAR3-gC?hl=en&gbpv=0

Manuale Diuinorum Officiorum iuxta ritum, et consuetudinem Fratrum, regulam primitiuam Ordinis beatæ Mariæ de Monte Carmeli profitentium, qui excalceati nuncupantur, Italy, Apud Jacobum Mascardum, 1609.

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Cathedral of Our Lady, Konstanz

<https://www.constance-lake-constance.com/experience-explore/attractions/cathedral.html>

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