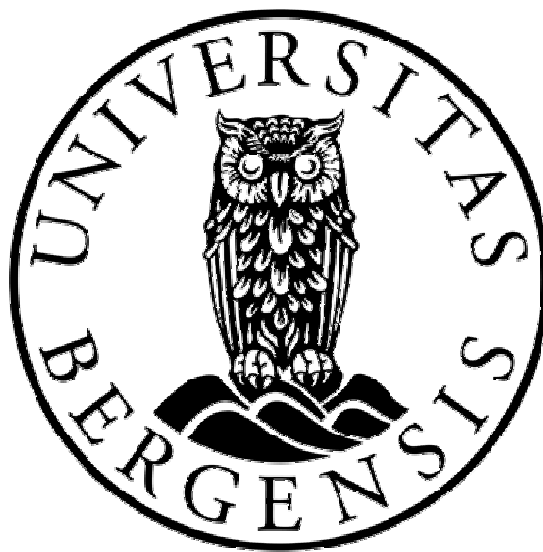


Åslaug Ommundsen

Books, scribes and sequences in medieval Norway

Volume 2:

Part III: Catalogue



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Part III: Catalogue

Contents

Introduction	7
Seqv 1 Oslo, NRA, Lat. fragm. 418	13
Seqv 2 Oslo, NRA, Lat. fragm. 336	18
Seqv 3 Oslo, NRA, Lat. fragm. 284	23
Seqv 4, a-b Oslo, NRA, Lat. fragm. 1101 and 980-3	27
Seqv 5 Oslo, NRA, Lat. fragm. 627	33
Seqv 6 Oslo, NRA, Lat. fragm. 911	37
Seqv 7 Oslo, NRA, Lat. fragm. 1088	41
Seqv 8, a-b Oslo, NRA, Lat. fragm. 506 and 507	44
Seqv 9 Oslo, NRA, Lat. fragm. 533	50
Seqv 10 Oslo, NRA, Lat. fragm. 427	54
Seqv 11 Oslo, NRA, Lat. fragm. 497	57
Seqv 12 Oslo, NRA, Lat. fragm. 952	61
Seqv 13 Oslo, NRA, Lat. fragm. 986	65
Seqv 14 Oslo, NRA, Lat. fragm. 978	69
Seqv 15 Oslo, NRA, Lat. fragm. 419	73
Seqv 16 Oslo, NRA, Lat. fragm. 471	77
Seqv 17 Bergen State Archives, the archives of Rosendal	81
Seqv 18, a-c Oslo, NRA, Lat. fragm. 881, 882 and 932	85
Seqv 19 Oslo, NRA, Lat. fragm. 634	93
Seqv 20, a-c (=Seqv 52 add) Oslo, NRA, Lat. fragm. 1120 a.o.	96
Seqv 21 Oslo, NRA, Lat. fragm. 715	103
Seqv 22a Oslo, NRA, Lat. fragm. 1007	107
Seqv 22b Oslo, NRA, Lat. fragm. XIX	111
Seqv 23 Oslo, NRA, Lat. fragm. 281	114
Seqv 24 Oslo, NRA, Lat. fragm. 843-20	118
Seqv 25 Oslo, NRA, Lat. fragm. 532	122
Seqv 26 Oslo, NRA, Lat. fragm. pk. No. 52	125
Seqv 27 Oslo, NRA, Lat. fragm. 870	126
Seqv 28 Oslo, NRA, Lat. fragm. 694	129
Seqv 29 Oslo, NRA, Lat. fragm. 251	133
Seqv 30 Oslo, NRA, Lat. fragm. 236	137
Seqv 31 add, a-c Oslo, NRA, Lat. fragm. 235 a.o.	142
Seqv 32 add Oslo, NRA, Lat. fragm. 261	149
Seqv 33a add Oslo, NRA, Lat. fragm. 294	153
Seqv 33b add, a-c Oslo, NRA, Lat. fragm. 489 a.o.	157
Seqv 34 add Oslo, NRA, Lat. fragm. 553	164
Seqv 35 add Oslo, NRA, Lat. fragm. 571	167
Seqv 36 add Oslo, NRA, Lat. fragm. 573	170
Seqv 37 add Oslo, NRA, Lat. fragm. 664	175
Seqv 38 add, a-d Oslo, NRA, Lat. Fragm. 668 a.o.	178
Seqv 39a add Oslo, NRA, Lat. fragm. 750	190
Seqv 39b add Oslo, NRA, Lat. fragm. 764	195
Seqv 40 add Oslo, NRA, Lat. fragm. 776	199
Seqv 41 add Oslo, NRA, Lat. fragm. 797a	203

Seqv 42 add	Oslo, NRA, Lat. fragm. 798	208
Seqv 43 add	Oslo, NRA, Lat. fragm. 803	211
Seqv 44 add	Oslo, NRA, Lat. fragm. 813 and 826	215
Seqv 45a add	Oslo, NRA, Lat. fragm. 984a+b	219
Seqv 45b add	Oslo, NRA, Lat. fragm. 1028	223
Seqv 46 add	Oslo, NRA, Lat. fragm. 1029	228
Seqv 47 add	Oslo, NRA, Lat. fragm. 1075	233
Seqv 48 add	Oslo, NRA, Lat. fragm. Box 44, IV, C	237
Seqv 49 add	Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 717	240
Seqv 50 add	Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 692	244
Seqv 51 add	Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 157	249
Seqv 52 add (= Seqv 20)	Oslo, NRA, Sandaakers kat. LR pk 718	254
Seqv 53 add	Oslo, NRA, Sandaakers kat. LR pk 142 (Bergenhus)	255
Seqv 54 add	Arendal, Aust-agder kulturhistoriske senter, AA 72	259
Seqv 55 add	Arendal, Aust-Agder kulturhist. senter, AA 4981-2	261
Seqv 56a add	Bergen University Library, MS 1550, 7	264
Seqv 56b add	Bergen, private ownership	267
Seqv 57 add	Oslo, Museum of Cultural History, Univ. of Oslo, C 34738/52	268
Seqv 58 add	Trondheim Univ. Libr, Gunnerus' Library, fragm. 29	271
Seqv 59a add	Copenhagen, Royal Library, MS Add 120 fol.	275
Seqv 59b add	Copenhagen, Royal Library, NKS 32 8°	279
Seqv 60 add	Copenhagen, Royal Library, NKS 133, f. 4°	282
Seqv 61a add	Copenhagen, DRA, Fragments no. 3031-3032	288
Seqv 61b add	Copenhagen, DRA, Fragments no. 3071-3072	292
Seqv 62 add	Stavanger museum's library, book cover	295
Seqv 63 add	Oslo, NRA, Lat. fragm. 780	298
Seqv 64 add	Oslo, NRA, Lat. fragm. 1030	302
A handlist of the manuscripts with sequences		305

Introduction

The following section is an illustrated catalogue of the surviving Norwegian manuscripts with sequences. The purpose of the catalogue is to describe and make available all known Norwegian manuscripts containing sequences, both material held in present day Norway and manuscripts which are now abroad, but are likely to have been used in medieval Norway. For the first time all these manuscripts are dated and localised. The underlying principle is that the catalogue is one of “manuscripts”, not “fragments”, even though most of the manuscripts are in fact only represented by a limited number of fragments.

The basis for this catalogue is a list of manuscripts with sequences first assembled by Erik Eggen (1877-1957) and later expanded to twice its original size by Lilli Gjerløw (1910-1998). Erik Eggen identified fragments from thirty manuscripts containing sequences while working at the Norwegian National Archives (NRA) from 1948 onwards in a project to register the manuscript fragments (cf. Eggen 1968). Eggen’s main interest was the sequences themselves and not the manuscripts transmitting them. This catalogue is not meant to replace Eggen’s edition, but to supplement it. For practical reasons this catalogue only contains one image from each of the first thirty manuscripts, which means that it will still be necessary to consult Eggen’s facsimile volume. All relevant fragments in Gjerløw’s additional numbers will be reproduced, since they have not been published before. The images are presented as close to 1:1 as possible, but most of the images are provided with a scale to enable the reader to see the size of the fragments.

Lilli Gjerløw included Eggen’s list of Norwegian manuscripts (going from A to ZZ) in her unpublished catalogue of liturgical manuscripts under the category “Sequentiaria” and gave them the numbers Seqv 1-30, and added 32 manuscripts to the list, counting from Seqv 31 add to Seqv 62 add. Two entries are added by me. In both cases the sequences were known to Lilli Gjerløw, but not added, probably as they were found in antiphoners, and one was only an incipit. Since other such

Part III: Catalogue

sources have been added, I thought it best to include them for the sake of consistency. They have the numbers Seqv 63 add and Seqv 64 add.

Although the category “Seqv” (Sequentiarium) is parallel to the categories “Mi” (Missale), “Gr” (Graduale) and so on in Gjerløw’s catalogue of manuscripts, it is not strictly a book genre category. It is rather to be understood as “Sequence source” or “Sequence manuscript”, as several of the entries in this survey of sequence manuscripts are in fact not sequentaries, but missals, graduals or other kinds of liturgical books containing sequences. As Lilli Gjerløw points out in an unpublished text called “The sequences. Status quo 1988 - RA”¹ the graduals, missals, manuals etc. containing sequences have alternative names in Gjerløw’s catalogue. These are also entered into the present catalogue.

The list of manuscripts contains only three items which are not in a fragmentary state. These are two codices, both priest’s manuals, kept in the Royal Library of Copenhagen (Seqv 59b add, Seqv 60 add), and one parchment roll, belonging to the Museum of Cultural History, University of Oslo (Seqv 57 add). The once-complete manuscripts range from the relatively well preserved Seqv 1 (Oslo, NRA, Lat. fragm. 418) with 46 fragments containing 29 sequences (most of them only partially transmitted) to the numerous small manuscripts with no more than a couple of small fragment with one incomplete sequence. In some cases the fragments are so few and small that it is not possible to identify the genre of the original book, or indeed if the fragment was part of a bound book or just a roll or unbound parchment leaves. Still, it is generally assumed that the fragments came from a bound book, as this is most likely. Regarding the identification of the book genres, if one sequence clearly follows another with no other liturgical elements in between, this is considered enough to suggest the genre sequentiary, a term also used to cover a collection of sequences after a missal or gradual. If only one sequence is present, or it is not possible to determine whether or not the sequences follow each other directly, the book genre is listed as unknown.

¹ I thank Gisela Attinger for making me aware of this text.

Introduction

Of the 64 regular entries in the list, seven have subdivisions, meaning there are indications that different fragments under the original entry actually comes from two different manuscripts. There is also an example of fragments in two different entries actually coming from the same manuscript. Therefore the actual number of manuscripts represented in the catalogue comes to 70 rather than 64. Most of the manuscripts are found in the National Archives in Oslo, but some come from smaller regional collections. Of the manuscripts held in collections in modern day Norway, only three were probably not in Norway in the Middle Ages. These are presented in the catalogue, but not treated in the discussions. Three other fragments relevant to Norway are registered in Danish collections and these are included in the discussions as well as in the catalogue. Only one fragment is privately owned, purchased abroad in modern times. Since I have limited this study to fragments in public collections, the private fragment is merely listed and not described.

The manuscripts are listed according to their number in Lilli Gjerløw's catalogue. Then follows information on genre, alternative names, collection and signature. If the fragments of a manuscript are included in the new database of the National Archives, the new fragment- and codex-number will be listed. The "Schlagzeile" will contain the usual information: *Support, extent, size, place of origin, date*. The term "parchment" is used for both vellum (calf) and parchment proper (sheep). The size refers to whole leaves, if this is possible to ascertain. If the original measurements or number of lines etc. in the manuscript cannot be established on the basis of the fragments, the sign * will be used. Size will generally be given in cm, not in mm, except for more detailed measurements.

For the dating this system is used:

- s. xiii¹ = first half of the thirteenth century
- s. xiii med. = middle of the thirteenth century
- s. xiii² = second half of the thirteenth century
- s. xiii/xiv = turn of the century

The first general information will be about the contents, how many and which sequences remain, where they belong in the church year, and how they relate to the

Part III: Catalogue

Nidros ordinal. Then follows information about the lay-out, where basically what can be measured and counted has been measured and counted. The reasons for this are relatively obvious, as we are always looking for aids to add more fragments to a manuscript (or separate out fragments which do not belong together). The ruler can be a guide (although on its own it is relatively insignificant). Other aspects – which can not be measured – will also be discussed, such as the script, musical notation and decoration.

To describe the script I will basically use the system as presented by Derolez in his recent book on the palaeography of Gothic books (Derolez 2003). However, his term *Pregothic* for twelfth century scripts beginning to show features connected to the later Gothic will be exchanged with the term *Protogothic*, since the latter term to a larger extent reveals the relationship between the two scripts. Second, it is also the term used in the databases of the National Archives in Stockholm and Oslo. The main categories of script will therefore be *Carolingian*, *Protogothic* and *Gothic*. The musical notation will be described as neumes (*in campo aperto*), petits carrés, square notation or Hufnagel (also known as “Gothic notation”). The number of lines and the colour will be given for the staves, and there will be information about clefs if possible.

The sources for the organization and terminology for the manuscript descriptions have been the guidelines of the Deutsche Forschungsgemeinschaft; N. R. Ker: *Medieval mss of Great Britain*, London; L. M. C. Randall: *Catalogue of Western manuscripts in the Walters Art Gallery, vol. 1*, the databases of the National Archives in Stockholm and Oslo and D. Muzerelle: *Vocabulaire codicologique*. The advantages of illustrations have been clearly demonstrated, not only by the editions of Eggen and Gjerløw, but also in the *Illustrated Inventories of Medieval Manuscripts* (Gumbert 1991).²

I am grateful to all the institutions supplying requested images of fragments and manuscripts, in particular the National Archives in Oslo, represented by Gunnar I. Pettersen. I am also grateful to the National Archives for the use of the database of the Latin fragments, which is under construction. The two authors of the database, Espen

² I thank J. P. Gumbert for making me aware of this concept.

Introduction

Karlsen and Gunnar I. Pettersen, kindly made printouts available even though the information in the database is not final.³ They are in no way responsible for mistakes in the current catalogue, and the suggestions made for date and origin in this catalogue do not always correspond with the database. I am also grateful for the access to Lilli Gjerløw's notes in her catalogue of liturgical manuscripts.

The contents – and form – of the catalogue also to a large degree rely on the advice and insights of Michael Gullick and Dr. Teresa Webber (Cambridge).

None of the people mentioned above share any responsibility for the shortcomings of this catalogue.

³ The printouts were regarding Seqv 18 (Mi 106), 22b (Mi 112), 23 (Gr 26), 24 (Gr 24c), 31 add (Mi 80), 39b add (Mi 38), 41 add (Gr 20), 44 add (Mi 69), 46 add (Mi 49), 49 add (Gr 44), 50 add (Gr 45).

Seqv 1

Oslo, NRA, Lat. fragm. 418

Numedal 1630-33, Eiker and Brunla 1631-41

Eggen: "A"

Troper and Sequentiary

Parchment, 46 fragments from 21 leaves, c. 21 x 16 cm, Norway, s. xiii¹

Contents:

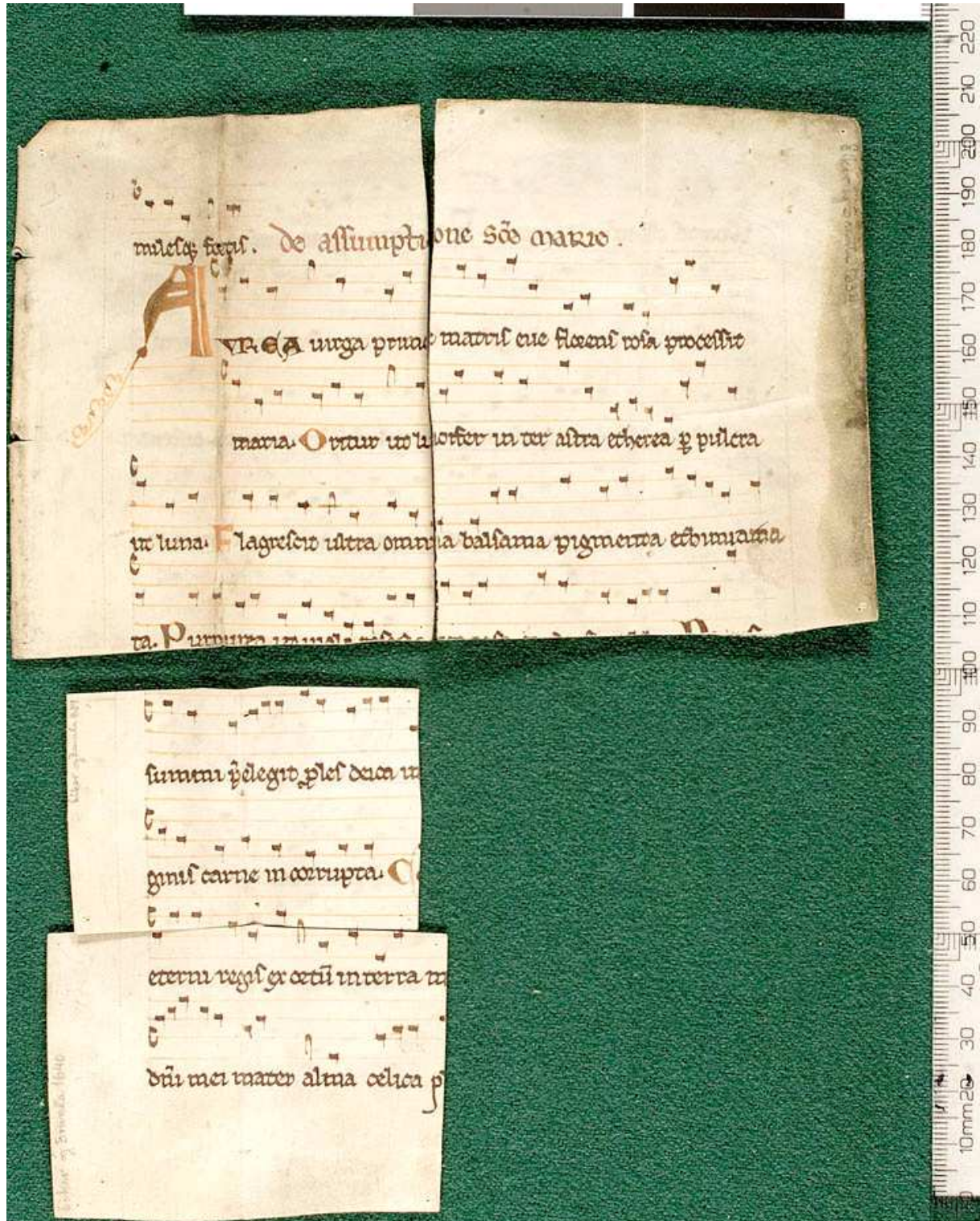
- 29 sequences: *Ad celebre rex celice, Adest nobis dies alma, Alle celeste nec non, Aurea virga, Benedicta sit beata, Christo inclita candida, Clare sanctorum senatus, Congaudentes exultemus, Iohannes Iesu Christo, Iubilemus omnes una, Laudes crucis attollamus, Laudes deo devotas, Laurenti David magni, Lux illuxit letabunda, Magnus Deus, Mane prima sabbati, Nato canunt omnia, Qui regis sceptrum, Quicumque vult salvus esse, Regnantem sempiterna, Rex omnipotens, Sacerdotum Christi Martinum, Sacrosancta hodierna, Salus eterna, Sancti baptiste, Stella maris o Maria pred., Veni sancte spiritus, Virginis venerande, Voce iubilantes magna.*
- Feasts or parts of church year: Advent, Christmas with lacunae, (first part of the year missing, including the Easter-sequences), the finding of the cross (3 May), Pentecost with lac., June-December with lac., *commune sanctorum* with lac.
- This troper/sequentiary was not written in accordance with the Nidaros ordinal. The repertory of sequences seems to reflect that of an Anglo-French sequentiary, adapted for use in Nidaros with the inclusion of St. Olav's sequence *Lux illuxit letabunda*.

Support: Parchment, which feels quite stiff. Lat. fragm. 418-11 gives an impression of the original white colour of the parchment.

Extent: 46 fragments from 21 leaves, 44 fragments with sequences. The fragments in their correct order, if organized in the manner of a standard Anglo-French sequentiary, will be as follows: Lat. fragm. 418-38, -22, -23, -11, -12, -13, -44, -45, -33, -34, -30, -31, -32, -36, -28, -29, -24, -25, -26, -27, -3, -4, -5, -6, -7, -8, -9, -10, -37, -19, -20, -

Part III: Catalogue

17, -18, -1, -2, -35, -14, -15, -21, -16, -40, -41, -42, -43. Lat. fragm. 418-39 and -46 contain tropes, not sequences, and was probably in a troper preceding the sequentiary.



Seqv 1: Oslo, NRA, Lat. fragm. 418-4-7r.

Photo: NRA

Size: 21 x 16 cm (octavo format).

Origin: Norway. The Norwegian origin is based on the presence of St. Olav's sequence *Lux illuxit*, as there are no specific signs in the script pointing towards Norway. As Olav's sequence also spread to other parts of Northern Europe, for instance Sweden, its presence in the manuscript is only an indicator, not proof, of a Norwegian origin. Although too little is known both about the production and distribution of liturgical manuscripts in Norway in the Middle Ages, it may be reasonable to suggest an origin not so far from the assumed secondary provenance, i.e. Eastern Norway.

Secondary provenance: The church of Hedenstad? A late 16th century entry in Lat. fragm 418-46 mentions the church in Hedenstad, and makes it probable that the manuscript was present in that church not long after the Reformation. Later it was probably taken to Kongsberg just north of Hedenstad and dismembered there, as Kongsberg appears to have been the main administrative centre for the fiefs Eiker, Brunla and Numedal in the 1630's, when these fiefs belonged to Ove Gjedde (see Gjerløw 1988, Ommundsen 2006b).

Date: xiii¹. The dating is based on the script alone. The biting and round *d*'s, along with the crossed tironian "et"-signs, suggest that the manuscript was written after 1200. However, the round shape of the letters, as well as the use of ampersand and the inconsistency in the use of biting, indicate a date not too far into the thirteenth century, perhaps some time between 1225 and 1250.

Lay-out:

Writing space: c. 18 x 12 cm

Number of columns: 1

Number of lines: 9

Line height: 2 cm (with staves)

Ruling: Pricking for two vertical lines is visible 3,5 cm down in the lower margin of fr. 418-13. Plummet (lead) ruling. There are double vertical lines to the right and left of the writing space, and horizontal ruling in addition to the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The scribe writes a *textualis* of medium formality and fine execution with no particular characteristics to reveal its origin apart from its connection to an Anglo-French type script. The forms are not square, but rather round or slightly oval, with no emphasis of the angles. The minims finish with a round stroke upward to the right. The ascenders of the *b*'s, *h*'s and *l*'s are slightly split. The *d* is generally round, both in biting and in separate position, with a few examples of straight *d*'s in the first parts of the manuscript. Round *r* appears only in combination with *o*. There is *st*-ligature, but not often *ct*-ligature. There is often fusion between the letters *po*. The *y* is undotted, which was more common in France and the Low Countries than England at this time (cf. Derolez 2003, 95), and which may indicate where the scribe was influenced from. There is a tendency to elongate the descenders on the bottom line, a trait from documentary script. There is one example in a rubric of a letter *u* (in "unius") resembling the letter *y*. A likely date is the second quarter of the thirteenth century, cf. "date" above.

x-height: 2,5 mm

Abbreviations: There are few abbreviations. The sign for "et" is the ampersand or the crossed tironian sign.

Punctuation: On line *punctus*

Ink: The ink is a dark brown colour.

Rubrics: Larger script, more oval than round, probably made by the same scribe.

Musical notation: *Petits carrés* on four red lines. On one stave in fragment (418-31) there are five lines, but this appears to be a simple error (which occurs on both pages, on the second stave). Height of staff: 1,3 cm. c-, f-, g- and b-clefs.

Decoration:

Initials/decoration: The larger initials of the sequences are relatively plain, with a single reserved or voided line, or one or two ornamental disks. In a few cases there are some floral ornaments towards the margin. That the initials are decorated with discs and voided lines reminiscent of the twelfth century, rather than the pen-flourishings typical for the thirteenth century, may be considered an old-fashioned

Seqv 1

trait for a thirteenth century manuscript. Some sequences have larger initials than the rest, perhaps indicating a higher importance or level of feast day. The smaller capitals at the beginning of each strophe or verse-pair are plain and red.

Pigments: The red is an orange red of uneven colour (i.e. not of the best quality). In some letters the red pigment has oxydated.

Condition: The fragments are in good condition and easily readable. However, the leaves are cut into rather small pieces, and not one whole leaf can be completely reconstructed. Grease or moisture has stained the outer edges of the pages. The slits from the original bindings are sometimes visible in the margins.

Literature: Attinger 2006, Eggen 1968 (I, XXXV-XXXVI), Gjerløw 1988, Ommundsen 2006b.

Facsimiles: Eggen 1968 (II, pl. 1-39), Ommundsen 2006b (fig. 1-2).

Seqv 2

Oslo, NRA, Lat. fragm. 336

Hadeland 1621, Valdres 1628

Eggen: "B"

Sequentiary

Parchment, two cropped bifolia, c. 10 x 15,5 cm, Norway, s. xiii¹*

Contents:

- 6 sequences: *Celsa pueri*, *Christi hodierna*, *Eia recolamus*, *Iubilemus omnes una*, *Nato canunt omnia*, *Qui regis scepra*
- Feasts or parts of church year: From the third Sunday of Advent to the Circumcision (1 Jan), with lacunae:
 - f. "1" (336-I,1): *Qui regis scepra* (iii dom. adv.), *Iubilemus omnes una* (iv dom. adv.),
Nato canunt omnia (In nativitate, 24 Dec, prima missa),
 - f. "2" (336-II,1): *Christi hodierna* (In nativitate, 24 Dec, tertia missa?),
 - f. "3" (336-II,2): *Celsa pueri* (De innocentibus, 28 Dec),
 - f. "4" (336-I,2): *Eya recolamus* (In circumcis. 1 Jan)
- This sequentiary was not written in accordance with the Nidaros ordinal (since *Qui regis scepra* is entered for third Sunday of Advent instead of *Gaudia mundo*).

Support: Parchment, which feels very soft, almost like fabric. The colour is quite greyish.

Extent: Two cropped bifolia, with six sequences. Fragment 1, which is the top half of a bifolium, and fragment 2, the mid section of a bifolium, were probably the first and third bifolium in the same quire.

Size: 10,5* x 15,5 cm (octavo format). The original size was probably c. 21 x 15,5 cm.



Seqv 2: Oslo, NRA, Lat. fragm. 336-1v.

Photo: NRA

Origin: Norway. The assumed origin is based on the script alone. The *g* and *y* are of an English or French type, but the stiffness of the hand along with the occurrence of an *æ*-ligature (which seems to be an influence from Old Norse vernacular script) suggest that this manuscript was not imported, but locally produced.

Secondary provenance: Hadeland and Valdres are normally counted as one fief under Akershus. The seven year gap between the tax ledgers could indicate a local binding somewhere in Hadeland and Valdres.

Date: xiii¹. The dating is based on the script alone. The lack of biting and round *r*, except after *o*, along with the mid line punctus (an old-fashioned trait) suggest that the manuscript was written not too long after 1200, probably in the first quarter of the century.

Lay-out:

Part III: Catalogue

Writing space: 9* x 9,5 cm. The original writing space was probably c. 18 x 9,5 cm.

Number of columns: 1

Number of lines: 8*. If the bifolium was actually cut in half, the original number of lines would be close to 16, or possibly a little less since the lower margin is usually larger than the upper margin.

Line height: 1,25 cm (with staves)

Ruling: Pricking is visible in the outer margin, corresponding with the text lines. Very weak (sometimes invisible) plummet (lead) ruling below the text lines. A weak, but visible writing frame.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The scribe writes in a rather stiff and rectangular manner. The minims finish upward to the right and are unevenly executed. The tops of ascenders were executed in different ways – some end in a straight line, some in a “wedge” or with a horizontal top line, and others in splits. There is an *æ*-ligature on fragm 336-II-2r (“Dum non valæ* &...”), which seems to be a misreading of an ampersand for “et” in the word “valet” in the model. As the *æ*-ligature at this point was unusual in the Latin, but common in Old Norse script, this may be taken as an indication that the scribe was Norwegian, or at least Scandinavian. Although *æ* was used also in the English vernacular at this time, it is not commonly seen in English manuscripts in the late twelfth or thirteenth century. The *ct*-ligature is in the form of a “loop” on the *t*, not always attached to the *c*. The *d* is mainly straight, and the few examples of a round *d* do not occur in biting. There are no examples of biting. The *g* is of an English type. Two consecutive *i*'s are slashed. Round *r* appears only in connection with *o*. The *t* sometimes has a hairline going upward to the right from the left side of the topstroke. The *y* is dotted, as would be most common in England and France. This sequentiary was probably written in the first quarter of the thirteenth century.

Ink: The ink is dark brown or black.

x-height: 1,5 mm.

Abbreviations: Few abbreviations, ampersand for “et”.

Punctuation: Mid line *punctus*

Rubrics: The rubrics are probably written by the same scribe, although the letters in the rubric look a bit broader.

Musical notation: *Petits carrés* on four red lines. From 336-II-1v onwards the staves are alternating red and black (one stave red, one stave black, and so on). Height of staff: 0,8 cm. C-clef.

Decoration:

Initials/decoration: The three visible initials are fairly plain, in red, blue (quite dark pigment) and two shades of yellow. The *I* in *Iubilemus* (for fourth Sunday of Advent) is barely larger than the capitals for the strophes, while the *N* in *Nato canunt*, first mass on Christmas day, goes over two lines, with one voided line and some simple red ornamentation for the blue letter. There is a “wing” stretching into the margin, three striped tongues on the stem of the letter and a rather coarse net-like filling within the letter. Another larger initial was the *C* in *Christi hodierna*, although it may possibly have been spelt with a *K* or *X* (?), since two red “legs” are visible in the margin. A third yellow line comes down in the margin to the left of the letter, indicating that the letter itself was red, with yellow decoration. The next large initial is the *E* in *Eya recolamus*, a large, round uncial *E* in yellow, with the inner space of the letter filled with lines in a lighter, yellow colour. The smaller initials for the strophes are simple, alternating red and blue, or changing between red, blue and yellow.

Pigments: For the staves is used a brownish red. Rubrics, small and large initials are made in a slightly different shade of red. The colour seems uneven and not the highest quality. The blue is an even, clear colour of what seems to be good quality. There are two shades of yellow, one darker (light ochre?) and one lighter and clearer tone of yellow.

Condition: The fragments are in relatively good condition. The two fragments are cut from two bifolia, retaining the upper section and mid section of the bifolium respectively.

Literature: Eggen 1968 (I, XXXVI)

Part III: Catalogue

Facsimiles: Eggen 1968 (II, pl. 40-47)

Seqv 3

Oslo, NRA, Lat. fragm. 284

Hadeland 1625

Eggen: "B"

Sequentiary

Parchment, one cropped bifolium, c. 6 x 12,5 cm, Norway (?), s. xiii¹*

Contents:

- 3 sequences: *Adest nobis, Ecce pulchra, Organicis canamus*
- From the *commune sanctorum*, consecutively:
 - f. "1": (rubr. confessorum?): *Organicis canamus*, rubr. **unius confessoris**: *Adest nobis*,
 - f. "2": (contin. *Adest nobis*), rubr. **alia de confessoribus (?)**: *Ecce pulchra*.
- The three sequences in Seqv 3 are used in the Nidaros ordinal for different saints, but as so little remains it is difficult to say whether or not this manuscript was written *secundum ordinem*.

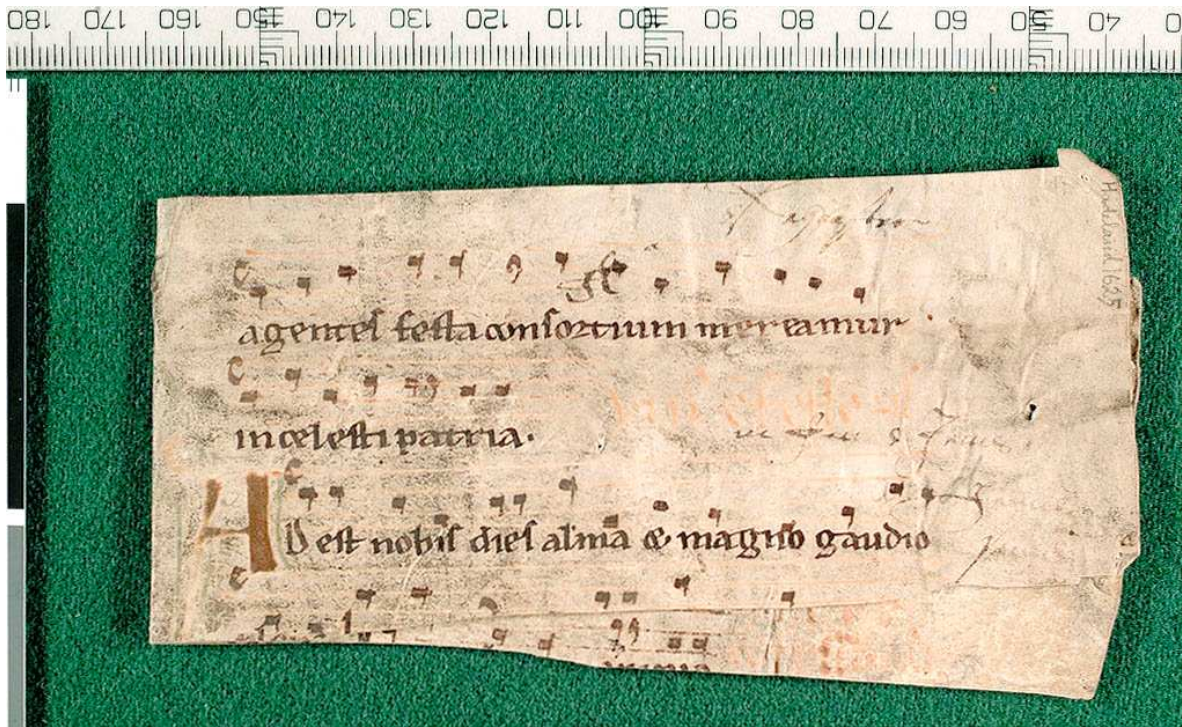
Support: Parchment

Extent: The top third of a bifolium

Size: The fragment is c. 6* x 12,5, and the width is close to the original size. The original manuscript was in octavo format, c. 12,5 cm wide and with an estimated height of 18-20 cm.

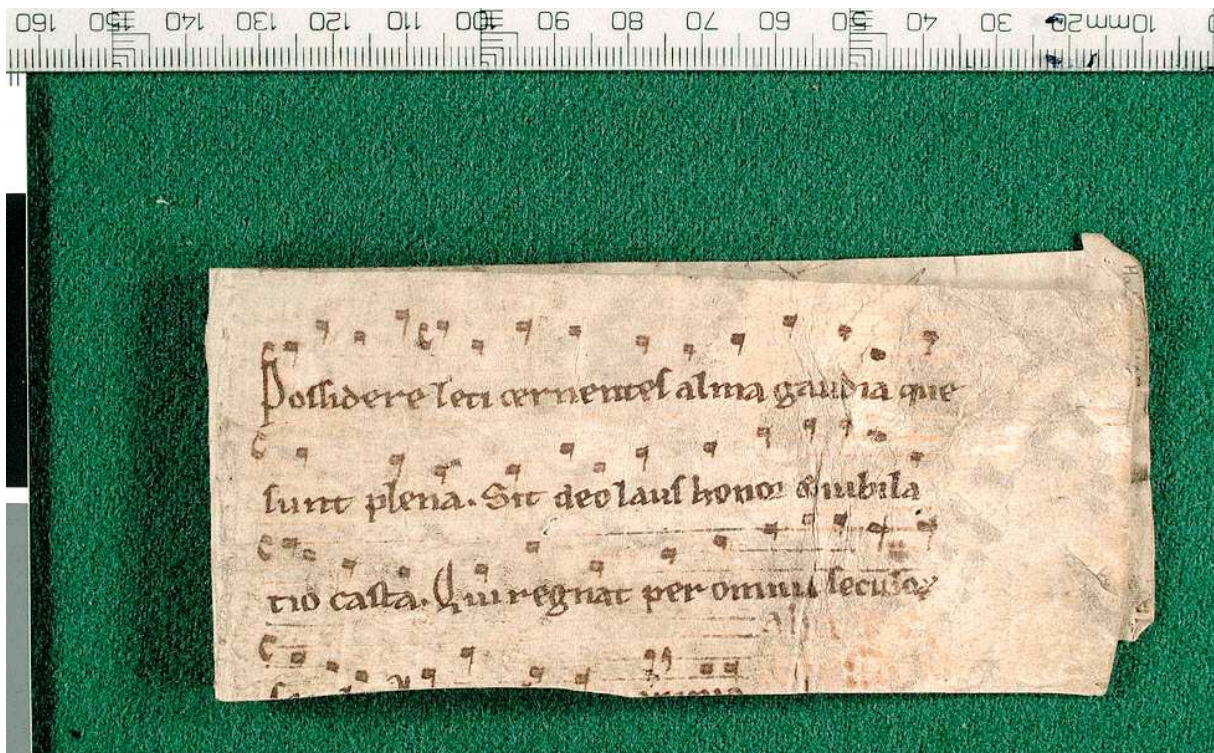
Origin: Norway (?). The execution of the script looks a bit awkward, and the pigments do not seem to be of good quality.

Date: s. xiii¹. The lack of biting and the general "flat" appearance of the script would indicate a date in the first half of the thirteenth century, or even as early as s. xii/xiii. The mid line punctus is also an old-fashioned feature. However, the relatively large musical notation makes a date after 1200 more likely, but probably in the first quarter of the century.



Seqv 3: Oslo, NRA, Lat. fragm. 284-1r. The rubric reads "unius confessoris".

Photo: NRA



Seqv 3: Oslo, NRA, Lat. fragm. 284-2r. The rubric reads "alia de confessoribus" (?)

Lay-out:

Writing space: 5,5* x 9,5 cm. The original height of the writing space was probably c. 12-15 cm.

Number of columns: 1

Number of lines: 4*. The original number of lines was probably 8-10 lines to a page.

Line height: 1,4 cm (with staves)

Ruling: No pricking visible. No ruling visible apart from the staff.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The letters are quite flat and square, and *e*'s and *g*'s are a bit "top heavy". The script is a general Anglo-French, although a bit awkwardly executed. The minims finish towards the right. The ascenders are mainly slightly split. The letter *c* seems to form a kind of ligature with the letters *e* and *o*. The *d* is sometimes straight, sometimes round, but not used in biting. The *e* has a sharp angle instead of the rounded curve. Some *i*'s are slashed. Round *r* only appears in connection with *o*. As the script looks generally awkward, dating the manuscript is difficult, but the first quarter of the thirteenth century would not be an unlikely date.

x-height: 2 mm

Abbreviations: An ampersand, without particular regional characteristics, is used for "et".

Punctuation: Mid line *punctus*

Ink: The ink is relatively black.

Rubrics: The rubrics are larger than the main text, and very weak. The hand is probably identical with the main hand because of the same angular *e*, and the same execution of the *or*-ligature, with the last line of the *r* going upward to the right. However, he seems to have had some difficulty with the execution, and the red ink of the rubrics seems a bit "caked", particularly for the rubric of 284-2r.

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: What looks like an early type pen-flourished initial has a main body in red, with moss green decorative lines, extending up and down in the margins. It is not particularly well executed. The smaller initials for the strophes are black, highlighted with red.

Pigments: The red used in staff and rubrics is very weak and almost difficult to see, and it seems to have become a bit “lumpy”, particularly in the second rubric. The red in the initial is uneven in colour and clearly visible only where the layers are thick, like in the main body of the letter. The green used in the decorative details of the letter is a weak, greyish moss green. The pigments do not seem to be of high quality.

Condition: The fragment is a bit darkened and the pigments are faded. The rubrics are a bit difficult to read. Other than that the text and notation is clearly readable.

Literature: Eggen 1968 (I, XXXVI)

Facsimiles: Eggen 1968 (II, pl. 48-51)

Seqv 4, a-b

Oslo, NRA, Lat. fragm. 1101 and 980-3

a) Lat. Fragm. 1101:

Nordlands len 1622

Eggen: "C"

Gradual and Sequentiary?

Parchment, 4 fragments from 2 leaves, c. 22 x 16 cm, Norway (?), s. xv

Contents:

- 3 sequences: *Eia recolamus, Iohannes Iesu Christo, Letabundus exultet*
- Feasts or parts of church year: De Iohanne evangelista (27 Dec): *Iohannes Iesu Christo*, [lacuna], In circumcissione (1 Jan): *Eia recolamus*, Vigilia epiphanie (5 Jan): *Letabundus*
- The manuscript is less extensive than what the Nidaros ordinal prescribes. *Letabundus* for Twelfth night (5 Jan) follows immediately after *Eia recolamus* for the Circumcision (1 Jan), while the Nidaros ordinal has three sequences in between, namely *Hanc concordi famulati* for the octave of St. Stephen (if Sunday) (2 Jan), *Iohannes Iesu Christo* for the octave of St. John (3 Jan) and *Laus tibi Christe* for the octave of the Innocents (4 Jan). In this ms the *Iohannes Iesu Christe* seems used for the feast day itself (27 Dec).

b) Lat. fragm. 980-3⁴

Trondheims len 1617, Trondheims len 1622-23

Eggen: "C"

Gjerløw: Gr 55

New fragment number: Fr.1037

Gradual and Sequentiary?

⁴ There are three fragments in the envelope labelled 980. The fragments 980-1 (new fragment no. Fr.1035) and 980-2 (new fragment no. Fr.1036) are from the same leaf measuring 26* x 18* cm. Although the three fragments have similar parchment, format and red colour, 980-3 is written by a different scribe than 980-1 and -2. If 980-3 (Fr.1037) belongs to the same gradual as 980-1 and -2, its format does not correspond with that of Lat. fragm. 1101, which is smaller (c. 22 x 16 cm).

Part III: Catalogue

Parchment, 3 fragments from 2 leaves, c. 16,4 x 10,7* cm, Norway (?), s. xv*

Contents:

- This fragment may or may not form part of the same manuscript as Lat. fragm. 1101. The preserved contents of Lat. fragm. 980-3 correspond with the Nidaros ordinal, although two sequences are not enough to form a certain opinion. An indication that there might be a closer link between Nidaros and the manuscript is the incipit of the sequence, namely *Ut auctoris testatur*, instead of the “correct” form *Ut leonis testatur* (for St. Jacob, 25 July). The Nidaros ordinal also has the incipit *Ut auctoris* for this sequence. Lat. fragm. 980-3 is the only source to this sequence in Norway and Iceland. In AH 39, no. 184 two mss and three printed missals are entered, all French, none with the form *Ut auctoris*.
- 2 sequences: *Mane prima sabbati*, *Ut auctoris [sic. corr: leonis] testatur*
- Feasts or parts of church year: St. Maria Magdalena (22 July): *Mane prima sabbati*, St. Jacob (25 July): *Ut auctoris testatur*

Support: Parchment

Extent: Lat. fragm. 1101: 4 fragments from 2 leaves, of which one leaf contains sequences. Lat. fragm. 980: 3 fragments from 2 leaves, of which two fragments (980-1 and 980-2) forms a leaf of a larger format than 1101. This means that 980-3 must either be part of 1101 (Seqv 4) *or* 980-1 and -2 (Gr 55), not both. The correct order of the fragments is 1101-3, 4, 1, 2 + 980-3.

Size: Lat. fragm. 1101: c. 22 x 16 cm. Both fragments are c. 10 x 16 cm, with a strip of c. 2 x 16 cm missing between them (10+10+2 = 22). Lat. fragm. 980-3: 16,4* x 10,7* cm.

Origin: Norway (?). Although the script has German features, the sequence variant *Ut auctoris testator* (corr. *Ut leonis testator*), also found in the Nidaros ordinal, suggests a Norwegian origin.

tua pstrat) i sua ppa ruit hostis spicula auferit
 tela In qbz fidebat duris sūt illi spolia capta pda
 sua xpi pugna fortissima salus nra est vera.
 laus est eterna. **L** Et tunc dūs exultet fidel
 chorus allelu in Reges regū intacte pfudit tho
 rus ves mnda. Angelus cōsiliū nat) ē de vigne

Seqv 4a: Oslo, NRA, Lat. fragm. 1101- 1-2v.

Photo: NRA



Seqv 4b: Oslo, NRA, Lat. fragm. 980-3.

Photo: NRA

Date: s. xv. The *hybrida* in both Lat. fragm. 1101 and 980 has roots back to the fourteenth century, but was particularly popular in the fifteenth and sixteenth century.

Lay-out:

Writing space: c. 17,5 x 13,5 cm. The measurements are based on fragments 1101-1-2, which constitute 1 leaf. The height of the writing space of Lat. fragm. 1101-1 is 8,5 cm, and that of 1101-2 is 7 cm, with a 2 cm high strip missing between them (8,5 + 7 + 2 = 17,5).

Number of columns: 1

Number of lines: 7

Ruling: No pricking visible. No ruling visible apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. Both Lat. fragm. 1101 and 980 displays a script categorized as a *hybrida formata*. There is a one-compartment *a*, and descenders on *s longa* and *f*, but no looped ascenders. The script in itself points away from the English area, since it was very rarely used there (Derolez 2003, 163). Characteristic hairlines are applied on *i* and *r*, and particularly the hairline on the *r* points to a German type script (cf. Derolez 2003, 82). The *g* is also the German straight-backed *g*. The scribe on the two fragments is possibly not the same, but the hands, lay out etc. are so close, that it is difficult to rule out that the fragments came from the same manuscript. If Norwegian or Scandinavian, the scribe was influenced by German script.

Punctuation: On line *punctus*

Ink: The ink is quite black.

Rubrics: There are no rubrics on Lat. fragm. 1101, but some letters from a rubric are visible on Lat. fragm. 980, possibly made by the same scribe as the main text.

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: The initials are red and plain. Lat. fragm. 1101: Capitals in the text are highlighted with a red line. Lat. fragm. 980: The smaller initials for the verses are plain, in red (and there is a key-letter for the rubricator – a small *u* - visible in the middle of the letter).

Pigments: The red pigment seems to be of fairly good quality.

Condition: The fragments are in relatively good condition, apart from being cut quite small. One full leaf can be reconstructed, with the exception of a missing 2 cm strip.

Literature: Eggen 1968 (I, XXXVI)

Facsimiles: Eggen 1968 (II, pl. 52-55 + pl. 56-57)

Seqv 5

Oslo, NRA, Lat. fragm. 627

Hedmark and Østerdal 1613 (627-1,2), Fredrikstad 1618 (627-3,7), Valdres 1629 (627-4), Akershus slott 1604 (627-5,6), Akershus slott 1618 (627-10,11) Øvre Romerike 1617 (627-8,9), (Nedre Romerike 1620 (627-12,13)

Eggen: "D"

Missal and Sequentiary?

Parchment, 11 fragments from 6 leaves, c. 32* x 28 cm, Sweden (?), s. xv

Contents:

- 10 sequences: *Ad celebres rex celice*, *Benedicta semper sancta*, *Clare sanctorum senatus*, *Congaudentes exultemus*, *Festa Christi omnis*, *Laudis crucis attollamus*, *Letabundus exultet*, *Leta mundus sit iocundus*, *Petre summe Christi pastor*, *Sancti baptiste*.
- The fragments are random pieces from both the ordinary of the mass (*Gloria*, *Agnus Dei*) and a sequentiary, from beginning to end. The first sequence, *Leta mundus sit iocundus*, is for St. Thomas of Canterbury (29 Dec), followed by the sequence for Twelfth night (*vigilia Epiphanie*, 5 Jan), *Letabundus exultet*. Then, for the octave of the Epiphany: *Festa Christi*. First Sunday after trinity: *Benedicta semper sancta*; St. John the baptist (24 June): *Sancte baptiste*; St. Peter and Paul (29 June): *Petre summe*. The Exaltation of the Cross (14 Sept): *Laudes crucis*; St. Michael (29 Sept): *Ad celebres rex*. St. Nicholas (6 Dec): *Congaudentes*, and from the *commune* for an apostle: *Clare sanctorum*.
- This manuscript was not written in accordance with the Nidaros ordinal. The Exaltation of the Cross (14 Sept) is in the ordinal assigned the sequence *Grates honos*, not *Laudes crucis* (which in the Nidaros ordinal was reserved for the Finding of the Cross, 3 May). The *Ad celebres rex* for the feast of St. Michael (29 Sept) is not in the edited version of the Nidaros ordinal, but for this feast the only source to the ordinal is abridged (Gjerløw 1968, 65). *Leta mundus*, identified by Lilli Gjerløw, possibly of Polish origin, is not found elsewhere in Nidaros, but is represented in five late-medieval Swedish manuscripts (Gjerløw 1988 and Moberg 1927, I, 46-47).



Seqv 5: Oslo, NRA, Lat. fragm. 627-1-2r.

Photo: NRA

Support: Parchment

Extent: 11 fragments, seven of them with sequences, the others with the ordinary of the mass. Correct order: Lat. fragm. 627-8, -9, -10, -11, -5r+6v, -6r+5v, -4, -1+2, -3+7. There are two other fragments in the envelope, labelled Lat. fragm. 627-12 and -13, Nedre Romerike 1620, probably from another manuscript. The hand is different, but contains the same zigzag-abbreviation after q. Lat. fragm. 627-13 is of approximately the same format (line height 2,7 cm, while the other seems larger (line height 2,8 cm).

Size: 32* x 28 cm. The original leaves were in folio format. Lat fragm. 627-4 gives an impression of the height (32*), while 627-1 and -2 reveals the width (28 cm)

Origin: Sweden (?). Since the *Leta mundus* for Thomas of Canterbury is found in five different Swedish sources, and the script points towards a German-speaking or Scandinavian country, it is highly probable that this manuscript was produced in Sweden and later found its way to Norway.

Secondary provenance: Because of the large variety in the provenances of the accounts, it is probable that this manuscript was dismantled and used centrally, in Akershus, before the shipping of the accounts to Copenhagen.

Date: s. xv

Lay-out:

Writing space: 32* x 23,2 cm. Lat. fragm. 627-1 and -2 reveals the width of the writing space, which is framed with a thin, greyish line.

Number of columns: 1

Number of lines: 13*

Line height: 2,6 – 2,7 cm (with staves)

Ruling: The ruling is done in light greyish-brown ink, marking the text lines, and framing the writing space with single vertical lines on each side.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The scribe writes a *textualis formata*, with the minims finishing upward to the right. The ascenders are very short, extending only slightly above the x-line. The undotted y and the straight-backed g points to a German type script. One particular

Part III: Catalogue

feature, the zigzag abbreviation after the *q* in *-que*, is by Derolez assigned to German-speaking or Scandinavian countries, used between the fourteenth and sixteenth century (Derolez 2003, 97). There are decorative hairlines above the *i*'s, as well as other places in the text.

x-height: 5 mm

Abbreviations: The zigzag abbreviation after the *q* in *-que* is worth noticing (cf. above). There is also a bow (for *r* + vowel?) above the *n* in "pnceps".

Punctuation: None

Ink: The ink is a dark brown shade, but uneven in colour, leaving some letters and notes in a lighter shade.

Rubrics: The rubrics are probably made by the same scribe as the main text.

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: The main initials are plain and red, the smaller initials in the beginning of the verses are black, sometimes with Gothic "teeth" and highlighted with red.

Pigments: The red seems to be of good quality. The red for the staves is a slightly more brownish red than the red in the rubrics and initials.

Condition: The fragments are in relatively good condition. Something is written in cursive script between the second and third line of *Ad celebres rex* (Lat. fragm. 627-1 and -2)

Literature: Eggen 1968 (I, XXXVI), Gjerløw 1988, Kruckenberg 2006

Facsimiles: Eggen 1968 (II, pl. 58-67)

Seqv 6

Oslo, NRA, Lat. fragm. 911

Trondheims len 1611

Eggen: "E"

Sequentiary

Parchment, 2 fragments from 1 leaf, c. 27,5 x 14 cm, Norway (?), s. xiii med.*

Contents:

- 3 sequences: *Christi hodierna*, *Mundo Christus oritur*, *Pangat nostra concio*
- Feasts or parts of the Church year: Christmas day, In nativitate domini (25 Dec): *Christi hodierna*; St. Thomas of Canterbury (29 Dec): *Mundo Christus oritur*; a sequence for a confessor, *Pangat nostra concio*, possibly St. Silvester (papa) (31 Dec).
- This sequentiary was not written in accordance with the Nidaros ordinal. The sequence *Christi hodierna* is not part of the Nidaros ordinal, neither is *Mundo Christus oritur*.

Support: Parchment, which is still quite white.

Extent: 2 fragments from 1 leaf, the top and bottom half, except for a few centimeters missing towards the margin.

Size: c. 27,5 x 14* cm (quarto format)

Origin: Norwegian (?). The assignment to a Norwegian origin is based on the informal script together with a slightly old-fashioned initial.

Date: s. xiii med.

Lay-out:

Writing space: c. 21 x 11* cm

Number of columns: 1

Number of lines: 11

Line height: 2 cm

hinc coronā uite datur celsa transitoria. Causa pena lo
 sentur: hoc plene plenu: maritū. Ornat uite s̄c̄n
 ei signa testōm. Ceteri uident muti fantur. Lepza fugit
 morbi genā. Sz magis honorat̄ quo testical uita
 pa. Sana maritū sana p̄ce. nos amozibz nos anece d̄
 Et te dūce d̄sc̄q̄mur uite donū r̄ducām. Ad eterna
Dannat n̄ra d̄no i s̄c̄oz gl̄a. Puro corde m̄te pia
 x̄po carm̄ia. Qui d̄uisa p̄ m̄itroz q̄litate d̄istribuit
 penas gaudia iustis temp̄r̄na insede ethera. Ubi
 flagrat. Laus p̄clara iressant̄ exultat. Angl̄oz m̄
 r̄i p̄pharūq̄ carmina. Apl̄oz sacer chor̄ laureata m̄

Seqv 6: Oslo, NRA, Lat. fragm. 911-1-2v.

Photo: NRA

Ruling: The prickings are visible in the margin; one small, triangular hole per text line, with something that looks like an oblong wedge-shaped hole to the right of it. The ruling is done with a plummet (lead). The first two lines stretch into the margin towards the prickings, while the rest is contained by the writing frame. The writing space is framed with one vertical line.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The scribe writes a *textualis* which is not particularly formal. The minims end slightly to the right. The ascenders are thicker on top, and some are slightly split. Both the letters *g* and *e* are a bit “top heavy”. The top line of the *c* is horizontal. There is biting, especially between *de* and *do*, but even *da* seems to bite. There are also straight *d*'s, mainly in front of the letters *u* or *i*. Round *r* is found following *o* and *p*. The script seems generally to be of an Anglo-French type.

x-height: 2,5 mm

Abbreviations: An insular sign, resembling a dotted minus-sign is used for “est”. A crossed tironian note is used for “et”.

Punctuation: On line *punctus*. There is one example of a *punctus elevatus*, with a rather sharp, v-like tick.

Ink: The ink is black.

Rubrics: The rubricator is probably not identical with the scribe of the main text.

Musical notation: *Petits carrés* on four red lines. In one case the staff has five red lines, but this seems to be a simple mistake. C-clef.

Decoration:

Initials/decoration: One initial is preserved, a red *P* with blue pen-decoration. The body of the letter is plain, in red, and the blue decoration is simply a line following the letter, forming tongues; three single and one triple. The initial seems a bit old-fashioned for the mid thirteenth century. There may be a small key-letter for the initial in the margin. The smaller initials or *litterae notabiliores*, marking the beginning of each strophe or verse, are black, of a gothic kind with decorative lines, sometimes

Part III: Catalogue

three lines going across the letter in an oblique angle. These look like the kind used in documents.

Pigments: The red seems to be of good quality, but is unevenly applied. The blue colour is quite dark, and seems a bit smudged.

Condition: The partial leaf is in relatively good condition.

Literature: Eggen 1968 (I, XXXVII)

Facsimiles: Eggen 1968 (II, pl. 68-69)

Seqv 7

Oslo, NRA, Lat. fragm. 1088

Nordlands len 1616

Eggen: "F"

Book genre: Unknown

Parchment, 2 fragments from 1 leaf, c. 27 x 10,5 cm, Germany or Scandinavia (?), s. xiv*

Contents:

- 1 sequence: *Celsa pueri concrepent*
- Feast: De innocentibus (28 Dec).
- One very common sequence is not enough to determine relationship to the Nidaros ordinal.

Support: Parchment

Extent: 2 fragments from 1 leaf. The two fragments probably constitute one half of the original leaf (complete in the vertical direction).

Size: c. 27 x 10,5* cm (quarto format).

Origin: Germany or Scandiavia (?). The g is of a German kind (i.e. the fragments are not from an English manuscript).

Date: s. xiv. The script is clearly after 1300, but not many late features are present. It was probably written some time within the fourteenth century.

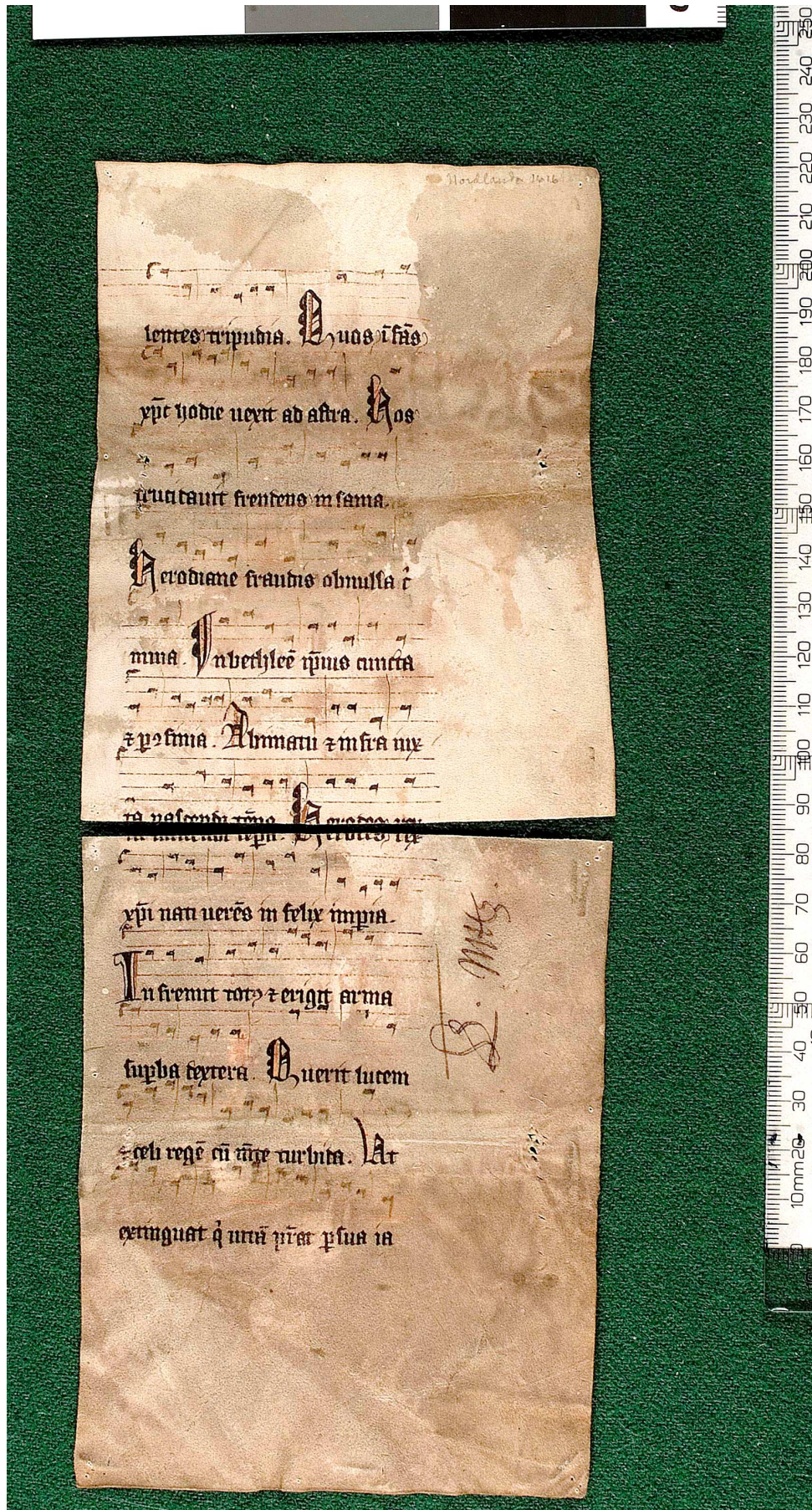
Lay-out:

Writing space: c. 20 x 6* cm. If we assume that there were two columns, both 6 cm wide, with 1 cm between them, the estimated writing space will be c. 20 x 13 cm.

Number of columns: Only one column is extant (c. 20 x 6 cm), but based on the height of the leaf, it is reasonable that there were originally two columns.

Number of lines: 12

Line height: c. 1,6 cm (with staves)



Seqv 7: Oslo, NRA, Lat. fragm. 1088, 1-2v.

Photo: NRA

Ruling: The pricking is visible in the margin as a small cut going from an upper left to a lower right. The textlines correspond with every other mark, although the ruling is not visible. The staves do not seem to be ruled systematically from the prickings.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis formata*. The minims finish slightly upward to the right, the ascenders are fairly short. The crossed *x* and straight-backed *g* point to a German type script. The *a* resembles a box *a*, but not all *a*'s seem to be executed in that manner. The *i*'s are slashed.

x-height: 2,5 mm

Abbreviations: The crossed tironian note is used for "et".

Punctuation: On line punctus.

Ink: The ink is quite black.

Rubrics: No rubrics extant

Musical notation: Square notation (quite rectangular looking notes) on four brown lines. C-clef.

Decoration:

Initials/decoration: No proper initials are preserved. The secondary initials for the verses are black and red, with black tongues and lines, particularly oblique lines moving across the body of the letter, and red vertical lines.

Pigments: The red pigment used in the secondary initials is faded.

Condition: The fragments are quite stained and darkened, but easily readable.

Literature: Eggen 1968 (I, XXXVII)

Facsimiles: Eggen 1968 (II, pl. 70-71)

Seqv 8, a-b

Oslo, NRA, Lat. fragm. 506 and 507

a) Lat. Fragm. 506

Eiker 1616

Eggen: "G"

Sequentiary

Parchment, 1 fragment, c. 29 x 14 cm, Norway (?), s. xiv*

Contents:

- 2 sequences: *Celsa pueri concrepent, Spe mercedis et corone*
- Feasts: De innocentibus (28 Dec): *Celsa pueri*; St. Thomas of Canterbury (29 Dec): *Spe mercedis*.
- The two remaining sequences are in accordance with the Nidaros ordinal, although two consecutive sequences are not enough to draw any firm conclusion.

b) Lat. fragm. 507

Eiker 1617, Eiker 1618

Eggen "G"

Sequentiary

Parchment, 2 fragments from one bifolium, c. 29 x 12,5 cm, Norway (?), s. xiv*

Contents:

- 3 sequences: *Exulta celum, Pangat nostra concio, Petre summe Christi pastor*
- Feasts or parts of the church year: The fragment has a sequence for St. John the baptist for either the *natalitium* (24 June) or the octave (1 July): *Exulta celum*; then continues with *Petre summe* for St. Peter and Paul, for either the feast day (29 June) or the octave (6 July), and finally *Pangat nostra concio*, a sequence from the *commune* for a confessor, possibly for St. Botulf (17 June) or St. Swithun (2 July). The order is either

1) *Exulta celum* (24 June), *Petre summe* (29 June) - [lacuna] - *Pangat nostra* (for Swithun, 2 July), or 2) *Pangat nostra* (for Botulph, 17 June) - [lacuna] - *Exulta celum*, *Petre summe*. Nowhere in the Nidaros ordinal does *Petre summe* follow immediately after *Exulta celum* as in this fragment, but since all three sequences would have been sung twice in June/July, the order may not have been too important.

- Possibly in accordance with the Nidaros ordinal.

The case of Lat. fragm. 506 and Lat. fragm. 507 is intriguing, because even though the immediate appearance and the differences in size and lay-out suggest that these fragments come from two different manuscripts, there are indications that they have the same origin and once were part of the same codex. The leaves have the same size even though the writing space is different. The text of the two fragments is written by the same scribe writing in two different scales. Finally, Lat. fragm. 506 was used to bind accounts from Eiker 1616, while the two fragments of Lat. fragm. 507 were used in bindings from Eiker 1617 and 1618, which is also in favour of the one codex theory.

Support: Parchment

Extent: Lat. fragm. 506: one leaf cropped in the outer margin. Lat. fragm. 507: 2 fragments from 1 bifolium. 506 would have been from the beginning of the sequentiary, 507 from the middle.

Size: c. 29 x 13,5* cm (Lat. fragm. 506). The original size of Lat. fragm. 506 was probably c. 29 x 20 cm, if both columns were the same width. Lat. fragm. 507 is as cropped 29 x 12,5 cm. The original size of Lat. Fragm, 507 was probably also c. 29 x 20 cm, if both columns were the same width.

Origin: Norway (?). The Norwegian origin is based on the script only, which appears to be of a mainly English/French type, with some German elements, such as a particular fusion of the letters *da*.

Date: s. xiv



Seqv 8: Oslo, NRA, Lat. fragm. 506r.

Photo: NRA



Seqv 8: Oslo, NRA, Lat. fragm. 507, 1-2r.

Photo: NRA

Lay-out:

Writing space: Lat. fragm. 506: 19,8 x c. 15 cm (two columns of 7 cm with 1 cm in between) Lat. fragm. 507: c. 21,7 x c. 15 cm (two columns 7 cm wide with 1 cm in between).

Number of columns: 2. Width Lat. fragm. 506 and 507: 7 cm. Space between columns: 1,1 cm.

Number of lines: Lat. fragm. 506: 10. Lat. fragm. 507: 9

Line height: Lat. fragm. 506: c. 2 cm (with staves). Lat. fragm. 507: 2,4 cm (with staves).

Ruling: No visible pricking, but the pricking would have been in the outer margin, which is lost in both Lat. fragm. 506 and 507. The ruling seems to be done in a light brown ink with a needle-thin pen. In addition to the ruling of the text line, the writing space is framed with single vertical lines on each side, extending into the lower and upper margin. The two first and last text lines cross the inner margin, i.e. runs across the bifolium. The other textlines run across the divider between the two columns of each page. The ruling pattern is the same in Lat. Fragm. 506 and 507.

Quire signatures, leaf signatures, catchwords: The verso of Lat. fragm. 506 has the catchword “*vocetur*”, from the sequence *Spe mercedis*, crossed out by a red line.

Script:

Gothic. The script in both fragments is a *textualis formata* in different size, but done by the same scribe. The minims are slightly rounded to the right, but there are no added serifs. Biting is quite consistent, even between *d* and *a* (Derolez has called the fusion of the normal, double-bow *a* with a preceding letter “a somewhat fanciful form found in mss from German-speaking countries”, 2003, 78). For an example of the fusion of *da*, see Eggen 1968 (II, 44). Round *r* is found in other positions than after *o*. The *y* is undotted and the *z* is crossed. The *g*, however, is of an English or French type, although instead of closing the lower loop, the lower horizontal line finishes with a slight turn downwards to the left. The con-abbreviation looks like the number 2. In Lat. Fragm. 507v is an *ergo* spelled with a small capital *R*. The characteristics of this particular scribe is the shape of the *a*, *d* and *g*, although they are more compressed in Lat. fragm. 506 than in Lat. fragm. 507. Other features are the *-orum-*

abbreviation, with the hairline going upward to the right from the top of the round *r*, and the before-mentioned *da*-biting. The mix of German and English features, along with the presence of a small cap *R* at this late date, could possibly suggest a Norwegian scribe.

x-height: Lat. fragm. 506: 4 mm. Lat. fragm. 507: 6 mm.

Punctuation: Punctus on line.

Ink: The ink in both 506 and 507 is a faded brown. The ink used for the musical notation sometimes has a blacker appearance.

Rubrics: None visible

Musical notation: Square notation on four red lines. C-, f- and b-clefs.

Decoration:

Initials/decoration: Both large and small initials are plain and undecorated, alternating red and green.

Pigments: The red used in the staves is at times a browner red than that of the secondary initials. The red of Lat. Fragm. 507 is slightly less orange than that of Lat. fragm. 506. The green looks like a dark moss green, which in one instance has dissolved the parchment.

Condition: Relatively good, but Lat. fragm. 507-2 is a bit darkened and smudged.

Literature: Eggen 1968 (I, XXXVII)

Facsimiles: Eggen 1968 (II, pl. 72-73 + 74-75)

Seqv 9

Oslo, NRA, Lat. fragm. 533

Tune and Åbyggje 1612

Eggen: "H"

Sequentiary?

Parchment, 2 fragments from 2 leaves, c. 9,5 x 9,5* cm, unknown origin, s. xiv*

Contents:

- 3 sequences: *Fulgens preclara*, *Gaudete vos fideles*, *In sapientia disponens omnia*
- Feasts or parts of the church year: The Epiphany (6 Jan): *Gaudete vos fideles*; Sunday in the octave of, or after, the Epiphany: *In sapientia*; Easter Sunday: *Fulgens preclara*.
- The sequentiary is not in accordance with the Nidaros ordinal. *Gaudete vos fideles* is not part of the Nidaros ordinal.

Support: Parchment.

Extent: 2 fragments from 2 leaves. The fragments are numbered in the correct order.

Size: The original manuscript was probably of quarto size. The remaining fragments are: Lat. fragm. 533-1: c. 9, 5 x 9 cm. 533-2: c. 9 x 9, 5 cm.

Origin: Unknown. The *g* looks English or French, but the smaller initials look rather German. It might be a Scandinavian product.

Date: s. xiv. The closed two-compartment *a* places the scribe after 1300. However, the slimness of the pen and general appearance of the script indicate that the script is not after 1400.

Lay-out:

Writing space: 9,5* x 8* cm

Number of columns: 1 (?). The text line "Laus tibi honor ac virtu[s qui nostram leviasti]" is supposed to fit into one line. This means that there was probably only one column. If not, the manuscript would have been a very large format.



Seqv 9: Oslo, NRA, Lat. fragm. 533-1, -2r.

Photo: NRA

Number of lines: 5*

Line height: 2,3 cm (with staves)

Ruling: No pricking visible. No horizontal ruling visible apart from the staves. The writing space is framed with a single vertical line.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis formata*. The minims bend upward to the right. The ascenders are thicker on top, some slightly split. The *d* is round and sometimes used in biting, but this is not consistent. There is also biting between *p* and *e*. Round *r* is not only used after *o*. The two-compartment *a* is closed, and it sometimes extends slightly above the x-line. The *x* is crossed. The top stroke of the *c* is horizontal. The *g* seems to be of a French or English type.

x-height: 3,5 mm

Abbreviations: The crossed tironian note for “et”.

Punctuation: No visible punctuation.

Ink: The ink is brown, and not very dark. The ink used for the musical notation is darker, but more uneven in colour, with lighter, almost white, patches.

Rubrics: None

Musical notation: Square notation on four white-looking lines. C-clef.

Decoration:

Initials/decoration: No larger initial is preserved. The smaller initials are black, decorated with tounes and oblique, crossing lines, as well as highlighted with vertical red stripes. The *litterae notabiliores* are the kind found in documents, but although the hand looks English, the smaller initials do not look typically English.

Pigments: The red is a deep red of good quality.

Condition: The fragments are a bit darkened and wrinkled, and in some places the ink is a bit faded. The red pigment of the staves has in some places left only a white line.

Literature: Eggen 1968 (I, XXXVII)

Facsimiles: Eggen 1968 (II, pl. 76-79)

Seqv 10

Oslo, NRA, Lat. fragm. 427

Nummedal 1628

Eggen: "I"

Book genre: Unknown

Parchment, 2 fragments from 2 leaves, 10 x 9* cm (orig. octavo), Norway (?), s. xiii med.*

Contents:

- 2 sequences: *Ave Maria gratia plena*, *Missus Gabriel de celis*
- Feasts or parts of the church year: Probably the Annuntiation (25 March): *Missus Gabriel de celis*; and one of the days of the octave of the Annuntiation: *Ave Maria*. In the Chichester troper *Missus Gabriel de celis* and *Ava Maria gratia plena* are inserted into the Advent cycle, and this cannot be excluded.
- This manuscript was not written in accordance with the Nidaros ordinal. The sequence *Missus Gabriel de celis* was not part of the ordinal.

Support: Parchment

Extent: 2 fragments from 2 leaves. The correct order is probably the opposite of the current numbers (i.e. Lat. fragm. 427-2, 427-1).

Size: This book was probably in octavo format, and the largest fragment, measuring c. 10 x 9 cm, may represent about a quarter of the original manuscript. The fact that the recto side of Lat. fragm. 427-2 has verses 3a-4a of *Missus Gabriel*, and the verso has 5b-6b leaves no room for a bigger format than the octavo. (Equally 427-1 has verses 1-2b of the *Ave Maria* on the recto-side and 4b-7 on the verso-side.)

Origin: Norway (?). The script looks influenced from England, but the execution and poor quality of the red and blue pigments suggest a local origin.

Date: s. xiii med. Although the script displays conservative features, the stylized pen-decoration of the initials makes a date in the mid thirteenth century likely.



Seqv 10: Oslo, NRA, Lat. fragm. 427-1v.

Photo: NRA

Lay-out:

Writing space: 8,5* x 7* cm

Number of columns: 1. It is likely that the fragments come from a manuscript of octavo format (see Size above). The first line should give room for the words "Ave Maria gratia plena. [Dominus tecum virgo] (serena)".

Number of lines: 6*

Line height: 1,8 cm (with staves)

Ruling: There is triangular pricking corresponding with the textlines. It seems that the pricking visible is in the inner margin. The text is written on plummet (lead) ruling, and the writing space is framed by a single vertical line

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is an informal *textualis*. The writing seems to have been done in a speedy fashion. The minims finish upward to the right. The top of the ascenders are sometimes a bit thicker, sometimes with a slight “split”, consisting in a small stroke from the left. The *d* is sometimes straight, sometimes round, although not used in biting. The *t* has a hairline moving upward to the right from the left end of the cross-stroke.

x-height: 3 mm

Abbreviations: The ampersand is used for “et”.

Punctuation: On line *punctus*

Ink: The ink is black.

Rubrics: No rubrics

Musical notation: *Petits carrés* on four red lines. C-clef.

Decoration:

Initials/decoration: The initial looks as if done in haste. The main body of the letter is simple, in red, with blue pen-flourishing. The blue penned decoration form very simple sprout-like wings. The secondary initials are alternately red and green, and look quickly drawn, especially the *B* in *Ave Maria*.

Pigments: The red is uneven, and so is the blue. The shade of the blue pigment sometimes turns towards a moss green. There is a sharp green on the verso-side of Lat. fragm. 427-1.

Condition: The fragments are quite stained, but easily readable. They are too small and few to get a real impression of the manuscript.

Literature: Eggen 1968 (I, XXXVII-XXXVIII)

Facsimiles: Eggen 1968 (II, pl. 80-83)

Seqv 11

Oslo, NRA, Lat. fragm. 497

Akershus 1614

Eggen: "I"⁵

Missal with sequentiary (?)

Parchment, 2 fragments from 1 leaf, 15 x 11* cm, England (or Norway?), s. xii²*

Contents:

- 1 sequence: *Fulgens preclara*
- Liturgical feast: Most likely Easter Sunday (*dominica resurrectionis*).
- The fragments are from a pre-ordinal manuscript. The one sequence preserved, *Fulgens preclara*, is one of the most widely used sequences, and little can therefore be said about the rite this manuscript was written in accordance with.

Support: Parchment

Extent: 2 fragments from 1 leaf. Four other fragments are in the envelope numbered 497. One of these fragments is most likely from Mi 133⁶ (featuring the same scribe), and three other fragments most likely from an unrelated manuscript.

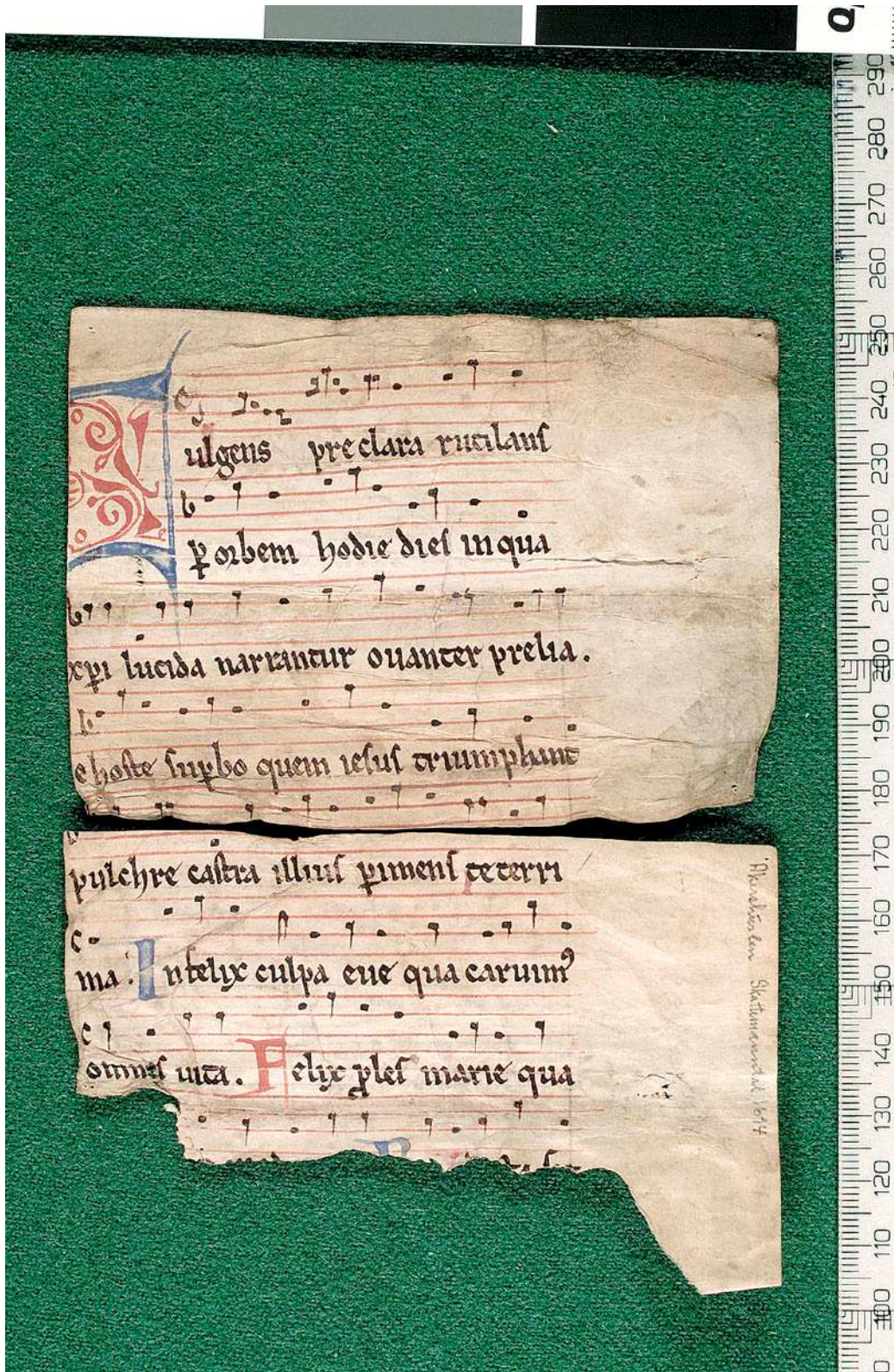
Size: Lat. fragm. 497-1 and -2 together measure c. 15 x 11 cm, which is most likely only c. ¼ of the original leaf, which was probably a quarto

Origin: The English features in the script and the initial in combination with good quality ink and fairly good execution, could suggest an English origin. A Norwegian origin has been suggested, cf. discussion in Part II, chapter 4.4.

Date: The absence of biting and other gothic features, apart from a certain ovality of the letters, suggests (along with the backward slope) a date in the mid or second half of the twelfth century.

⁵ This fragment was also labelled "I" by Eggen, but since the fragments clearly come from different manuscripts, Gjerløw gave them separate numbers.

⁶ Mi 133a is four half leaves with the old number 354 (Fr.700-703), and the new codex-number 93. Mi 133b is five smaller fragments with the old number 354 (Fr.704-708), from the same codex.



Seqv 11: Oslo, NRA, Lat. fragm. 497-1-2r.

Photo: NRA

Lay-out:

Writing space: 13* x 8* cm, although probably considerably larger. Assuming that there were two columns of c. 8 cm, with 1, 5 cm in between, the width of the original writing space would be c. 17, 5 cm.

Number of columns: There were most likely two columns to each page, c. 8 cm wide, assuming they were of the same size.

Number of lines: 8*

Line height: 1, 6 cm (with staves)

Ruling: No pricking visible. Plummet (lead) ruling. The writing space was framed with one vertical line. The text lines have weak, but visible ruling.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script does not appear very formal. The serifs turn upward to the right. The ascenders are slightly split. The script is very noticeably sloping backwards, a feature of English twelfth century script. The *d* is round in all positions, and there are no signs of biting. Round *r* appears only in combination with the letter *o*. The *g* has the typically English form resembling the number 8. The backward slope and English *g* indicates that the hand is influenced by English script. Mi 133 was written by the same scribe, see discussion in chapter 4.3.

x-height: 3 mm

Abbreviations: Few

Punctuation: On line *punctus*

Ink: The ink used for the writing is quite black.

Rubrics: None

Musical notation: *Petits carrés* on four red lines. C-, b-, g- and e (?) -clefs.

Decoration:

Initials/decoration: Of the larger initials, only a partial initial F is preserved. The body of the letter is simple, in a blue colour. The decorations are made in red. Apart from the usual striped (triple) tongue (visible to the left), petals and circles, there are

Part III: Catalogue

also two “wedges”. The wedge motif occurs in a number of twelfth-century manuscripts from the North of England, or the North Midlands (Gullick 1998). The secondary initials are plain, alternating red and blue.

Pigments: The colours in the larger and smaller initials are a bright red and clear blue of unusual good quality. The red is a sinober or vermilion red, and the blue an ultramarine blue, similar to that of Lat. fragm. 471 (Seqv 16 below, see discussion in chapter 4.3.). A slightly more brownish red is used for the staves.

Condition: The two fragments are in relatively good condition, apart from the fact that they are small. The lower part of the second fragment is torn.

Literature: Eggen 1968 (I, XXXVII)

Facsimiles: Eggen 1968 (II, pl. 84-85)

Seqv 12

Oslo, NRA, Lat. fragm. 952

Trondheims len 1613-1617

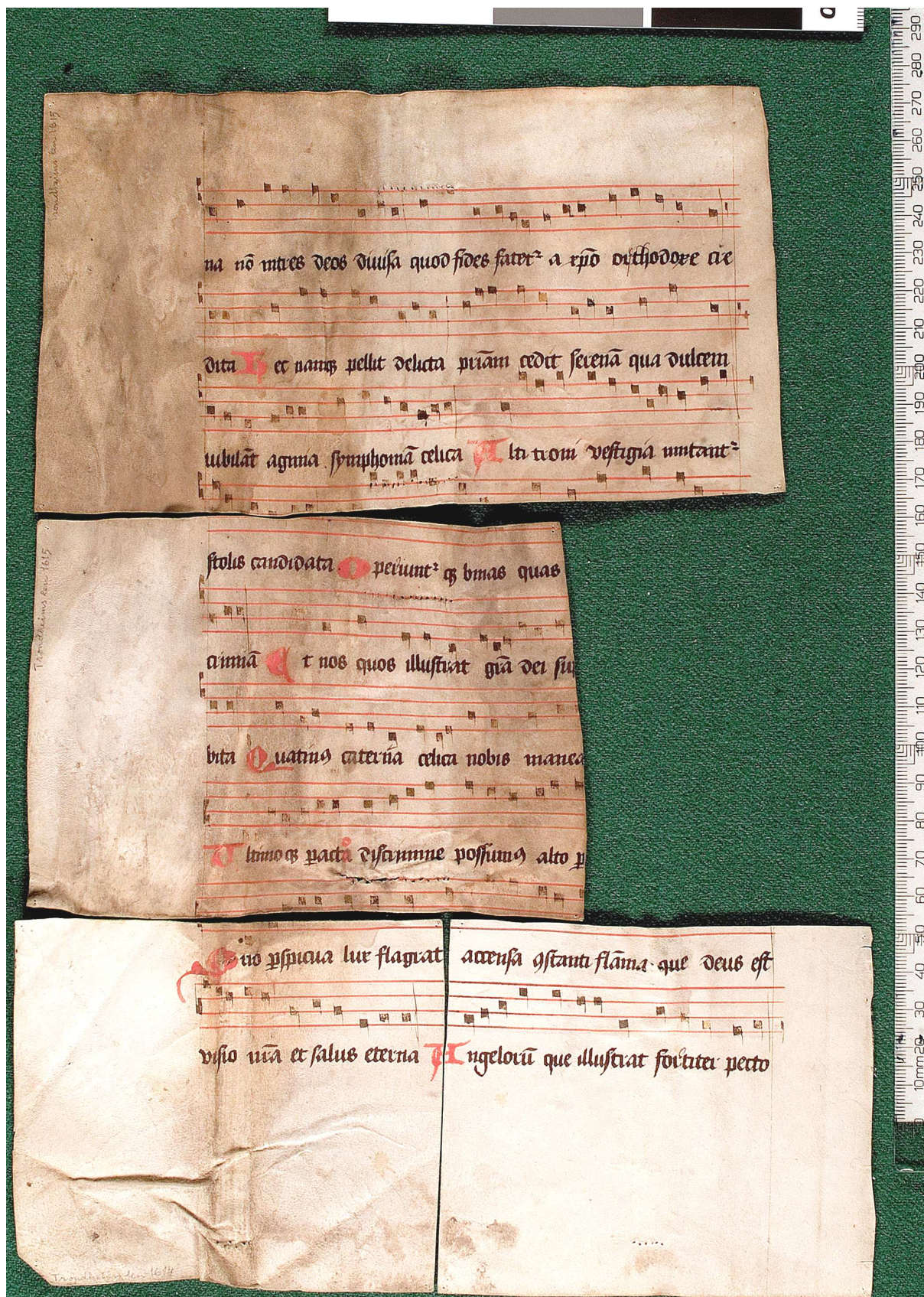
Eggen: "J"

Sequentiary

Parchment, 13 fragments from 6 leaves, c. 31,5 x 23 cm, Norway (or Sweden?), s. xv

Contents:

- 11 sequences: *Adest nobis dies*, *Benedicta sit beata*, *Clare sanctorum senatus*, *Lauda Syon*, *Laus devota mente*, *Rex omnipotens*, *Sanctarum virginum pangamus*, *Sancte Syon assunt*, *Sancti spiritus assit*, *Victime paschali* (more probable than *Surgit Christus cum tropheo*), *Virgines venerande*
- Feasts or parts of the Church year: Easter to *Corpus Christi*, with lacunae. Sequences from the *commune sanctorum*:
 - f. "1" (952-11, -12): *Victime paschali* (Easter). *Rex omnipotens* (the Ascension). [lacuna]
 - f. "2" (952-3, -4, -9, -10): *Sancti spiritus assit* (Pentecost). *Benedicta sit beata*, first part (Trinity)
 - f. "3" (952-1, -2): *Benedicta sit beata*, last part (Trinity). *Lauda Syon* (de corpore Christi). [lac.]
 - f. "4" (952-6, -5, -7): *Sante Syon* (in ded. eccl.). *Clare sanctorum* (de apostolis). [lac?]
 - f. "5" (952-13): *Laus devota mente* (de evangelistis). *Adest dies nobis* (de uno martyre).
 - f. "6" (952-8): *Virginis venerande* (de virginibus). *Sanctarum virginum*
- This manuscript, if Norwegian, may possibly represent a later adjustment of the Nidaros ordinal, and a stage before the printed *Missale Nidrosiense*. Eggen did not use the fragments 952-8 and -13. Lat. fragm. 952-8 contains the sequence *Virginis venerande* (in comm. virginum), which is added by a later hand in the Nidaros ordinal for Barbara. Lat. fragm. 952-13 contains the sequences *Laus devota mente* (in comm. evangelistarum) and *Adest nobis dies*. Regarding Lat. fragm. 952-11 it is more likely that it contains parts from *Victime paschali* than *Surgit Christo*, since *Victime* is one of the most popular sequences of the Middle Ages, while *Surgit Christo* is quite rare and not used neither in the Nidaros ordinal or the *Missale Nidrosiense* (cf. Gjerløw 1988).



Seqv 12: Oslo, NRA, Lat. fragm. 952, 3-4, 9-10v.

Photo: NRA

Lauda Syon is not among the additions to the Nidaros ordinal and it does not appear in the *Missale Nidrosiense*. *Sanctarum virginum* is not known from printed sources, and has been identified only in a Swedish fragment, added to MS Uppsala C 912 (Gjerløw 1988).

Support: Parchment

Extent: 13 fragments from 6 leaves. Only 11 fragments were used by Eggen, but all 13 contain sequences. The correct order of the fragments is: 952-11, -12 (one leaf), -3, -4, -9, -10 (one leaf), -1, -2 (one leaf), -6, -5, -7 (one leaf), -13, -8.

Size: c. 32 x 23 cm

Origin: Norway (or Sweden?). It could possibly be from Sweden, since *Sanctarum virginum* is known only from a Swedish fragment.

Date: s. xv

Lay-out:

Writing space: c. 23,5 x 14,2 cm

Number of columns: 1

Number of lines: 9

Line height: 2,5 cm

Ruling: The pricking is visible in the margin, corresponding with the text lines. However, there seems to be no visible horizontal ruling apart from the staves. Single vertical lines frame the writing space, very fine in light brown ink.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. This script is a *hybrida media/formata*, which is “loopless” *cursiva*, sometimes with the introduction of a few textualis letter forms, especially *g*. There is a one-compartment *a*, and descenders on *s longa* and *f*, but no looped ascenders. The type of script itself points away from the English area, since it was very rarely used there (Derolez 2003, 163). The script is very slim, and leans slightly forward. There are no added serifs, but the minims finish upward to the right. The ascenders are simple.

Part III: Catalogue

The hairline on the *r* points to a German type script (cf. Derolez 2003, 82). The *g* is also sometimes the German straight-backed cursive *g*.

x-height: 3 mm

Abbreviations: The con-abbreviation looks like the number 9.

Punctuation: No punctuation visible.

Ink: The ink is black.

Rubrics: No rubrics visible.

Musical notation: Square notation on four red lines. C- and b-clef.

Decoration:

Initials/decoration: No larger initials are preserved. The secondary initials for the verses are plain, red capital letters.

Pigments: The red pigment seems to be of good quality.

Condition: The fragments are in relatively good condition, although several of them are now very dark. No leaf can be completely reconstructed.

Literature: Eggen 1968 (I, XXXVIII), Gjerløw 1988

Facsimiles: Eggen 1968 (II, pl. 86-93)

Seqv 13

Oslo, NRA, Lat. fragm. 986

Nordlands len 1619, 1625, 1627, Trondheims len 1618-1619, Vesterålen 1624, Helgeland 1621

Eggen: "K"

Sequentiary

Parchment, 7 fragments from 6 leaves, c. 28 x 19/20 cm, Norway, s. xv

Contents:

- 10 sequences: *Benedicta sit beata, Laudes crucis attollamus, Lux illuxit letabunda, Mane prima sabbati, Pangat nostra concio, Predicasti dei care, Regis et pontificis, Sancti spiritus assit, Veni sancte spiritus, Virginis venerande, Voce iubilantes magna*

- Feasts or parts of the church year:

f. "1" (986-1): *Sancti spiritus assit*, first part (Pentecost)

f. "2" (986-2): *Sancti spiritus*, last lines. *Benedicta sit beata trinitas*, first part (Trinity: "de sancta trinitate")

f. "3" (986-3): *Benedicta sit beata*, last lines. *Voce iubilantes magna* (Sundays after Trinity). *Laudes crucis attollamus* (The finding of the cross, 3 May) - [lacuna] -

f. "4" (986-5): *Mane prima sabbati* (St. Mary Magdalen, 22 July), *Lux illuxit* (St. Olav, 29 July) - [lacuna] -

f. "5" (986-6,-7): *Pangat nostra contio* (confessorum), *Virginis venerande* (virginum), *Veni sancte spiritus* (rubr. "In commemoratione sancti spiritus") - [lacuna] -

f. "6" (986-4): *Regis et pontificis. Predicasti dei care.* = later additions (Gjerløw 1988, 9-10)

- Not in accordance with the Nidaros ordinal. The manuscript may represent a transitional phase between the ordinal and the printed Nidaros missal, containing only the most important sequences



Seqv 13: Oslo, NRA, Lat. fragm. 986-5r.

Photo: NRA

Support: Parchment

Extent: 7 fragments from 6 leaves **Size:** c. 28 x 19/20 cm

Origin: Norway. The Norwegian origin is established mainly due to the presence of St. Olav's sequence *Lux illuxit*.

Secondary provenance: The accounts are from Trondheim and several different places in Northern Norway, and a secondary provenance is not easy to establish.

Date: s. xv. On the paper protecting the fragment of *Lux illuxit* is written "1ste halvdel av 14. aarh." (first half of the fourteenth century), which appears to be too early.

Lay-out:

Writing space: c. 20 x 13/14 cm

Number of columns: 1

Number of lines: 8

Line height: 2,5 cm

Ruling: The pricking is visible in some of the fragments, in the form of 2 mm long lines moving upward from left to right and corresponding with the text lines. Very weak ruling for the text lines, light grey, almost invisible. The writing space is framed by a single, vertical line extending into the upper and lower margin, made in ink with a very thin pen.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The scribe writes a *textualis* which is not very formal and with elements from the cursive. Derolez mentions that the round *r* after letters not ending in a bow may be seen as a cursive element in *textualis*, found especially in German-speaking countries in the fifteenth and sixteenth century (Derolez 2003). The general appearance of the script is quite square, and does not seem particularly well done (possibly done in haste). The *y* is undotted, and the *g* is of the German straight-backed type. Some of the final round *s*'s finish in a decorative hairline. The script is of a German type, probably written in Norway.

x-height: 2 mm

Part III: Catalogue

Punctuation: No punctuation visible.

Ink: The ink is brown, with a faded appearance.

Rubrics: Probably not by the main scribe.

Musical notation: Square notation (in a flat, rectangular form) on four very thin, brown lines.

Decoration:

Initials/decoration: There are three very nice, multicoloured and elaborate initials, one B and two L's. The letters are all written into soft, square frames. The decorative vegetative elements look like thick acanthus-leaves. Inside the letter B is a net-like pattern. The secondary initials for the verses are red and plain, with the key-letter clearly visible.

Pigments: The colours are red, green, blue and yellow. While the red and blue are very nice colours, particularly the deep blue, the green and is a bit "greyish" in hue, and the yellow is very weak.

Peculiarities: The first part of the book seems to be of a higher standard than the last part. The later addition seems to be made by the same scribe, although the ruling is a bit stronger.

Condition: The fragments are in relatively good condition, and three leaves are complete.

Literature: Eggen 1968 (I, XXXVIII), Gjerløw 1988

Facsimiles: Eggen 1968 (II, pl. 94-105)

Seqv 14

Oslo, NRA, Lat. fragm. 978

Strinda and Selbu 1622, Trondheims len 1622, 1633

Eggen: "L"

Sequentiary

Parchment, 5 fragments from 3 leaves, c. 11,5* x 12,5 cm, Norway (?), s. xv

Contents:

- 4 sequences: *Stella maris o Maria exp.*, *Tibi cordis in altari*, *Veni sancte spiritus*, *Virginis venerande*
- Feasts or parts of the church year:
 - f. "1": *Virginis venerande* (comm. de viriginibus). *Veni sancte spiritus* (in commemorat. sancti spiritus?).
 - f. "2": *Tibi cordis in altari* (BMV). *Stella maris o Maria* (BMV).
- This manuscript is not in accordance with the Nidaros ordinal. Only the sequence *Virginis venerande* appears in the ordinal, among the later additions. Apart from *Veni sancte spiritus* the sequences are not any of those added in the MN.

Support: Parchment

Extent: 5 fragments, three of which contain sequences. The two leaves which do not contain sequences are not necessarily from the same manuscript, since the scribe is not the same, and the format is a little different. It contains the graduale *Letatus sum* with the verse *Fiat pax*, and is marked "xxxi" in red in the upper margin. These 2 fragments are marked Trondheims len 1622, while the others are marked Strinda and Selbu 1622 and Trondheims len 1633.

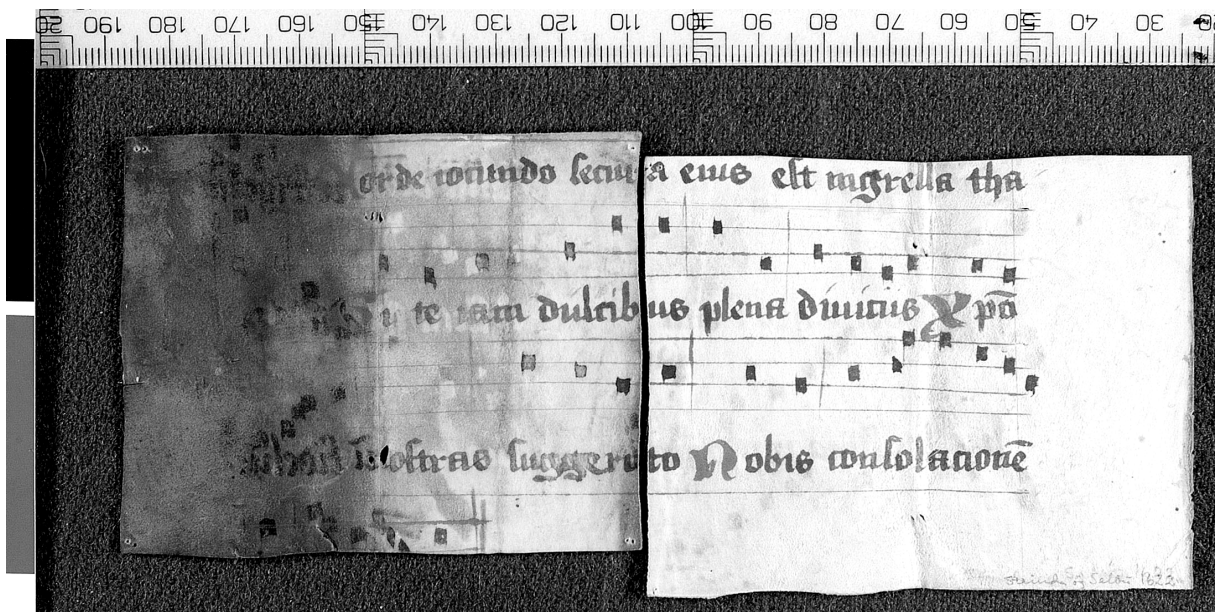
Size: 11,5* x 16,5 cm. The manuscript was originally in quarto format.

Origin: Norway (?). The Norwegian origin is suggested mainly because the manuscript seems to be of a moderate quality. It could also possibly come from other parts of Scandinavia or Germany.



Seqv 14: Oslo, NRA, Lat. fragm. 978-1-2r.

Photo: NRA



Seqv 14: Oslo, NRA, Lat. fragm. 978-1-2v.

Photo: NRA

Date: s. xv

Lay-out:

Writing space: c. 11,5* x 12,5 cm (fragm. from Strinda and Selbu 1622)

Number of columns: 1

Number of lines: 5*

Line height: 2 cm with staves (Strinda and Selbu 1622), 2,2 cm with staves (Trondheim len 1622, 1633)

Ruling: No pricking visible. Thin ink ruling. No horizontal lines apart from the staves. The writing space is framed with a single, vertical line on each side, in a light brown or red colour.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. At least two different scribes and two different music scribes were working on this manuscript. Scribe 1 writes a *textualis* of moderate formality. The minims finish upward to the right. The ascenders are simple, and not thicker on top. The two-compartment *a* is closed, but the ductus is not that of a box-*a*. The *g*'s are of the straight-backed kind used in Germany. Scribe 2 writes a *hybrida media/formata*. The minims finish upward to the right. The ascenders are simple and straight. The *g* is of the straight-backed German kind. It is food for thought that these two pages would not have been placed in the same codex had they been on different fragments instead of on either side of one leaf. Lat. fragm. 978 certainly exemplifies the difficulty of correctly grouping fragments in the reconstruction of codices.

x-height: Scribe 1: 2,5 mm. Scribe 2: 3 mm.

Abbreviations: Scribe 2: The suspension signs have the shape of a horizontal loop.

Punctuation: No punctuation visible.

Ink: The ink is brown, and looks a bit uneven in colour. The ink used for the notation has a darker, blacker tone.

Rubrics: None remain

Musical notation: Square notation on four red lines. C-clefs.

Decoration:

Initials/decoration: No larger initials remain. Scribe 1: The secondary initials for the verses are plain and red. Scribe 2: The secondary initials for the verses are black, highlighted with a thick, red vertical line crudely applied.

Pigments: The red colour seems to be of good quality.

Condition: Lat. fragm. 978-1 is darkened and smudged in one half. Otherwise the fragments are easily readable, but relatively small. No single leaf can be reconstructed.

Literature: Eggen 1968 (I, XXXVIII)

Facsimiles: Eggen 1968 (II, pl. 106-109)

Seqv 15

Oslo, NRA, Lat. fragm. 419

Fredrikstad 1615-17, Tunsberg 1613

Eggen: "M"

Gradual with sequentiary

Parchment, 7 fragments from 5 leaves, c. 23 x 17,5 cm, Norway, s. xiii¹

Contents:

- 5 sequences: *Alle celeste nec non*, *Ave mundi spes Maria*, *Congaudentes exultemus*, *Ecce pulchra*, *Stella maris o Maria pred.*
- Feasts or parts of the church year:
 - f. "1" – from a gradual - (419-6,7): *Suscepimus* (antiphone, rubr. **In die sancto**). *Adorna thalamum tuum.* - [lacuna] -
 - f. "2" (419-I-1rv): *Stella maris* (Octava de assumptione BMV, 15-22 Aug)
 - f. "3" (419-I-2rv): *Ave mundi spes* (Octava de ass. BMV). *Alle celeste nec non* (De nativitate BMV, 8 Sept) - [lacuna] -
 - f. "4" (419-2,-3,-4): *Congaudentes* (St. Nicholas, 6 Dec) - [lacuna]-
 - f. "5" (419-5): *Ecce pulchra* (com. de martyribus?)
- The sequentiary is not in accordance with the Nidaros ordinal (neither *Alle celeste* nor *Stella maris* is prescribed in the ordinal)

Support: Parchment

Extent: 7 fragments from 5 leaves, only 4 leaves (and 5 fragments) with sequences. The correct order of the fragments is: Lat. fragm. 419-6, -7 (one leaf from a gradual), I (f. 1, f. 2), -2, -3, -4 (=one leaf), -5. Fragment I is the lower half of a bifolium.

Size: c. 23,5 x 17,5 cm

Origin: Norway. Seqv 15 has a certain resemblance to Seqv 1, apart from the difference in size, but seems slightly older and perhaps a bit less confident.

Date: s. xiii¹



Seqv 15: Oslo, NRA, Lat. fragm. 419-2-3-4v.

Photo: NRA

Lay-out:

Writing space: c. 17 x 12,5 cm

Number of columns: 1

Number of lines: 9

Line height: c. 2 mm

Ruling: No pricking visible. The ruling pattern is the same as that of Seqv 1 (Lat. fragm. 418), with double vertical lines in grey (c. 5 mm apart) framing the writing space, extending into the higher and lower margin. The horizontal lines come in addition to the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis* of medium formality, resembling that of Seqv 1, but perhaps slightly less confident. The minims finish upward to the right. The ascenders are split. There are both round and straight *d*'s, the round *d* often appear in biting with *e* or *o*, but there are also examples of straight *d* before *e*. The *g* is of English type, but the *g*'s of Seqv 15 (unlike those of Seqv 1) have a ductus more typical of documentary script, the tracing of the lower lobe beginning from below instead of going in a circular movement from above.

x-height: 3 mm

Abbreviations: The ampersand is used for "et".

Punctuation: On line *punctus*

Ink: The ink is quite black.

Rubrics: None remain

Musical notation: *Petits carrés* on four red lines. C- and f-clefs.

Decoration:

Initials/decoration: No larger initial has survived. The secondary initials for the verses are pen-drawn, plain capitals in red.

Pigments: The red seems of fairly good quality (and there has not been much oxidation), the staves drawn in a slightly more orange red than the small initials.

Part III: Catalogue

Condition: The remaining fragments from Seqv 15 are in relatively good condition, although no leaf can be completely reconstructed.

Literature: Eggen 1968 (I, XXXVIII)

Facsimiles: Eggen 1968 (II, pl. 110-117)

Seqv 16

Oslo, NRA, Lat. fragm. 471

Hadeland 1617

Eggen: "N"

Book genre: Unknown

Parchment, 2 fragments from 2 leaves, c. 22 x 12* cm, England, s. xii²*

Contents:

- 2 sequences: *Christo inclita candida*, *Congaudentes exultemus*
- All saints (omnium sanctorum, 1. Nov.) and St. Nicholas' day (6. Dec.)
- The fragments are from a pre-ordinal English manuscript, and probably did not have any contents relating specifically to Nidaros. The sequence for St. Nicholas, *Congaudentes exultemus* was very popular in all of Europe. *Christo inclita candida* for All saints can be counted as one of the core sequences in the Anglo-French repertory. The book may have been a sequentiary or another liturgical book containing sequences.

Support: Parchment.

Extent: 2 fragments from 2 leaves. Fragment 1 is possibly one third of a leaf, fragment 2 possibly one sixth of a leaf, if the leaf was in quarto format.

Size: Lat. fragm. 471-1: 22* x 12* cm. (Lat. fragm. 471-2 is of a smaller size). The original leaf was possibly in quarto format.

Origin: England. The manuscript looks English, based on the characteristic *g* and the general proportion of the letters.

Date: s. xii². There are few examples of biting, and the suspension signs are cupshaped. However, an example of biting between *p* and *o* suggests that the manuscript was written in the last quarter of the twelfth century.

Hadeland 1617

gnitatis uox de celi nuntia. **P**er quam
 lectus presulatus sublimatur ad summa
 tigia. **E**rat meus animo pietas eximia
 oppressis impendebat multa beneficia.
 o p eum uirginum tollitur infamia atq;
 tris earundem leuatur inopia. Quidam
 uice nauigantes & contra fluctuū seu
 im iustantes nauis pene dissoluta.
 n de uita desperantes intanto positi pi
 io clamantes uoce dicunt omnes una.

Seqv 16: Oslo, NRA, Lat. fragm. 471-1r.

Photo: NRA

Lay-out:

Writing space: 19,5* x 10,5* cm. The missing parts of the text indicate that the width of the writing space (or column) did not exceed 12 cm.

Number of columns: Only one column is visible on each fragment, but it is possible that the manuscript was a quarto manuscript with two columns.

Number of lines: 11*

Line height: c. 1,7 cm (with staves)

Ruling: No pricking visible. No ruling visible.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script is not very formal, and has a slight backward slope. The minims turn upward to the right. The ascenders start from the top with a wedge, "tilted" slightly to the left. The *d*'s are round, possibly to save space, but there are also examples of a straight *d*. The *g* is of an English type. Round *r*'s are found only in combination with *o*. The protogothic biting between *pp* is present, and there appears to be an example of biting between *p* and *o*, but biting is rare, and the manuscript was probably written before 1200, by an English scribe.

x-height: 4 mm

Abbreviations: The ampersand is used for "et". The suspension sign is cupshaped. Generally few abbreviations.

Punctuation: *Punctus* on line at the end of the verse. *Punctus elevatus* serving as a colon before direct speech in the text of *Congaudentes*.

Ink: The ink is very black.

Rubrics: Not present in the fragments.

Musical notation: *Petits carrés* on four red lines. C-clefs.

Decoration:

Initials/decoration: No initials have survived, except the secondary, plain initials for the verses. Fragment 1 has alternating red and green, fragment 2 alternating red and blue initials.

Part III: Catalogue

Pigments: The colours red, green and blue are very even and of good quality. The blue looks more worn than the other pigments, but has a fine ultramarine colour.

Condition: The fragments are in good condition, although they are cut quite small. Lat. fragm. 471-1v has the name Peder Jenssenn in the margin.

Literature: Eggen 1968 (I, XXXIX)

Facsimiles: Eggen 1968 (II, pl. 118-121)

Seqv 17 Bergen State Archives, the archives of Rosendal

The barony of Rosendal, Hardanger

Formerly: Oslo, University library (later National library), Dep. no. 269:7

Eggen: "O"

Gjerløw: Gr 10

(Gradual with?) sequentiary

Parchment, one bifolium, c. 47,5 x 32,5 cm, Ostra (?) (in present day Germany or Czech Republic?), s. xv (although colophon dated 1326)

Contents:

- 3 sequences: *Psallat ecclesia m. illibata, Stirpe Anna regia, Summi regis archangele*
- Not in accordance with the Nidaros ordinal.

Support: Parchment, quite thick and coarse

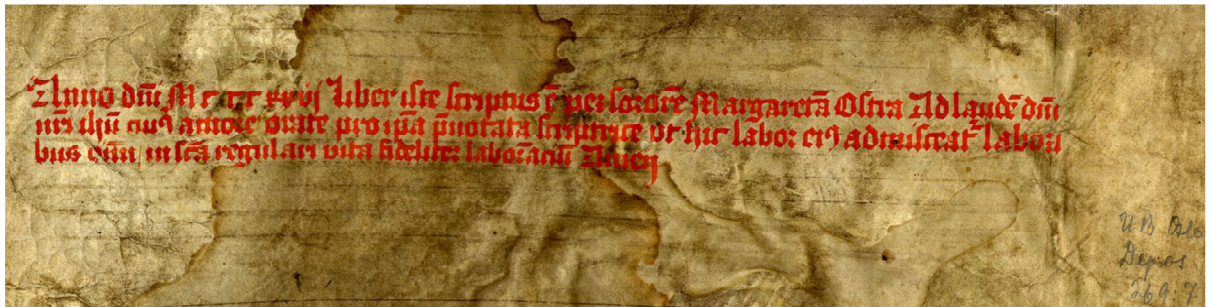
Extent: One bifolium. The outer bifolium of the last quire (cf. colophon)

Size: c. 47,5 x 32,5 cm. Folio format.

Origin: The script and notation points in the direction of Germany or Eastern Europe. On leaf 2v is one of the rare colophons left in our collections of fragments: "Anno domini MCCCXXVI liber iste scriptus est per sororem Margaretam Ostra Ad laudem domini nostri ihesu cuius amore orate pro ipsa prenotata scriptrice ut hic labor eius admisceatur laboribus omnium in sancta regulari vita fideliter laborantium. Amen." (In the year of the Lord 1326 this book was written by sister Margareta Ostra in honour of our Lord Jesus. With his love, pray for this before-mentioned *scriptrix*, that her work may blend with the works of those who work faithfully in the holy monastic life. Amen) Whether or not the origin is Ostra as indicated in the colophon is uncertain, since the script looks later than 1326 and the colophon may be copied from an older manuscript.



Seqv 17: Bergen State Archives: the archives of the barony of Rosendal. The lower half of leaf 1r. The full leaf is reproduced in Eggen. Notice xx at the bottom of the page. Photo: Bergen State Archives



Seqv 17: Bergen State Archives: Rosendal baronis arkiv. Sister Margareta's colophon dated 1326 on the last leaf. Photo: Bergen State Archives

Secondary provenance: The secondary provenance is most likely Rosendal, since the fragment belongs among archival material from the Rosendal barony.

Date: s. xv, although the colophon is dated 1326. See Origin above. As the script of the manuscript looks younger than the first half of the fourteenth century, Lilli Gjerløw was of the opinion that 1326 was a mistake for 1426, according to a comment in her catalogue. Another explanation could be that an original colophon was faithfully copied by a later scribe, who used sister Margareta's sequentiary as an exemplar.

Lay-out:

Writing space: 34,5 x c. 25 cm.

Number of columns: 1

Number of lines: 9

Line height: c. 3,8 cm

Ruling: Pricking is visible in the outer margin, corresponding with the top and bottom of the letters of each line. The writing space is framed with a thin line. There are horizontal lines for the text in addition to the staves.

Quire signatures, leaf signatures, catchwords: The number xx in the lower margin of f. 1 indicates that this was the outer bifolium of the twentieth quire.

Script:

Gothic. The script is a large and formal *textualis*, which is so evenly written it almost looks printed. The *g* is straight-backed, and the script of a generally German type. There are few hair-lines, although there is a fine vertical hairline marking the letter *i*. The *u* is marked with a fine circle. The round *r* in some cases looks like a zig-zag line. The *x* is crossed.

x-height: 1 cm

Abbreviations:

Punctuation: None visible

Ink: The ink looks quite black.

Part III: Catalogue

Rubrics: The rubrics are added in a small script by a hand which resembles that of the colophon.

Musical notation: Gothic notation (Hufnagel) on four brown lines. The fifth line appears to be the line for the text.

Decoration:

Initials/decoration: The larger initials are very fine, with gold-leaf and pen-flourishing in red and blue. The secondary initials are plain, or with moderate decorations, like voided lines or discs, alternating red and blue.

Pigments: The red and blue pigments seem to be of a good quality.

Condition: The bifolium is in good condition, although darkened. The slits from the original binding are visible, and stiched up. On the last page is written in pencil *Depos. 269* and *UB Oslo Depos. 269:7*.

Literature: Eggen 1968 (I, XXXIX)

Facsimiles: Eggen 1968 (II, pl. 122-125)

Seqv 18, a-c **Oslo, NRA, Lat. fragm. 881, 882 and 932**

a) Oslo, NRA, Lat. fragm. 881

Trondheims len 1625, 1626, 1627

b) Oslo, NRA, Lat. fragm. 882

Trondheims gaard 1624

c) Oslo, NRA, Lat. fragm. 932

Trondheims len 1626

Eggen: "P"

Gjerløw: Mi 106

New fragment numbers: Fr.600-613

New codex number: 75

Missal

Parchment, 14 fragments from 9 leaves, c. 15 x 14,5 cm, Norway, s. xiii med.*

Contents:

- Lat. fragm. 881: 4 sequences: *Grates honos hierarchia, Martiris eximii, Petre summe Christi pastor, Sollemnitatem sancti Pauli*

Lat. fragm. 882: 1 sequence: *Virginis [sic] marie laudes* (incipit only)

Lat. fragm. 932: 1 sequence: *Lux illuxit letabunda* (after Alleluia-verse *Sancte Olave qui in celis*)

120

abi claves dono dedit. **A**rmigerum beniamin xpc te scit
 scit suū ual electum. **M**are planta te petre xpc cōculcare tue
 dedit caritati. **A**mbra tui corporis infirmis debilibusq; fecit me

120

acturi. **V**bi neronil fertichs pncipis. **A**postolor plūs plu
 rimis. **V**ictores diuerse te petre z paulē ad diregāt pe
Tne mortis. **G**e crux associat te uero gladius cruent
Hill: **V**enit ihe in partes. **S**ectm mach **eum.**
 cesaree filio: z interrogabat discip **mittit rō.**

Seqv 18: Oslo, NRA, Lat. fragm. 881-1-2r.

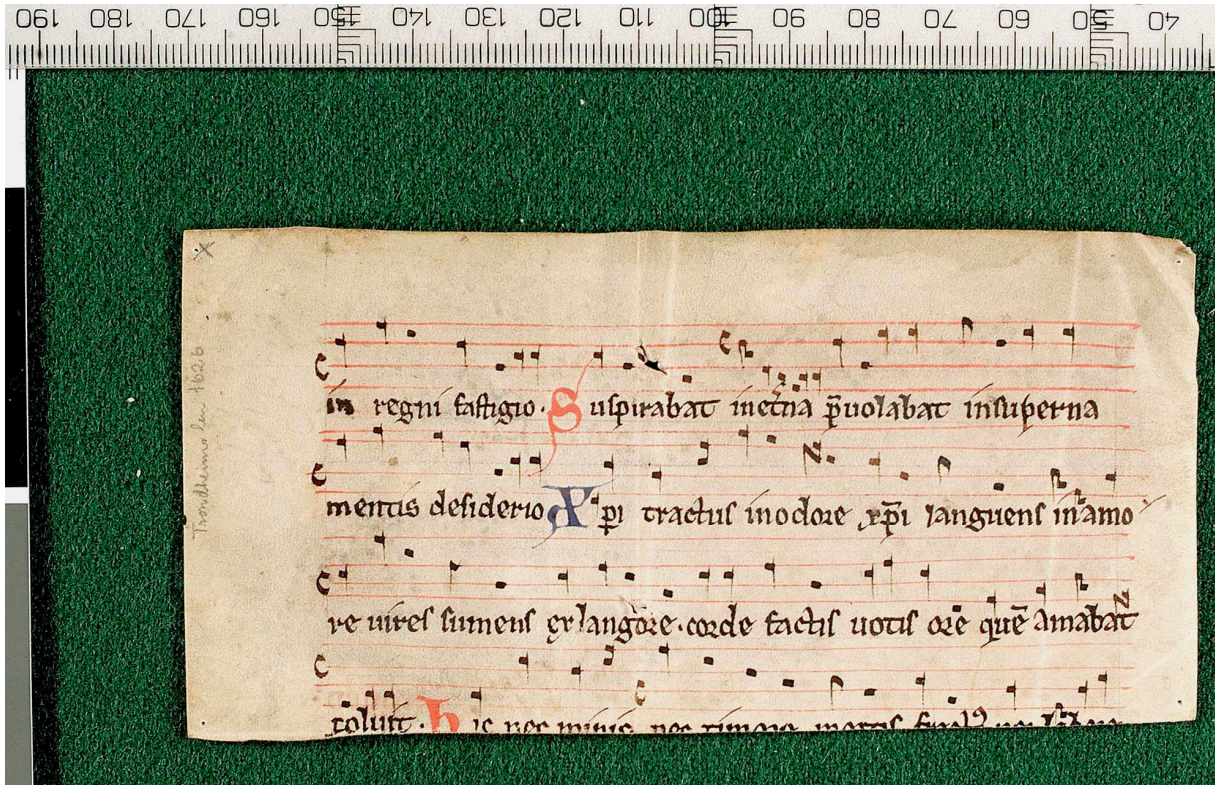
Photo: NRA

Pver natus est no bis. z filius datus est no bis cuius
 imp. rium sup hu merum e ius. z uocabitur nomen
 e ius. magni consilii angelus. Cantate dño. evovae. ii.

p carne natiuitas libet. quol no peccati iugo uecuna let
Rarissime. Apparuit benignitas. z humanitas: salua
 toris nōstri dei. Non ex opibus iusticie que fecim' nos: s
 sedm misericordiam suam. Saluos nos fecit. per lauacrum
 regenerationis. z renouationis sp̄s sc̄i. quē effudit inō ha
 bunde: p̄ ih̄m xp̄m saluatōrē nostrū. Vt iustificati p̄ gr̄am
 ipsius: heredes simus sedm uite et̄ne. In xp̄o ih̄u: dño nro.

Seqv 18: Oslo, NRA, Lat. fragm. 882-5-6r.

Photo: NRA



Seqv 18: Oslo, NRA, Lat. fragm. 932v. Part of *Lux illuxit letabunda*. Photo: NRA

- Feasts and parts of the Church year: Peter and Paul (29 June), Paul (30 June), St. Olav (29 July), St. Lawrence (10 August), A Christmas mass and a mass for St. Mary, along with elements from the *commune sanctorum* (de apostolis, de evangelistis) (the sequences are in bold letters):
- f. "1" (881-1-2): [Petri et Pauli ap., 29 June, cf. ON p. 358]: **Sequ. Petre summe**, Evangelium secundum Mattheum: *Venit Ihesus...* [lac] Communio: *Tu es Petrus*; Postcommunio: *Quos celesti domine dono satiasti*; Rubr: *In commemoratione beati Pauli apostoli*; *Scio cui credidi* (Introitus for 30 June).
- f. "2" (881-3): [In solemnitatem s. Pauli apostoli, 30 June, cf. ON p. 360]: ...end of epistola-reading. Graduale: *Qui operatus est petro*; [lac] **Sequ. Solempnitatem sancti Pauli**
[lacuna]
- f. "3" (932): [In die s. Olavi, 29 July, cf. ON p. 372]: Alleluia. Versus: *Sancte Olave qui in celis*. **Sequ. Lux illuxit**
[lacuna?]
- f. "4" (881-4): [In die s. Laurentii, 10 Aug, cf. ON p. 379]: Officium (= Introitus): *Confessio*. Ps. *Cantate domino*; Oratio collecta: *Da nobis q. o.p. d. vitiorum nostrorum flammis*; [Epistola] *Ad corinthos: Fratres: Qui parce seminat* [lac] Alleluia. Versus: *Levita Laurentius*; **Sequ. Martyris eximii**

f. "5" (881-5): **cont.** *Martyris eximii*; [lac]; Communio: *Qui mihi ministrat*; Postcomm. *Prosit nobis dne sci Laurentii celebrata*; Rubr: In assumptione beate marie virginis [15 Aug, cf. ON p. 382]; Officium (=Introitus): *Gaudeamus omnes in domino*

[lacuna]

f. "6" (881-6-7): **Sequ.** *Grates, honos, hierarchia* [in exaltatione S. crucis, 14 Sept]

[lacuna]

f. "7" (882-5-6) [Rubr.: ..tate/...cium = In nativitate/Officium?] Officium (introitus): *Puer natus est nobis*. (According to ON: In Christmas week if Sunday): Ps. *Cantate domino*; Oratio collecta: [lac]; Lectio epistole b.p. apli ad titum [3, v. 4-7]: *Karissime. Apparuit benignitas*. Graduale: *Viderunt omnes fides terre salutare dei* (som 3. julemesse) [lac]; Verso-side: [Missa Beate Marie virginis]: ...renum.⁷ **Sequen.** *Virginis marie laudes* (incipit only) Ev. sec. Iohannem: *Stabant crucem ihesu mater* (Ioh 19, 25-27) Offertorium: [lac: The top of the line is visible, and it could very well correspond with the offertory *Felix* (namque es)]; Oratio super oblata: *Propitiare nobis domine*; Communio: *Beata viscera marie virginis*; Postcomm. *Per haec sacramenta paschalia nos tibi clementissime*⁸

f. "8" (882-1-2): [Commune sanctorum (comm apostolorum)]: Ps. *Domine probasti me*. Oratio collecta: *Omnipotens sempiterne deus qui huius diei*. [In margine: *Epistola iam non estis hopites* [sic] ut supra]. Gradualia ("GG"): *Constitues eos principes...* [lac: Gr: *Iustus ut palma*]; Verso-side: [End of Gradual-vers for *Iustus ut palma: Ad annuntiandum...*]: ..am tuam et veritatem tuam per noctem. Evangelium: *Ego sum vitis vera et pater meus agricola est*; Offertorium: *Gloria et honore coronasti*.

f. "9" (882-3-4): [Commune sanctorum (comm apostolorum)]: [Communio: *Amen dico vobis...*] *et vitam eternam possidebitis*. [Postcom]. [comm evangelistorum]: [Officium: Os] *iusti meditabitur* [lac]...*iudicium*. [Ps. *Noli emulari*. Collecta: ...vangeliste tui. [lac] [Epistolae: Ezekiel 1, ?-14]: ...Et animalia ibant. [Graduale: *Beatus vir qui timet*] *dominum*. Versus: P[otens in terra] erit semen.

- The missal is in accordance with the Nidaros ordinal, with the exception of the added sequence *Virgini marie laudes*, which is not prescribed in the ordinal. The celebration of St. Tiburtius (11 Aug), St. Lawrence *in crastino* and St. Ypolitus cum

⁷ "...renum" is most likely the end of an incipit, not the end of the chant, since the linefiller continues without a punctus (and the chant has likely been written out at an earlier point). The letters do not correspond with the obvious, which is the Alleluia-vers *Post partum virgo*.

⁸ The elements in f. "7"v correspond with the second day of the Octave of the Assumption as presented at the end of the Commune sanctorum of the ON, apart from the sequence. ON p. 294: *Secunda die infra oct.*: [Intr.] *Salve*. [Ep.] *Sapientia laudabit*. [Gr.] *Benedicta*. *Alleluia*. [V.] *Post partum*. [Sequ.] *Congaudent*. [Ev.] *Stabant iuxta crucem*. [Off.] *Felix*. [Com.] *Beata viscera*. In ON the sequence is *Congaudent angelorum*, while in our manuscript it is *Virginis* [sic] *Marie laudes*. The fact that merely the incipit is entered could suggest that the whole sequence was written out on an earlier leaf. This mass (with the exception of the sequence) also corresponds with the *Missa votiva* for St. Mary in *Missale Romanum*, used through the year after Pentecost (cf. *Missale romanum*, 458).

Part III: Catalogue

sociis (13 Aug) is missing between St. Laurentius (10 Aug.) and the Assumption of Mary (15 Aug), so the missal is perhaps slightly compressed.

Support: Parchment

Extent: 14 fragments from 9 mutilated leaves.

- a) Lat. fragm. 881: 7 fragments
- b) Lat. fragm. 882: 6 fragments
- c) Lat. fragm. 932: 1 fragment.

For the fragments in their proper order, see above.

Size: 15* x 14,5 cm. Considering the width of the leaves (which was probably a bit more, since the inner margin seems very thin), the original height was probably not more than c. 20 cm.

Origin: Norway. The assignment of this missal to a Norwegian origin is based on two factors:

- 1) The contents, which include the Alleluia-vers *Sancte Olave qui in celis* and *Lux illuxit*, the sequence of St. Olav, patron saint of Nidaros. The other sequences also correspond with the Nidaros Ordinal.
- 2) The scribe, who displays some odd features indicating that he was a Scandinavian, like the use of the small capital R and the æ-ligature. The script is also a blend of Gothic features with old-fashioned traits, see discussion below.

Date: s. xiii¹. This is a difficult hand to date. The slashes over the *i*'s, the crossed tironian note, and the use of round *s* are Gothic features, and the letters are quite oval, not round. The scribe also shows in a few places that he is aware about the use of biting, but it is not important to him. The *d*'s are therefore often straight. A mid-line punctus is also old-fashioned, along with the wavy suspension sign. The date is after 1200, but probably not much later than 1250.

Lay-out:

Writing space: 15* x 10,2 cm

Number of columns: 1

Number of lines: 9* with notation. Every line with notation equals three lines of text.

Line height: 1,4 cm (with staves). 0,6 cm with text only.

Ruling: Pricking is visible in the upper margin above the vertical lines on each side of the writing space. No pricking visible in the left and right margin. Light grey, thin lines: Plummet (lead) ruling. There is one vertical line on each side of the writing space. Some horizontal lines are also visible.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The execution of the *textualis* is not very formal. The ascenders are split (or sometimes wedge-shaped). The minims finish with a turn upward to the right. Serifs are added only to the descenders, like *p* and *q*, and these slash-like serifs are accentuated and oblique, going upward from left to right, almost corresponding to the accentuated slashes over the *i*'s. The consistent and confident slashes over the *i*'s seems to push the date a bit further into the thirteenth century, and is rather curious considering the lack of biting (only a few examples, like 881-2v) and round *r*'s (which is used only after *o*); The *d*'s are mainly straight, also in front of *e* and *o*. When round *d*'s are used, it is not in biting. Another, quite peculiar round *d* is used, with the almost horizontal ascender going into the margin, a feature originating in documentary script (Derolez 2003, 87). The *g* is of English type. A "late" feature is the frequent use of round *s* in final position.

The scribe seems to have a few peculiar features. One is the already mentioned slashes, parallell across-moving lines: the slashes over the *i*'s, slash-like serifs on the descenders, slash-like upper part of the *punctus elevatus*, and a frequent use of hyphens. A second peculiarity is the tendency to let the upper stroke of the lobe of the *a* cross the stem of the letter, an indication that he is writing quickly. The *a* is often higher than the x-line. He also uses what looks like old-fashioned *ta*- and *ga*-ligatures, leaving the *a* almost looking like a one-compartment *a*. Two features, indicating that this scribe is a Scandinavian, is the use of small cap *R*, for instance in the word *peR* (882-5-6r), *honoRe* (882-1-2v) and *meditabituR* (882-3-4r), as well as the *æ*-ligature in the "euouae" in 881-4r and 882-1-2r (the vowels in "seculorum amen", indicating the melody of the ending of the recitation of the Psalm). The word *Karissime* is spelt with a *K* (882-5-6r).

Part III: Catalogue

x-height: 2,5 mm for text only, 2 mm for chant text.

Abbreviations: Crossed tironian note for “et”. The abbreviation for *-que* is a crossed *q* with one dot (see Lat. fragm. 881-1-2r), but also *q* with what looks like a number 3.

Punctuation: On line or mid line punctus (which looks old-fashioned). *Punctus elevatus* of English type.

Ink: The ink has a very black colour in most of the fragments, but is brown for the *commune sanctorum* (882, 1-2r) (although it is still quite black in the musical notation).

Rubrics: The rubrics are probably done by the same scribe (notice for instance the upper line of the lobe of the *a* crossing the back line).

Musical notation: *Petits carrés* on four red lines (the ruling of the staff is quite accurately done, unlike many of the staves from this time).

Decoration:

Initials/decoration: The larger initials (stretching over two lines) are plain and undecorated, in red, blue and green, but still rather elegantly and confidently executed. The smaller initials for the verses are alternating red, blue (and green?). The letters are pen-drawn, which also goes for the black capitals in running text.

Pigments: The red, blue and green seem to be of good quality. The green is a moss or olive green colour, and seems to have a tendency to “bleed” into the parchment around the edges of the initial.

Condition: The fragments are in relatively good condition, but no whole leaf can be reconstructed.

Literature: Eggen 1968 (vol. I, XXXIX), Gjerløw 1988, 11.

Facsimiles: Eggen 1968 (II, pl. 126-130 + 131)

Seqv 19

Oslo, NRA, Lat. fragm. 634

Bratsberg 1602-03 and 1605-06

Eggen: "Q"

Sequentiary?

Parchment, 2 fragments from 1 leaf, c. 30 x 32 cm, Germany or Scandinavia (?), s. xv*

Contents:

- 3 sequences: *Ave mundi spes Maria*, *Missus Gabriel de celis*, *Verbum bonum et suave*
- These are all sequences for the Virgin Mary, and appear in the following order in the manuscript: *Missus Gabriel*, *Verbum bonum et suave*, (rubr: *Item*) *Ave mundi spes*.
- This manuscript was not written in accordance with the Nidaros ordinal. None of the sequences here are in the ordinal. While *Missus Gabriel* is included in the printed *Missale Nidrosiense*, that is not the case for the other two.

Support: Parchment

Extent: 2 fragments from 1 leaf. Lat. fragm. 634-1 is the higher, 634-2 the lower part of the leaf.

Size: c. 30* x 32 cm. The original manuscript was in folio format. Lat. fragm. 634-1 has a width of 34 cm, containing some of the other part of the bifolium. The height of the two fragments is 10,5 cm and 14 cm. There are two lines, i.e. c. 5-6 cm, missing between them. 10,5 and 14 cm with 5-6 cm in between sums up to c. 30 cm. However, the original leaf was probably considerably higher.

Origin: Germany or Scandinavia (?)

Date: s. xv



Seqv 19: Oslo, NRA, Lat. fragm. 634-1-2r.

Photo: NRA

Lay-out:

Writing space: c. 30* x 22,4 cm

Number of columns: 1

Number of lines: 7*

Line height: c. 3,4 cm (with staves)

Ruling: A very fine, grey double line (with 5 mm between the lines) frames the vertical margins of the writing space. Some weak horizontal lines are visible underneath the text, in addition to the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The scribe writes a rather late *textualis formata*. The minims end with a thin hair-line sharply upwards to the right. The ascenders end in a horizontal serif on top. The *a* is closed with a hairline. The *g* is the German straight-backed type. The *c* ends almost vertically on the baseline. There are some dots over the *i*'s, with small hairlines curling from it. There is biting (although not consistently), also between *d* and *a* (in the form of a box-*a*). The *x* is crossed.

x-height: 6 mm

Abbreviations: The tironian et-sign has a hairline going down parallel with the "stem" of the sign.

Punctuation: No punctuation is visible.

Ink: The ink is quite black.

Rubrics: One rubric remains in the form of one word, possibly written by a different scribe.

Musical notation: Square notation on four red lines. C-clefs.

Decoration:

Initials/decoration: The initial *A* in *Ave mundi* is red and has a quite dynamic design. The smaller initials of the versicles are black, with red decorative lines between double lines of black in a stylized pattern.

Pigment: The red seems to be of good quality.

Condition: The fragments are in generally good condition.

Literature: Eggen 1968 (I, XXXIX)

Facsimiles: Eggen 1968 (II, pl. 132-135)

Seqv 20, a-c (=Seqv 52 add) Oslo, NRA, Lat. fragm. 1120 a.o.

The fragments labelled “Seqv 52 add” most likely came from the manuscript which was already labelled Seqv 20 (Lat. fragm. 1120 and 1114), and is included here. The scribe seems to be the same, and so does the music scribe. Hufnagel notation is not very common in the Norwegian material. The measurements (line height and x-height) of Seqv 52 add also correspond with Seqv 20. What could speak against the fragments coming from the same manuscript is the provenance of the accounts they were used to bind: Akershus slott 1617, Nordfjord 1624 and Trondheim 1644. When there is such a spread in geography and time, it is tempting to look at the possibility of re-use of earlier bindings in Akershus castle, like in the case of Seqv 33b. Seqv 20 will here be presented with three parts from a-c (c being the fragments labelled “Seqv 52 add”):

a) Oslo, NRA, Lat. fragm. 1120

Akershus Slott 1617

b) N: Oslo, NRA, Lat. fragm. 1114

Nordfjord 1624

c) Seqv 52 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 718

A. Geværskatt, Trondheim len, 1644

Eggen: “R”

Sequentiary

Parchment, 6 fragments from 3 leaves, 17 x 12,5* cm, Germany (?), s. xv*

Contents:

- Lat. fragm. 1120: 2 sequences: *Inviolata*, *Verbum bonum et suave*, both sequences for the Virgin Mary. The rubric of *Verbum bonum et suave* seems to read *feriis tertia*

[...], *quinta et sab[ato]*, presumably indicating which days in the octave of a Mary's feast this sequence is to be sung. The rubric for *Inviolata* reads *Item de d[...]*.

Lat. fragm. 1114: 2 sequences: *Laudes crucis attollamus* (Exaltation of the cross, 14 Sept), *Summi regis archangele* (St. Michael, 29 Sept)

Lat. fragm. Sandaakers kat. LR pk 718: 1 sequence: *Mane prima sabbato*, which is often, but not always, used for the feast of St. Mary Magdalen (22 July).

- Seqv 20/Seqv 52 add is in total represented by three leaves and five sequences:

f. "1" (Lat. fragm. 1120): *Inviolata*, (BMV), *Verbum bonum et suave* (BMV)

f. "2" (S.kat. LR pk 718): *Mane prima* (Maria Magdalena, 22 July?)

f. "3" (Lat. fragm. 1114): *Laudes crucis attollamus* (Exaltatio crucis, 14 Sept), *Summi regis archangele* (St. Michael, 29 Sept).

- The remaining repertory (*Inviolata*, *Laudes crucis*, *Mane prima*, *Verbum bonum*, *Summi regis*) is inconsistent with both the Nidaros ordinal and *Missale Nidrosiense* (neither *Inviolata* nor *Verbum bonum* are mentioned in the ordinal, and only *Mane sabbati* of the above mentioned sequences was part of the *Missale Nidrosiense*).

Support: Parchment

Extent: 6 fragments from 3 leaves.

a) Lat. fragm. 1120: Two fragments c. 5,5 x 12,5 cm. (together c. 11 x 12,5 cm).

b) Lat. fragm. 1114: Two fragments c. 17,5 x 10 cm.

c) S. kat. LR pk. 718 (=Seqv 52 add): Two fragments c. 8,5 x 6 cm (together c. 17 x 6 cm).

Size: The original manuscript was probably in folio format. Lat fragm. 1114 consists of two fragments from the top and bottom of the same page. Missing between them are three textlines and two staves, i.e. c. 8 cm. 18 cm + 18 cm + 8 cm = 44 cm, indicating that the original leaf was c. 44 cm. high. The widest fragment is c. 12,5 cm, but the leaf was probably more than twice as wide.

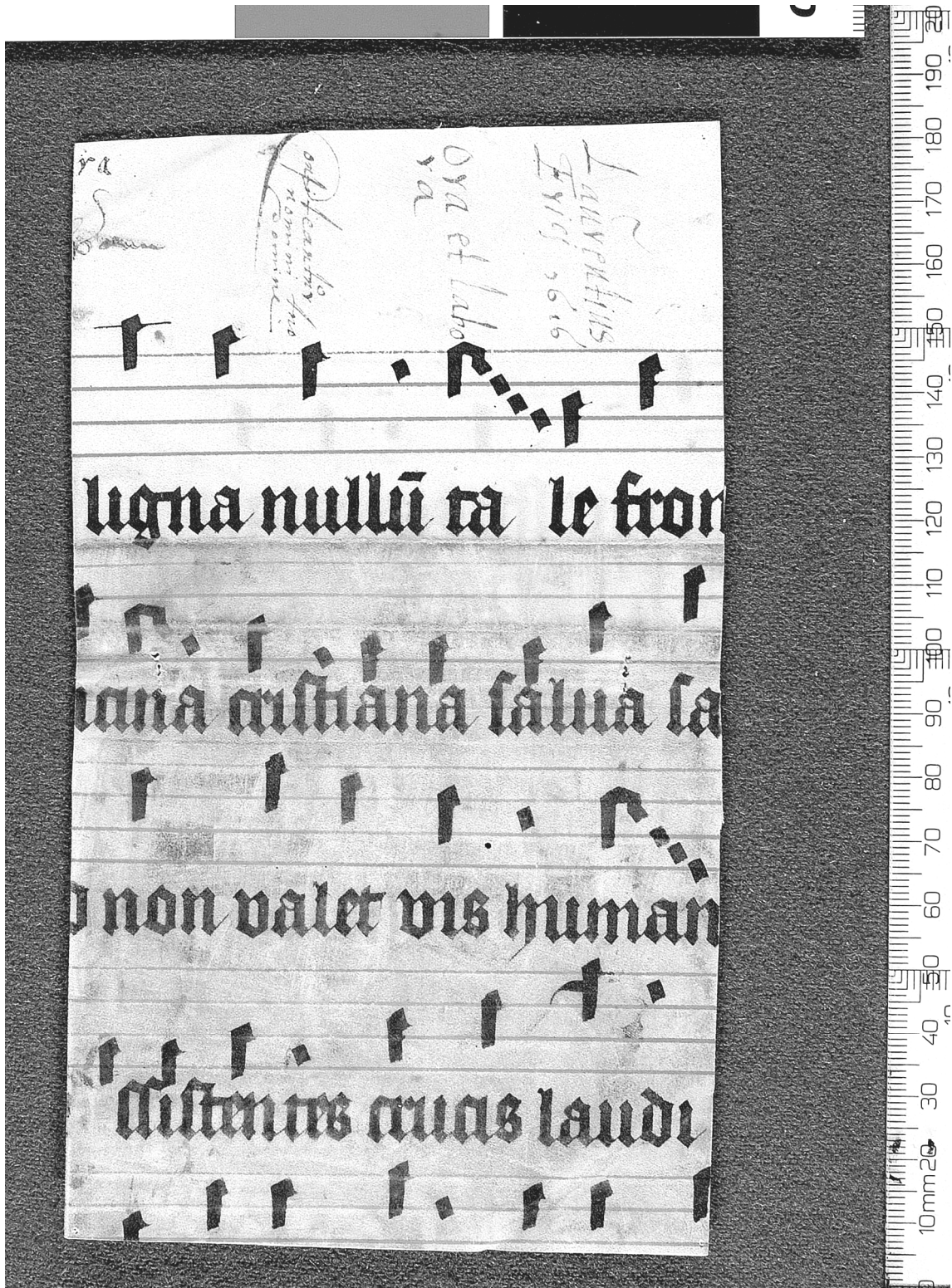
Origin: Germany (?). The Hufnagel-notation was not likely used in Scandinavia.

Secondary provenance: As the fragments from this manuscript are used to bind accounts from different parts of Norway at different times, it is probably a case of reused bindings, and it is difficult to suggest a secondary provenance.



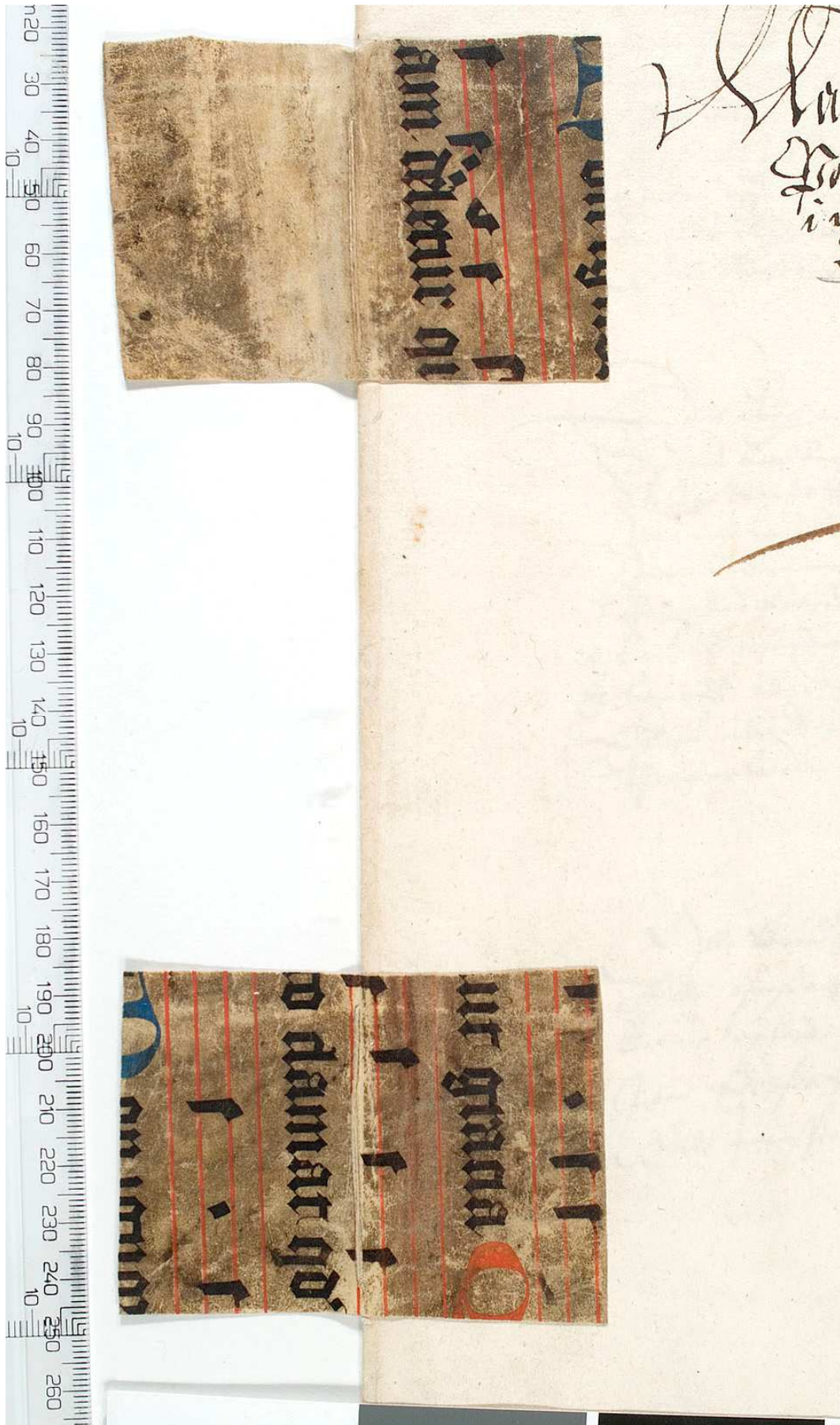
Seqv 20a: Oslo, NRA, Lat. fragm. 1120-1-2r.

Photo: NRA



Seqv 20b: Oslo, NRA, Lat. fragm. 1114-1r.

Photo: NRA



Seqv 20c (=Seqv 52 add): Oslo, NRA, Sandaakers kat. LR pk. 718. Photo: NRA

Date: s. xv

Lay-out:

Writing space: c. 32 x 20 cm (?). If the calculations above are correct (see Size), the height of the writing space was probably c. 32 cm. Considering the missing text, it seems that the width of Lat. fragm. 1114 (10,5 cm) is about half the width of the original writing space. An estimate of the width of the writing space would be c. 20 cm.

Number of columns: 1. The missing text only leaves room for one column.

Number of lines: 10 lines, based on Lat. fragm. 1114, where 8 lines of one page are preserved, and the missing text would have filled two lines.

Line height: c. 3,1 cm (with staves)

Ruling: No visible ruling apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis formata*, with letters so uniformly written that they almost look printed. The minims have added serifs of a square kind. The *g* is straight-backed. The *i*'s and *u*'s are sometimes marked with a hairline loop. The ascender of the *l* is entered with a hairline.

x-height: 7 mm

Abbreviations:

Punctuation: No punctuation visible.

Ink: The ink seems quite black.

Rubrics: The rubrics were probably done by the same hand as the text.

Musical notation: Gothic notation (Hufnagel) on four red lines. No clefs visible.

Decoration:

Initials/decoration: No larger initials remain. The smaller initials of the versicles are plain, alternating red and blue.

Part III: Catalogue

Pigments: The red seems to be of good quality. Lat fragm. 1114 appears to have the remains of a blue A, quite smudged. Sandaakers kat. LR pk. 718 also has the remains of red and blue initials, and the quality also of the blue looks good.

Condition: The fragments are in relatively good condition, although quite small and smudged. In the top margin of Lat. fragm. 1114, 1r is written: *Laurentius Erics 1616. Ora et labora. Confiteantur nomini tuo domine [Educ de carcere animam meam ut confiteantur nomini tuo domine?]*. One can wonder if anyone saw the Benedictine *Ora et labora* somewhere, and wrote it down to test the pen, or something similar. The fragments of S. kat. LR pk. 718 are still attached to the ledger, and are quite worn and dark. Still, the remaining text is easy to read. Unfortunately the fragments form such a small part of the original page that it is not simple to get an impression of the original leaf, not to mention the original manuscript.

Literature: Eggen 1968 (I, XL)

Facsimiles: Eggen 1968 (II, pl. 136-137 + 138-141)

Seqv 21

Oslo, NRA, Lat. fragm. 715

Nordhord len 1628

Eggen: "S"

Sequentiary?

Parchment, 2 fragments from one leaf, c. 19 x 13 cm, Norway (?), s. xiii¹

Contents:

- 2 sequences: *Alle cantabile, Interni festi gaudia*
- Feasts: *Alle cantabile* (St. Bartholomew, 24 Aug.), *Interni festi gaudia* (St. Augustine, 27/28 Aug.) (rubr. **de sancto augustino episcopo**)
- In accordance with the Nidaros ordinal, but probably also with several other rites, as the sequences are commonly used.

Support: Parchment

Extent: 2 fragments from 1 leaf.

Size: c. 19 x 13 cm. The two fragments form a close to intact leaf.

Origin: Norway (?). The Norwegian origin is based mainly on the modest nature of the manuscript.

Date: s. xiii¹.

Lay-out:

Writing space: 16 x 8,5 cm

Number of columns: 1

Number of lines: 11

Line height: c. 1,5 cm (with staves)

Vaaremi
 bene horridus tua segit astaroch absanden
 do idola. hunc tanta parantem bona apo
 stoli domini. *Astringens* mandat impius
 rex frater polunij. *Cesum* diu sustulit sanc
 tum caput subente tendere ad iugula. Tali
 morte gloriosa. *Celos* qui celos percise. *Pre*
 ce munder nos cernine et ad supna pducat
 regna. *De sancto augustino epō.*
Per tu fetti gaudia nostra sonet armonia.
Quo ment in se pacifica uera frequentat lab
 bata. *Mundi* cordis leticia adorant uera
 Venhonen 1628

Seqv 21: Oslo, NRA, Lat. fragm. 715-1-2r.

Photo: NRA

Ruling: The pricking, corresponding with the text-lines, is visible in the outer margin. The ruling consists of white or grey horizontal lines below the text-lines, and single vertical lines framing the writing-space. Lead ruling.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The *textualis* is not very formal. The minims finish upward to the right. The ascenders are relatively short, apart from the oblique ascender of the round *d*, which is quite elongated, like in documents. The body of the *a* is so close to the upper stroke, it sometimes looks like a one-compartment *a*. The *g* is of the English or French kind.

x-height: 2 mm

Abbreviations: Few

Punctuation: On line *punctus*

Ink: The ink looks a bit brownish and faded.

Rubrics: Possibly in the same hand as the rest of the text.

Musical notation: *Petits carrés* on four red lines. C- and d-clef.

Decoration:

Initials/decoration: A red initial I is preserved. There is a voided “cusped” line in the centre of the initial, and a panned decoration towards the margin, with frills or tongues. The smaller initials of the versicals are black, highlighted with a red line.

Pigments: The red is a proper red, but not of the best quality. The colour seems a bit unevenly applied. The red on some of the smaller initials has oxidated, and also partly the top of the initial I.

Condition: The two fragments form a leaf which is easily readable. There is some writing in the margin.

Literature: Eggen 1968 (I, XL)

Part III: Catalogue

Facsimiles: Eggen 1968 (II, pl. 142-143)

Seqv 22a

Oslo, NRA, Lat. fragm. 1007

Andenes 1624, 1632, Nordlands len 1628, 1629

Eggen: "T"

Gjerløw: Man 19

Manual

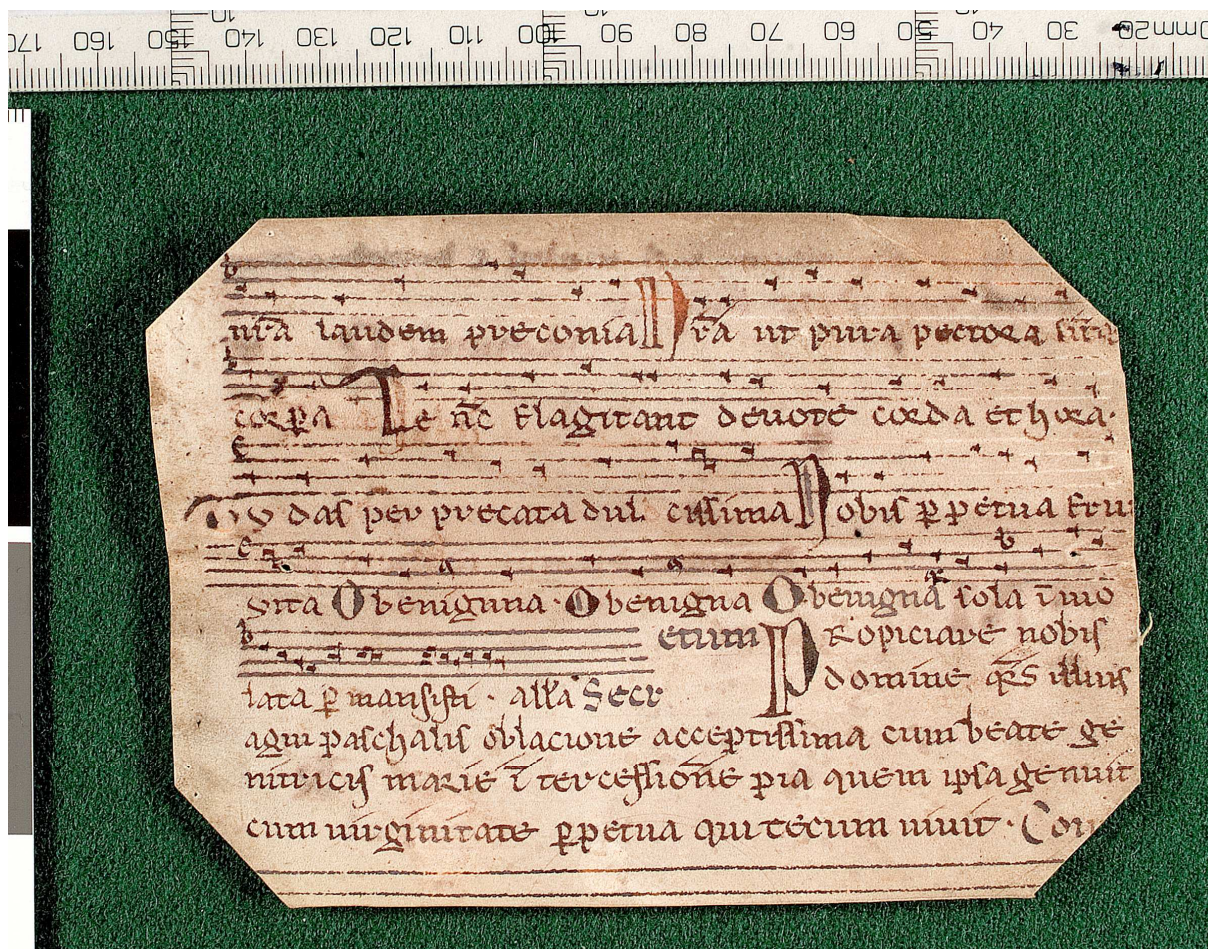
Parchment, 8 fragments from 6 leaves, c. 18,5 x 13* cm, Norway, s. xiii²*

A comparison of the two fragments listed as Seqv 22, Lat. fragm. 1007 and XIX, gives no particular reason why these fragments should be considered as once belonging to the same manuscript. The ruling, the music scribes and the main hands are different. There is also no circumstantial evidence why they should be grouped together, as Lat. fragm 1007 was used in bindings from northern Norway, while Lat. fragm. XIX was used in a binding from eastern Norway. It appears that Lilli Gjerløw came to the same conclusion since she assigned them to different categories in her catalogue of liturgical manuscript: Lat. fragm. 1007 was registered as Man 19 and Lat. fragm. XIX as Mi 112). Lat. fragm. 1007 will therefore be catalogued as Seqv 22a and Lat. fragm. XIX as Seqv 22b, and considered as two different manuscripts.

Contents:

- 1 sequence: *Inviolata*
- Seqv: *Inviolata*, Rubr: Secretum: *Propiciare nobis domine quesumus illius agni paschalis* (not in the Nidaros ordinal), Rubr: Communio. The other fragments contain instructions for the liturgy of the commons, and the wedding ritual.
- The *Inviolata* is not mentioned in the Nidaros ordinal.

Support: Parchment



Seqv 22a: Oslo, NRA, Lat. fragm. 1007.

Photo: NRA

Extent: 8 fragments from 6 leaves. Only one fragment contains a sequence. The fragment with the sequence (kept in a separate, smaller envelope), fit together with one of the other fragments, marked Nordland 1628.

Size: Octavo format. Two of the fragments fit together, revealing that the height of the page was at least 18,5 cm. The width of all the fragments is c. 13 cm. The original leaves in the manuscript were probably c. 20 x 15 cm.

Origin: Norway (?). This looks like a manuscript produced out of necessity, and it was most likely produced locally.

Date: s. xiii²

Lay-out:

Writing space: 16 x 12 cm

Number of columns: 1

Number of lines: With a mix of musical notation and pure textlines it is difficult to give an estimate. For pure text the number of lines is 27.

Line height: c. 5,5 mm

Ruling: No ruling visible, apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Decoration:

Initials/decoration: The initials are plain in red (or oxydated red). The smaller initials are quite plain, either red, or reddish brown (the ink colour) with red stripes. Some have a reserved or voided line in the stem of the letter. Some of the capitals in the text are highlighted with red.

Pigments: The red is oxidated, and appears some places as grey.

Script:

The script in Lat. fragm. 1007 is unusual: The uncial-like *e* appears in combination with cursive elements, like the *s* extending below the base-line. The top stroke of the *a* is so short it resembles a one-compartment *a*. The ascenders are sometimes split. There are several sizes and variants of the same script in the fragments, from clear *textualis* to clear *cursive*, and different stages in between. The different scripts (apparently written by the same scribe), all have the peculiar *e* in common. The cursive is beautifully written, and easy to read.

x-height: c. 2 mm

Abbreviations:

Punctuation: Mid line *punctus*

Ink: The ink is a reddish brown.

Rubrics: The rubrics seem to have been made by the main scribe.

Musical notation: Petits carrés on four red lines. B- and c-clef.

Condition: The fragments are in relatively good shape.

Literature: Eggen 1968 (I, XL)

Facsimiles: Eggen 1968 (II, pl. 144)

Seqv 22b

Oslo, NRA, Lat. fragm. XIX

Bratsberg len 1639-1641

Eggen: "T"

Gjerløw: Mi 112

New fragment number: Fr. 638-639

New codex number: 79

Missal

Parchment, One and a half leaves, c. 19 x 12,5 cm, Norway (?), s. xiii²

Contents:

- 1 sequence: *Sancte Syon assunt* (In dedicatione ecclesie)
- Liturgical elements:

Fr. 1: Gr. *Locus iste*. V. *Deus cui astant*. Alleluia. V. *Adorabo ad templum scanctum* [sic].

Seqv: *Sancte syon*. (Missa in dedicatione)

Fr. 2. cont. *Sancte Syon*. Rubr. *ewangelium alciori voce*.

- The few chants present on these fragments are consistent with the Nidaros ordinal (cf. Gjerløw 1968, 293), but it is not enough to establish a connection.

Support: Parchment

Extent: One and a half leaves.

Size: c. 19 x 12,5 cm

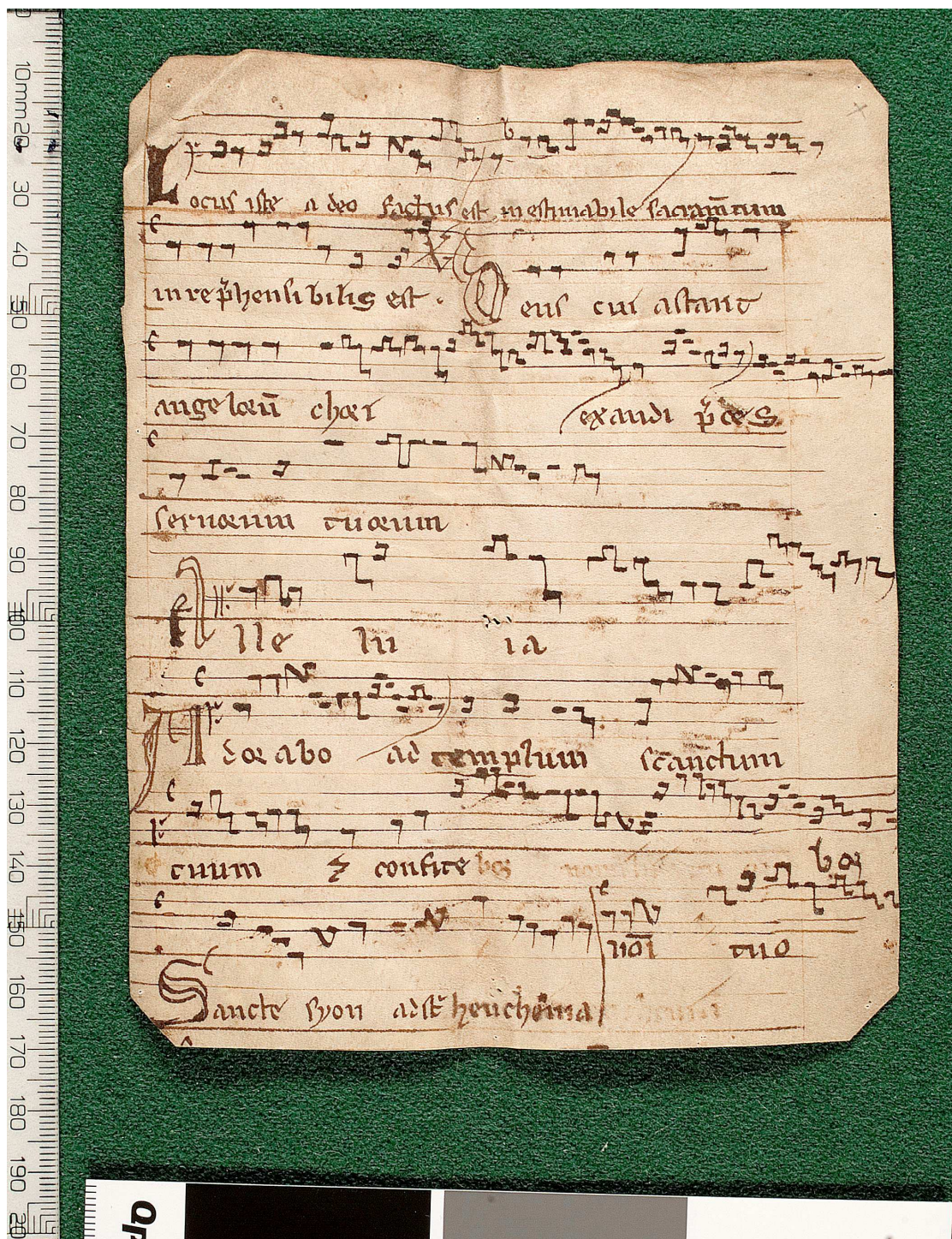
Origin: Norway (?). This looks like a manuscript produced out of necessity, and it was most likely produced locally.

Date: s. xiii²

Lay-out:

Writing space: c. 16 x 10,5 cm

Number of columns: 1



Seqv 22b: Oslo, NRA, Lat. fragm. XIX.

Photo: NRA

Number of lines: 9 (?) (with staves)

Ruling: There are horizontal lines for the text in addition to the staves, giving a very untidy impression. The writing space has been framed with vertical lines.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script has a rustic quality, as the scribe writes an uneven *textualis* with letters of different size and form. The minims generally turn upward to the right. The ascenders are sometimes split, sometimes they reveal the ductus going upward from the left. There is biting. The *a* is so loosely drawn, it looks almost like a one-compartment *a*. The *y* is not dotted, the *x* is not crossed.

Abbreviations: The crossed tironian note is used for “et”. The scribe does not use the sign for *-orum*, but puts the *or*-ligature together with a *u* with a suspension sign.

Punctuation: mid line punctus

Ink: The ink is a reddish brown.

Rubrics: Yes

Musical notation: The notes are very flat, written on four brown lines. The music scribe (which one may suspect is the same hand as the text) has not been able to fit the music to the words, and has used oblique help-lines to link the notation to the right parts of the text. He also has not been able to fit the notation within the ruled lines of the writing space, and has extended the staves into the margin. He also erased some words and rewrote them to help fit them to the music. C- and f-clefs.

Decoration:

Initials/decoration: The initials look quite helpless and unprofessional. Instead of switching to a thicker pen the scribe (who we may suspect is the main hand) merely traced the outlines of the initials without filling in the blanks, apart from the L on top of the page.

Condition: The fragments are in relatively good condition. (This was never a manuscript of particular beauty.)

Literature: Eggen 1968 (I, XL)

Facsimiles: Eggen 1968 (II, pl. 145-146)

Seqv 23

Oslo, NRA, Lat. fragm. 281

Akershus 1604

Eggen: "U"

Gjerløw: Gr 26

New fragment number: Fr.909-910⁹

New codex number: 135

Gradual

Parchment, 2 fragments from 1 leaf, c. 27 x 16* cm, Norway, s. xiii¹*

Contents:

- 1 sequence: *Aurea virga*
- Liturgical elements: The Assumption of the Virgin Mary (15 Aug): Sequ: *Aurea virga*. Ewangelium: *Intravit in quoddam* (Luc. 10, 38-42). Offertorium: *Ave Maria gratia plena*, Communio: *Alma dei genitrix*.
- The manuscript may very well be written in accordance with the Nidaros ordinal, because of the presence of the communio *Alma dei genitrix* (see Gjerløw1968, 383 n.). The *Aurea virga*, on the other hand, was the sequence most commonly used for the Assumption of the Virgin Mary.

Support: Parchment

Extent: 2 fragments from 1 leaf

Size: The fragments indicate the size of the leaf (quarto format), although the upper and right hand margin seems to be cropped. The fragments pieced together measure c. 27 x 16,5 cm, which is probably only slightly smaller than the original leaf.

Origin: Norway. Lilli Gjerløw suggested a Norwegian origin in her catalogue, as did Espen Karlsen in the NRA database, which seems quite probable.

⁹ I am grateful for the opportunity to consult the NRA database regarding the fragments from this manuscripts.

ues enī patri cara tu es ihu mat̄ astra tu sc̄i sp̄s es templum
 facta. Tu es pulcra dei sponsa tu regem xpm̄ en yca dñā et i celo
 & in terra. **H**odie namq. curie celestis tibi obuiā agmina ce
 assūpser̄ ad palacia stellata. **H**ic & ipse festiuus tibi mater
 cū anglis occurrens sede paterna secum locauit in gloria. **J**am
 cū deo regnas nra ex cūsa clement̄ mala posceas bona cuncta
 obueniā. **M**ediatric̄ nra qui est post deū spes sola tuo nos
 filio representā. **U**t in poti aula leti subitem̄ alleluia i q̄dā
Ammmmmm̄ ue maria gra cia plena do
 min̄ tecum benedicta tu in mulieribus & benedict̄
 fructus uen̄ tū **S**anctus **A**gnus dei **A**lma di
 genitric̄ succurre p̄cancib̄ cunctis nos quoq. una p̄ca
 mur

Seqv 23: Oslo, NRA, Lat. fragm. 281-1-2v.

Photo: NRA

Date: s. xiii¹. There is no biting, and round *r* occurs only in connection with *o*. Generally round letterforms.

Lay-out:

Writing space: c. 20,5 x 12,5 cm

Number of columns: 1

Number of lines: 12

Line height: 1,7 cm

Ruling: There is visible pricking corresponding with the text-lines. No visible ruling.

Quire signatures, leaf signatures: The top of the leaf is marked with the no. "II"

Catchword: In the lower margin is entered the catchword "mur" (from the word "precamur")

Script:

Protogothic. The script is not very formal, and has a rather awkward or rustic appearance. The minims finish upward to the right. The ascenders are wedge-shaped or sometimes slightly split. The *d* is round, but not used in biting. Round *r* is used only in connection with *o*. The *g* seems to sometimes have a German, sometimes an Anglo-French ductus.

x-height: 3 mm.

Abbreviations: The ampersand is used for "et". The "-que"-abbreviation seems to be the letter *q* (crossed) followed by merely one dot mid line.

Punctuation: On line *punctus*

Ink: The ink is relatively black, or a very dark brown.

Rubrics: It is difficult to tell whether or not they were made by the same scribe as the text.

Musical notation: *Petits carrés* on four red lines. C-clef

Decoration:

Initials/decoration: The smaller initials are black, thin and oblong, highlighted with red lines. There are red line-fillers. The smaller initials look like they may be under German influence.

Pigments: The red ink seems to be of fairly good quality.

Condition: The fragments are in relatively good condition. The leaf bears witness to extensive use; the parchment is quite brown and stained in the lower outer corner.

Literature: Eggen 1968 (I, XL)

Facsimiles: Eggen 1968 (II, pl. 147-148)

Seqv 24

Oslo, NRA, Lat. fragm. 843-20

"Koning. Måyt. aff Sundmørs leene fraa Philippj Jacobj Anno 1606 til Anno 1607"

Eggen: "V"

Gjerløw: Gr 24c

New fragment number: Fr.908

New codex number: No

Gradual with sequentiary

Parchment, one bifolium, c. 30,3 x 20,7 cm, Scandinavia or Germany (?), s. xv

Contents:

- 5 sequences: *Organicis canamus*, *Psallat ecclesia mater illibata*, *Salve crux sancta*, *Veneremur crucis lignum*, *Virginis venerande*
- Feasts:
 - f. "1": *Organicis canamus* (last lines). *Virginis venerande* (with rubr. **De una virgine**).
 - Psallat ecclesia*, first part (with rubr. **In dedicatione ec.**)
 - f. "2": *Veneremur crucis* (with rubr. **In commemoratione sce crucis**). *Salve crux* (with rubr. **Item alia sequentia**)
- Not in accordance with the Nidaros ordinal.

Support: Parchment

Extent: 1 bifolium (Lat. fragm. 843-20). The first 19 fragments (Lat fragm. 843-1 – 843-19) are from graduals of similar date and format (Gjerløw: Gr 24a and 24b; New codex-numbers 133 and 134), but different scribes and line heights, and different use of colour. The position of the sewing stations from the original binding match, but this may be due to coincidence, since Lat. fragm. 843-20 appears to be reused earlier than the others (in 1606-07 compared to the 1620's)

Size: c. 30,3 x 20,7

Origin: Scandinavia or Germany (?)

(e)

petentes, excelsa poli sydera. **H**lacres decantāt noua cā
 nica ī altaria trichia. **Q**uozū āgentes festa dforcia meze
 amuit. **E**n celesti patria. Amen. **De uia uirginitatis**
Uirginis uenētāde de mīto sapientū festa celebre
 mus soch. **F**ilic mīris sūmū regis sacrosctē marie. **Q**uā
 sibi in sorozē dei adoptauit filio. **H**ec corp9 suū domuit
 freno uelut. **H**ec luxuria secuit ense parānōme. **H**ec
 tra cūctos mortis dimittit impet9. **Q**uē hostē rruētū
 freta dñi dextera strauerat. **H**ec spōsū ab aula celi sese

Seqv 24: Oslo, NRA, Lat. fragm. 843.

Photo: NRA

Date: s. xv

Lay-out:

Writing space: 23,2 x 15,3 cm

Number of columns: 1

Number of lines: 9

Line height: 2,5 cm (with staves)

Ruling: The pricking is visible in the outer margin, and it corresponds with the baseline of the text.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *hybrida* with German features, like the straight-backed *g* and the hairline in a loop on the *r*. The *x* is crossed, and there is no dot on the *y*.

x-height: c. 3 mm

Abbreviations: Con-abbreviation shaped like an inversed *c*.

Punctuation: On line *punctus*

Ink: The ink for the text is quite black.

Rubrics: Probably made by the same hand as the main text.

Musical notation: Square notation on four red lines. C-clefs.

Decoration:

Initials/decoration: The larger and smaller initials are red and plain, only with small decorative details in the shape or through spaces left uncoloured.

Pigments: The red is of an uneven colour.

Condition: The bifolium is in rather good condition, although a piece seems to be cut from the lower, outer corner. Something is written in the margin of 1r

Literature: Eggen 1968 (I, XL)

Facsimiles: Eggen 1968 (II, pl. 149-152)

Seqv 25

Oslo, NRA, Lat. fragm. 532

Fredrikstad 1611

Eggen: "W"

Sequentiary

Parchment, 2 fragments from 2 leaves, c. 10 x 10* cm, Norway (or England?), s. xiii¹*

Contents:

- 3 sequences: *Pangat nostra concio*, an unknown sequence, *Quare fremuerunt gentes* (also otherwise unknown, see chapter 5.4.).
- The sequence *Quare fremuerunt gentes* is not part of the Nidaros ordinal.

Support: Parchment

Extent: 2 fragments from 2 leaves.

Size: This book was probably of octavo format, judging from the small size script.

Lat. fragm. 532-1: c. 7, 5 x 10 cm. Lat. fragm. 532-2: c. 10 x 7, 5 cm.

Origin: Norway (or England?).

Date: s. xiii¹

Lay-out:

Writing space: 10* x 10* cm.

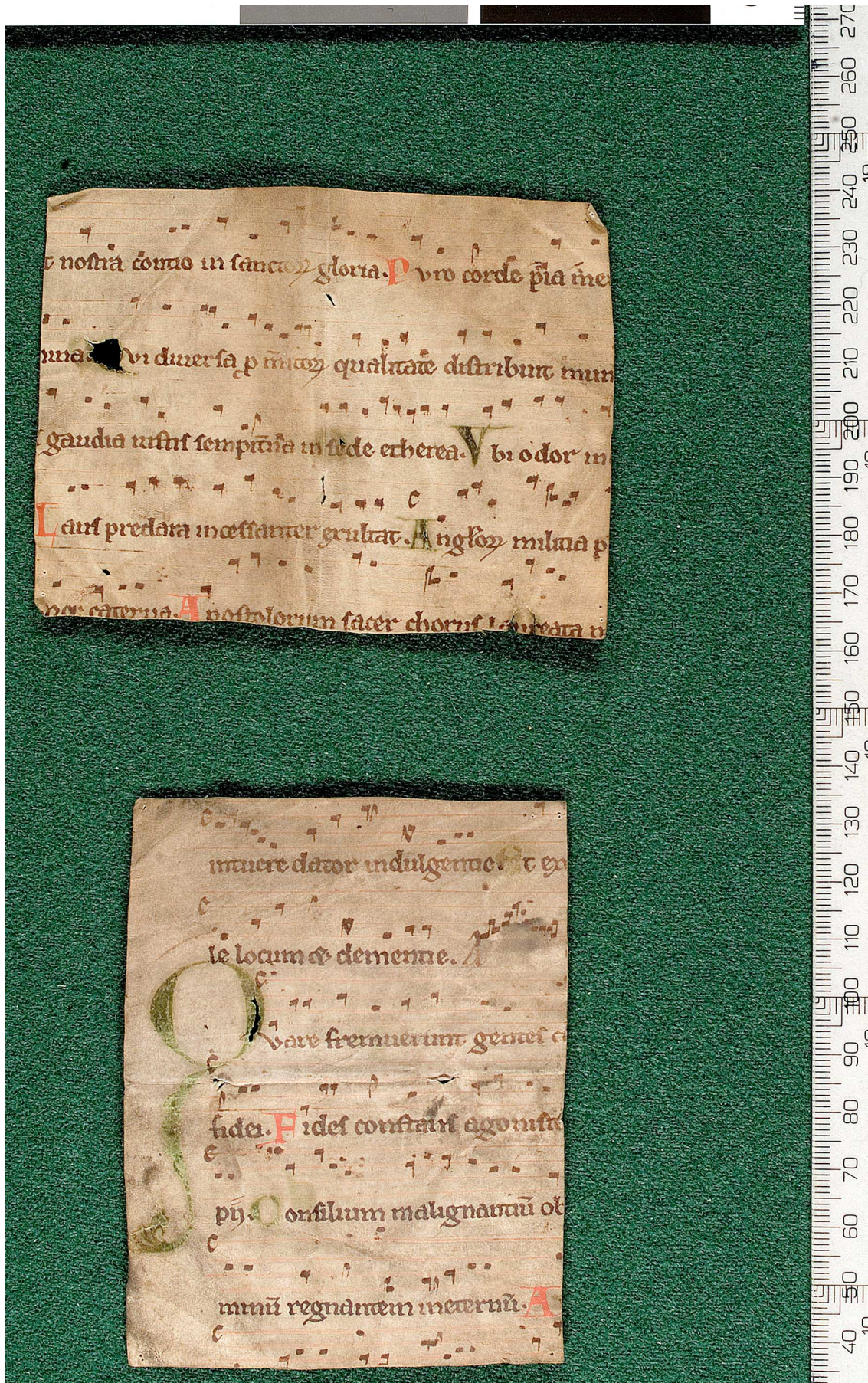
Number of columns: 1 (?)

Number of lines: 7*

Line height: 1, 55 cm (with staves)

Ruling: No ruling visible apart from the staves.

Quire signatures, leaf signatures, catchwords: None



Seqv 25: Oslo, NRA, Lat. fragm. 532-1-2r.

Photo: NRA

Script:

Protogothic. There is no biting or round *r* apart from after *o*. The minims turn slightly to the right. The ascenders are split or wedge-shaped. The *a* has a rather large, square body. The *g* is of English type. The *m*'s and *n*'s have a distinct "breaking point".

x-height: 2 mm

Abbreviations: The ampersand is used for "et".

Punctuation: Mid line *punctus*

Ink: The ink is dark brown.

Rubrics: None visible

Musical notation: Square notation on four red lines C-clef.

Decoration:

Initials/decoration: The smaller initials are alternately red, green and yellow. There is a larger initial Q, relatively plain, with a tail extending into the margin.

Pigments: The red is a bright red of good quality. The green (which would not often be used in English initials at this time) has a tendency to bleed into the parchment. In the green initial Q, the green has eaten through the parchment, leaving a hole. The yellow ink is almost invisible.

Condition: The fragments are a bit dirty and grey, but otherwise in good condition. No full page can be reconstructed.

Literature: Eggen 1968 (I, XLI)

Facsimiles: Eggen 1968 (II, pl. 153-156)

Seqv 26

Oslo, NRA, Lat. fragm. pk. No. 52

“Omslag paa kirkebog fra Folden 1644-88, men paabegyndt for Nærö 1660”

Eggen: “X”

Sequentiary?

The one known leaf left from this manuscript is lost.

Contents:

- 2 sequences: *Surgit mundi vergente* and one unidentified sequence.

Literature: Eggen 1968 (I, XLI)

Facsimiles: Eggen 1968 (II, pl. 157-158)

Seqv 27

Oslo, NRA, Lat. fragm. 870

Stjørdal 1632

Eggen: "Y"

Book genre: Unknown

Parchment, 2 fragments from 1 leaf, c. 6 x 15 cm, Norway (?), s. xii/xiii*

Contents:

- 1 sequence: *Sancti spiritus assit*
- *Sancti spiritus assit* is normally sung for Pentecost Sunday.
- One very common sequence is not enough to form an opinion on rite connection.

Support: Parchment

Extent: Two fragments from one leaf, forming approximately the top quarter of the leaf.

Size: c. 6* x 15 cm. The original manuscript was of octavo format. Each fragment is c. 6 x 7,5 cm.

Origin: Norway (?)

Date: s. xii/xiii

Lay-out:

Writing space: 4,5* x 12 cm

Number of columns: 1

Number of lines: 3*

Line height: c. 2 cm (with staves)

Ruling: No pricking visible. No ruling visible apart from the staves.

Quire signatures, leaf signatures, catchwords: None



Seqv 27: Oslo, NRA, Lat. fragm. 870-1-2r.

Photo: NRA

Script:

Protogothic. The minims finish slightly to the right, or flat to the baseline. The ascenders are quite short, with a simple finish. The *g* seems to be of the Anglo-French type, but with a peculiar “fish-hook-like” appearance. The *d*’s are straight, and there is no biting.

x-height: 1,5 mm.

Abbreviations: The suspension sign is wavy.

Punctuation: On or mid line *punctus*

Ink: While the ink for the text is almost light brown, the notes are written in a very black ink.

Rubrics: None visible

Musical notation: Notes with a very peculiar angular “foot” on four red lines. C-clef.

Decoration:

Initials/decoration: The secondary initials for the strophes seem to be not very well executed.

Pigments: The red of the smaller initials for the strophes seems dark (partly due to oxidation), and wax-like. The red used for the staves has a more orange colour.

Condition: The verso-side of the fragment is difficult to read.

Literature: Eggen 1968 (I, XLI)

Facsimiles: Eggen 1968 (II, pl. 159-160)

Seqv 28

Oslo, NRA, Lat. fragm. 694

Stavanger len 1620 (694-3,4), Stavanger len 1629, 1639 (694-1,2)

Eggen: "YY"

Sequentiary

Parchment, 2 fragments from a bifolium + 2 fragments from 2 leaves, original(s?) of unknown size, Norway or Sweden (?), s. xv (?)

The four fragments are kept unnumbered in one envelope. Lat. fragm. 694-1 and -2 come from the same leaf. Lat. fragm. 694-3 comes from the same ms as 694-4, but this is not necessarily the same ms as 694-1 and -2. Although there are similarities between the two pairs of fragments, there is a difference in the quality of the parchment, in the hands and in the format, which makes it uncertain that they all come from the same manuscript. It will therefore be specified whether the information is taken from Lat. fragm. 694-1/-2 or Lat. fragm. 694-3/-4.

Contents:

- Lat. fragm 694-1-2: 4 sequences: *Celi enarrant in terram, Gratulemur dulci prosa, Mundi etate octava, Nunc nobis succurre.*

Lat. fragm 694-3-4: 2 sequences: *Dilecto regi virtutum, Iocundare plebs fidelis.*

Most of the sequences are represented only by a few words.

- Feasts or parts of the church year:

f. "1" (694-1-2): *Nunc nobis succurre* (De s. Georgio, 23 Apr). *Mundi etate octava* (De s Marco ev., 24 Apr rubr. **de sancto marco ewangelista sequentia**). *Celi enarrant in terram* (De ss. ap. Philippo et Jacopo, 1 May).

f. "2" (694-1-2): *Gratulemur dulci prosa* (De s. Erico rege et m., 18 May)

f. "3" (694-3): One sequence ending with "beneficia multis at ... continua tua presta fu ...is vermula", followed by *Dilecto regi virtutum* (De s. Katerina, 25 Nov).

f. "4" (694-4): *Iocundare plebs fidelis* (De sanctis ewangelistis)

Part III: Catalogue

- The four sequences in Lat. fragm. 694-1 and -2 are in accordance with the Nidaros ordinal, although St. Eric is a later addition. The celebration for St. Eric, including the sequence “Gratulemur” is added in the margin of manuscript B of the ordinal (cf. Gjerløw 1968, 343 n.). One of the sequences in Lat. fragm. 694-3 and -4 is not mentioned in the Nidaros ordinal, namely *Iocundare plebs fidelis* for the evangelists.

Support: Parchment. The parchment of Lat. fragm. 694-3 and -4 is grey and with a “fabric-like” texture that has made the ink bleed into the parchment around the edges of the letters.

Extent: Lat. fragm. 694-1 and -2 are two pieces from the same bifolium. Lat. fragm. 694-3 and -4 are from different leaves from one manuscript.

Size: The size of the original manuscript(s) is unknown, but could possibly have been in a large octavo or small quarto format. Lat. fragm. 694-1-2 are c. 4 x 8 cm, while 694-3 is c. 9 x 5,5 cm and 694-4 c. 10,5 x 4 cm.

Origin: Norway or Sweden (?). The presence of the Swedish saint Erik king and martyr gives Seqv 28, or at least Lat. fragm. 694-1 and -2 a probable origin in Scandinavia.

Date: s. xv (?)

Lay-out:

Writing space: Unknown

Number of columns: 1 (Lat. fragm. 694-3 and -4 unknown)

Number of lines: Unknown. Lat. fragm. 694-1 and -2: 2 lines survive. 694-3-4: 3 lines survive.

Line height: Lat. fragm. 694-1-2: 2,1 mm. Lat. fragm. 694-3, -4: 2,5 mm.

Ruling: Lat. fragm. 694-1-2: A pair of holes in the parchment in the outer margin seem to mark the above and below of the text between the staves. The ruling is close to invisible. Lat. fragm. 694-3-4 have no surviving prickings, but the surviving black ink ruling goes above and below the text.

Quire signatures, leaf signatures, catchwords: None



Seqv 28: Oslo, NRA, Lat. fragm. 694 (-1/-2 higher, -3/-4 lower).

Photo: NRA

Script:

Gothic. The script in all fragments is a *textualis* of medium formality. Lat. fragm. 694-1-2: The *g* is straight-backed. Round *r* is found after both *o* and *a*. Lat. fragm. 694-3-4 has a different hand. The *a* is a box-*a*, unlike the “dynamic” *a* on 694-1-2. No *g* remains.

x-height: 3 mm (all)

Abbreviations:

Punctuation: No

Ink: The ink for the text is dark brown, The text ink of Lat. fragm. 694-3-4 is black.

Rubrics: One rubric has survived on Lat. fragm. 694-1. The rubricator is the same scribe who wrote the main text. One rubric has also survived on 694-3, also written by the main hand on 694-3-4.

Musical notation: Square notation on four red lines. Lat. fragm. 694-1-2: F- and -b-clefs. Lat. fragm. 694-3-4: Only b-clefs.

Decoration:

Initials/decoration: The key-letters for the maker of the secondary initials are visible underneath the letters themselves. The one remaining initial is plain and red.

Pigments: Lat. fragm. 694-1, -2: The red for the rubrics is a bright red. The green is an olive green. Lat. fragm. 694-3, -4: The red ink looks a bit “crumbled”.

Condition: The fragments are small, darkened and dirty. No whole page can be reconstructed.

Literature: Eggen 1968 (I, XLI)

Facsimiles: Eggen 1968 (II, pl. 161-163)

Seqv 29

Oslo, NRA, Lat. fragm. 251

Senja 1614, Nordlands len 1614

Eggen: "Z"

Gjerløw: Br-Mi 2

Breviary-missal

Parchment, two leaves, c. 22 x 14,5 cm, France, s. xii¹

Contents:

- 2 sequences: *Alma chorus domini, Sancti spiritus assit*
- Both sequences are used in the week of Pentecost, and are added at the end of a breviary-missal.
- These fragments predate the Nidaros ordinal.

Support: Parchment. The parchment is very thin and almost reminiscent of paper.

Extent: Two leaves. The sequences are on f. 251-2v, in a different hand than the previous parts of the manuscript.

Size: 22 x 14,5 cm.

Origin: France. On the envelope is written in oldfashioned orthography: "Beg. af 12. Aarh. Antag. af nordisk oprindelse" (Beginning of the twelfth century, presumably of Nordic origin). The date seems correct, but the assignment to a Nordic origin is probably not.

Date: s. xii¹

Lay-out:

Writing space: c. 18-18,5 x 10,5-11 cm. (The writing space of the rest of the breviary-missal is c. 16 x 10,5 cm.)

Number of columns: 1

Number of lines: 18



L. M. G.

sancti spiritus alio nobis gratia. Ille tua. ut corda nostra
 sibi faciat habitacula. expulsi inde curas utique spiritibus. puris alme
 illustrato hominum. curas nostras inuisitavit. maxime sancto
 sensuorum semp cogitatum. in fundo uirtutum tuam ceteris sensibus. u
 purificator omnium flagitiorum spiritus. uertice uis oculum in uertice hominis.
 ut uideri supremis gratia possit a nobis. unde cordis quem soli cernere possunt
 oculi. prophetas tu in spiritu ut pre cona xpi premissit in clera. potest
 e. sanctorum uero prophetarum xpi potest mundum ueherere. uando machinam per
 uerbum suum fecit deus celi et terrarum. e semp aequal fortitudo cal inuen
 tum expulsi spiritus. u animabus uiuandis aquas secundas. u aspiciendo
 dat spiritalis esse homines. u diuinitatem plingit mundum & uis ad humana die.
 dol. as ad cultum dei reuocat magister optime. ego nos supplicantes tibi exaudi ppetus.
 sce spiritus. me quo preces omnes caste circumueit & in digne dei amib. u qui omnium.
 seculor sanctos. in nocentis docuit in sancto amplectendo spiritus. sic odre aplos
 xpi. onas munere insolito & curas in aucto seculis. Hunc diem gloriosum
 fecisti.
 Alon chokus dni nro pangat nomina summi. essat socher
 emanuel sabrach ad onay. Et uirgenis uia uita manus homo iulion.

Seqv 29: Oslo, NRA, Lat. fragm. 251-2v.

Photo: NRA

Line height: 1-1,1 mm

Ruling: The holes visible in the margin seem unorganized and unrelated to the ruling. Some very faint lines are visible in certain places on 251-2v. The ruling on 251-2r is a clearer lead ruling, with double lines framing the writing space, extending into the upper and lower margin. The horizontal lines are also visible.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script is small and informal. The minims turn quite sharply upward to the right. The ascenders end in an oblique line upward towards the right. The *d* is round, but not used in biting. The *g* is the Anglo-French (not straight-backed) *g*. Two consecutive *i*'s are slashed, and the second one is an *i longa*. The descender of the *q* turns towards the left, slightly resembling a *g*. The *y* is dotted. The sharp turn of the minims of the letters may point to France. There are two other hands on the same leaf. One is a "sharp" protogothic, the other is a hand almost reminiscent of a humanistic hand, with an *s longa* extending beneath the baseline, and the uncrossed tironian note also extending below the baseline. The three hands have in common the very distinct sharp angle upward to the right of the minims on the baseline.

x-height: 1 mm

Abbreviations: The ampersand is used for "et".

Punctuation: On line *punctus*. (The hand on the top of 251-2r has in addition to the on-line *punctus* a *punctus elevatus* with a very sharp tick, placed quite high.)

Ink: The ink is brown.

Rubrics: No

Musical notation: Neumes, although there seem to be an attempt of drawing in staves in the three upper lines, later abandoned. Traces of four, very thin, light brown lines are visible, with a darker emphasis on the f-line. The whole page is equipped with c- and f-clefs, although no staves are discernable. The musical notation on 251-1 looks like *petits carrés* in campo aperto.

Decoration:

Initials/decoration: The initial for *Sancti spiritus assit* is not entered. Space seems to be left for an initial A in *Alma chorus*, but the *a* is drawn in nevertheless. No smaller initials for the strophes are drawn in. No key-letters are visible.

Condition: The leaves are in relatively good condition, but seem fragile.

Literature: Eggen 1968 (I, XLI), Gjerløw 1956, Gjerløw 1979, 74-75

Facsimiles: Eggen 1968 (II, pl. 164), Gjerløw 1956

Seqv 30

Oslo, NRA, Lat. fragm. 236

Trondheim 1617, 1621

Eggen: "ZZ"

Sequentiary

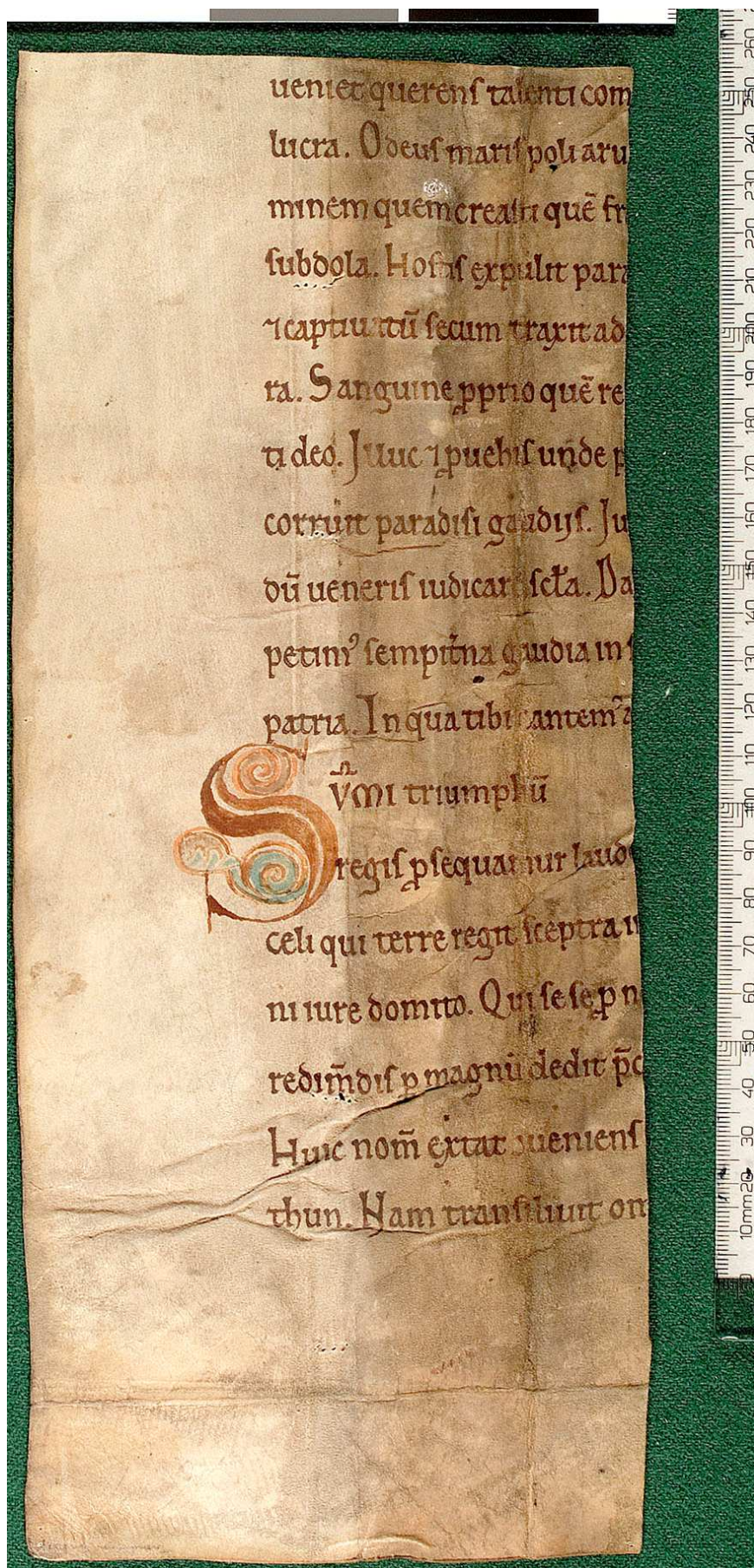
Parchment, 2 fragments from 2 leaves, c. 31,5* x32,5 cm, Norway (?), s. xii²

Contents:

- 5 sequences: *Agni paschalis esu*, *Laudes Christo redempti*, *Rex omnipotens*, *Summi triumphum regis*, and five partial words from *Victime paschali laudes* (identified by Lilli Gjerløw).
- Parts of the church year: From Easter-week to the Sunday after the Ascension.
- The fragments are from a pre-ordinal manuscript. The second fragment is the only remaining source in Norway and Iceland for the Notker-sequence *Agni paschalis esu* for Easterweek. *Agni paschalis esu* did not become part of the later Nidaros ordinal. Lat. fragm. 236 is also the only remaining source in Norway for *Laudes christo redempti*. *Laudes christo redempti* and *Summi triumphum* (also a Notker-sequence) are not part of the "standard" Anglo-French sequence repertory, but did become part of the Nidaros ordinal. *Rex omnipotens* is spread all over Europe and used for the Ascension. Since *Summi triumphum* follows immediately after *Rex omnipotens*, it was probably used for the Sunday after the Ascension, like in the later Nidaros ordinal. The contents of Seqv 30 point to the German sequence tradition, not the Anglo-French. All the mentioned sequences are found in Swedish sources (Björkqvall 2006, Moberg 1927).

Support: Parchment

Extent: 2 fragments from 2 leaves of folio format. The largest fragment is c. one third of the page, the smallest one eighth of the page.



Seqv 30: Oslo, NRA, Lat. fragm. 236-1v.

Photo: NRA

Size: The original was in a folio format, at least 32 cm wide. Lat. fragm. 236-1 is 31, 5 x 13 cm, while 236-2 is 7, 5 x 17, 5 cm. The second fragment shows that there were two columns of c. 10 cm, making it possible to estimate the width of the leaves in the manuscript.

Origin: The peculiar script makes it difficult to assign this source to any particular geographical region, although the letter *a* looks French. The *g* also looks English or French, while other features point away from the Anglo-French area, like the bad quality colours and poor execution of the initial, and the unusual sequences represented in the fragments. The scribe seems quite competent, and is either copying from a peculiar model or shaping his own “formal style” script. This adaptation could have been made by a local scribe (in the Nidaros area or elsewhere in Scandinavia) for a large folio manuscript. The mixture of different elements supports a Scandinavian origin.

Secondary provenance: Since the fragments were used for bindings in Trondheim for two different years, it is not unlikely that the manuscript was used in the medieval town of Nidaros, or somewhere within the diocese.

Date: s. xii². The date of the hand seems to be the second half of the twelfth century. There are no signs of biting or the use of round *r*. At the same time there are no examples of *e caudata*, and the last of two consecutive *i*'s is an *i longa*.

Lay-out:

Writing space: 24* x 21,5 cm (provided both columns were of equal width)

Number of columns: 2 columns, c. 10 cm wide. Lat. fragm. 236-2 reveals the width of the column, as well as the presence of a second column. It shows that the columns were c. 10 cm (provided they were both the same width – both fragments contain only the outer column), with c. 1,5 cm between the columns, and a 5,5 cm margin,

Number of lines: 18*

Line height: between 1,3 and 1,5 mm

Ruling: No pricking visible. The ruling is hardly visible on Lat. fragm. 236-1, apart from the hint of a lighter line below some of the text lines with traces of grey (from lead ruling?). In 236-2 the thick grey lines are clearer, and a double grey line towards the margin is also visible.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script has some peculiar elements, like the sometimes unclosed uncial-looking *e*, the round *d*, and a French-looking flat-headed *a* (with the “unbent” stem and a rather flat top added from the left, and the tracing of the lobe beginning at the top of the stem). This *a* is sometimes also found in English twelfth century manuscripts as a decorative element in the incipits to a text passage in combination with rustic capitals or uncial letters (cf. for instance Stavanger, Statsarkivet, fragm. no 1-3), but not through the whole text like here. The serifs are quite small and unpronounced. The ascenders are wedge-shaped or slightly split. There is a distinct *ct*-ligature. The round *d*'s are not used in biting, and there are some examples of straight *d*. The *g* seems to be of an Anglo-French type, but the lower part of the *g* bends downwards to the left instead of closing the loop. Round *r* is not used. The *t* sometimes has a hairline going upward to the right from the left side of the top stroke. The *x* is uncrossed. The unclosed uncial *e* is also found in another parchment fragment at the NRA (Lat. fragm. Box 51 no. 2), written a century later (cf. Gjerløw 1968, 425-6 and Plate 17). See also Seqv 22a. The hyphens are short, going upward to the right from mid line.

x-height: 4 mm

Abbreviations: The uncrossed tironian note is used for “et”, also in capital form, resembling a capital I, and extending below the line. The suspension sign is a straight line, framed by two hairlines going upward to the right.

Punctuation: On line *punctus*

Ink: The ink is brown.

Rubrics: No rubrics, although the scribe seems to have left room for them.

Musical notation: No musical notation. The space between the lines - enough for neumes, but too little for staff notation - may indicate that the model had neumes.

Decoration:

Initials/decoration: There is one initial S and two partial initials, one I or L and one unidentified letter, possibly a G. The initials are not of a high quality and have a “homemade” appearance. The red spine of the letter has a reserved or voided line in the middle. The loops of the letter S are emphasized with two spirals (one red and brown the other red and turquoise blue), the lower of which finishes in a wing- or palmette-like feature towards the margin.

Pigments: The colours are a light red, a darker red, a light brownish colour, yellow, a “regular” blue and a turquoise blue. They do not seem to be of particularly high quality.

Condition: The fragments are in relatively good condition, but cut quite small compared to the original size leaf.

Literature: Eggen 1968 (I, XLI)

Facsimiles: Eggen 1968 (II, pl. 165-168)

Seqv 30 was the last of the manuscripts identified by Erik Eggen. From Seqv 31 onwards are the sequence manuscripts added by Lilli Gjerløw:

Seqv 31 add, a-c Oslo, NRA, Lat. fragm. 235 a.o.

a) Copenhagen, the Danish National Archives (DRA), LR Kristianopol 16, fr3630 and fr3631

**b) N: Oslo, the National Archives, Lat. fragm. 235¹⁰
Trondheim 1621-1630, Orkdal and Gauldal 1622-1623**

c) N: Trondheim University Library, Gunnerus Library, Fragn. 9

Gjerløw: Mi 80

New fragment numbers: Fr.512-524 (NRA fragments only)

New Codex number: 61

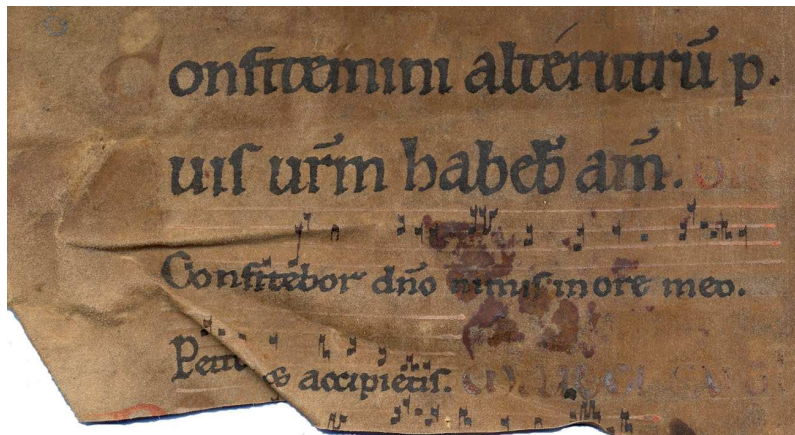
Missal

Parchment, 13 fragments from 3 leaves in the NRA, one leaf in Trondheim University library and two fragments in the DRA, c. 41 x 25 cm, Denmark (Lund) (?), s. xii¹ (c. 1120-30)

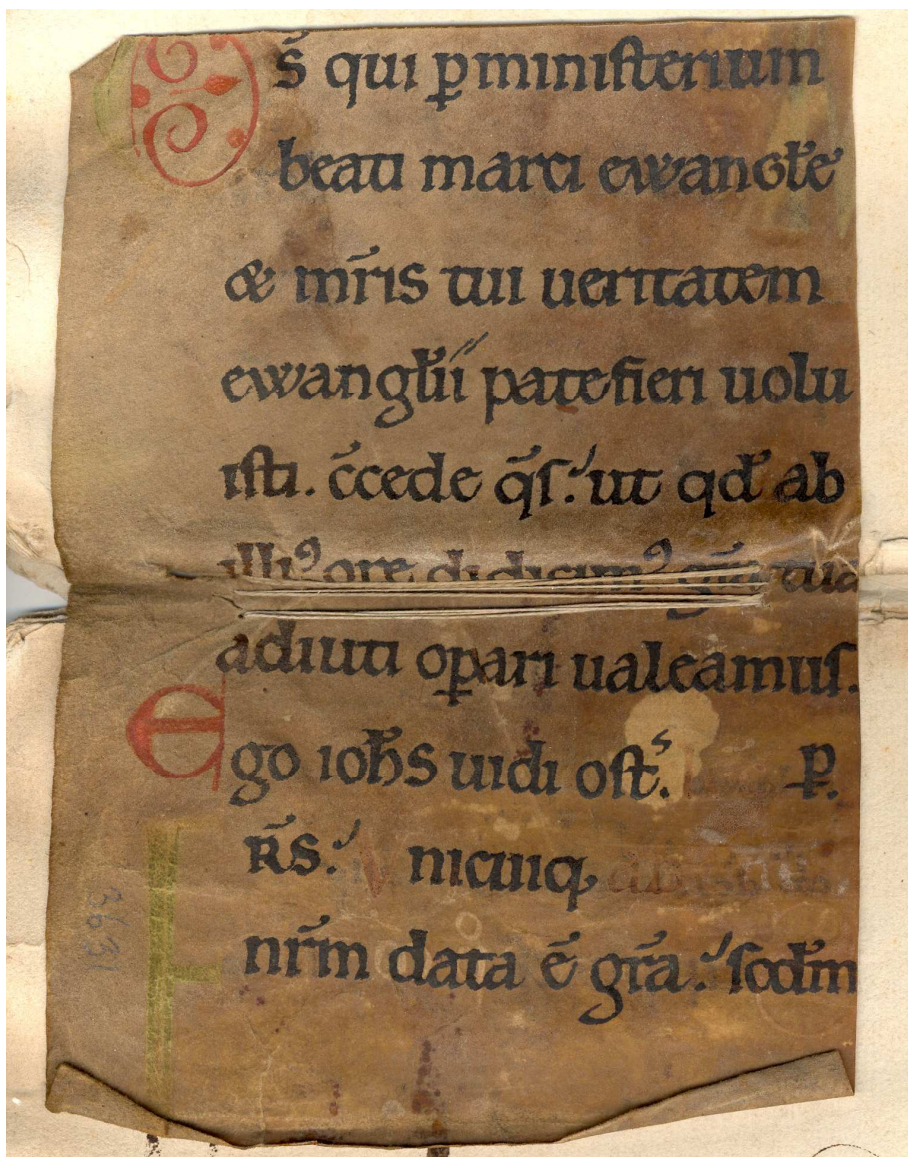
Contents:

- 1 sequence: *Omnes sancti seraphim* (on fragm. 9, Gunnerus Library, Trondheim)
- The five remaining leaves offer scattered celebrations from April to November from the saints' feasts, or *Proprium de sanctis*:
 - f. "1" (Copenhagen, DRA): Georgii (23 April) -Marci (25 April)
 - f. "2" (Oslo, Fr.512-515): Cyriaci (8 August); Laurentii vig. (10 August)
 - f. "3" (Oslo, Fr.316-322): Ypoliti et Cassiani (13 August); Eusebii (14 August), Mariae assumptio vig. (14 August)
 - f. "4" (Oslo, Fr.523-524): Crucis exaltatio (15 September); Nicomedis (15 September); Euphemiae (16 September)
 - f. "5" (Trondheim, Gunnerus Library): omnium sanctorum (1 November)

¹⁰ I am grateful to Espen Karlsen and Gunnar I. Pettersen (NRA) for the use of NRA's unpublished database regarding Seqv 31 (Mi 80), particularly regarding the organisation of the fragments.



Seqv 31 add a): Copenhagen, DRA, fr3630 (selection). Photo: DRA



Seqv 31 add a): Copenhagen, DRA, fr3631.

Photo: DRA

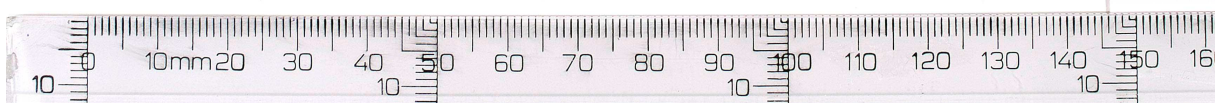
ei q̄ credidant: hec loqu-
tur. In nomine meo demonia
eiciant: linguis loquentur
nouis. serpentes tollent. Et
si mortiferū q̄d bibint: n̄
eis nocebit. Sup̄ egros ma-
cia e ius ma
nu eius
Beatus uir qu
Adesto
nib; i
laurentii



Seq̄ 31 add b): Oslo, NRA, Lat. fragm. 235-8-9.

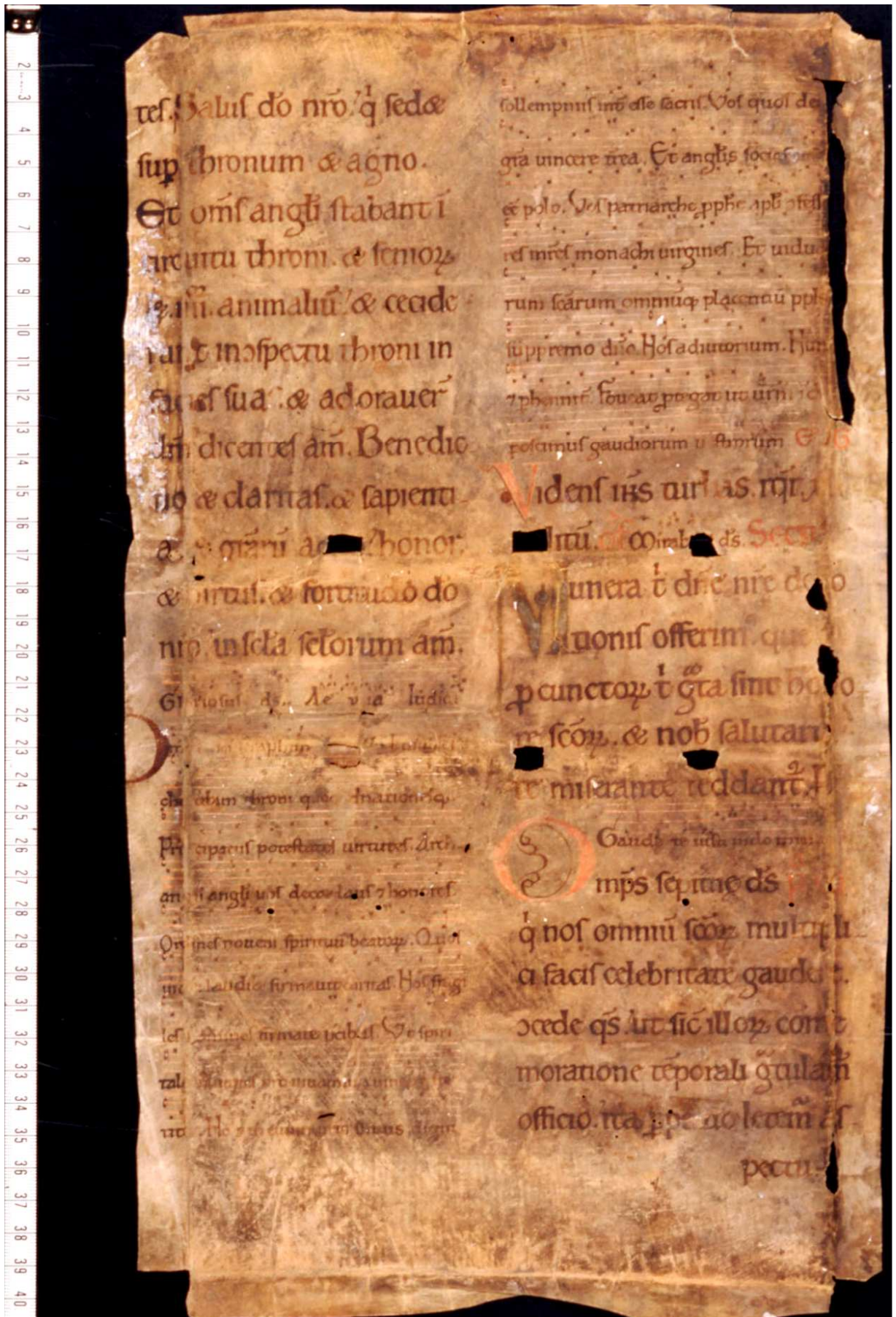
Photo: NRA

ime n̄ pec̄ ibunt. Et qui
elucidant ne: uitā ḡnā
possidebunt. Dilexisti iusticiā.
Anno 1382
Bartholomaeus



Seq̄ 31 add b): Oslo, NRA, Lat. fragm. 235-4-5.

Photo: NRA



Seqv 31 add c): Trondheim, Gunnerus' Library, fragm. no 9. Photo: Gunnerus' library

- Predating the Nidaros ordinal. *Omnes sancti seraphim* is part of the sequence repertory of Hirsau (cf. Kruckenberg 1999), which strongly influenced the liturgy of Lund (cf. Gjerløw 1968).

Support: Parchment

Extent: In the NRA in Oslo are 13 fragments from 3 leaves. The correct order of the fragments as organized in the unpublished database (here presented with old sub-number with new fragment number in parenthesis): Lat. fragm. 235-6 (Fr.512), -8 (Fr.513), -7 (Fr.514), -9 (Fr.515) (= one leaf); -13 (Fr.516), -12 (Fr.517), -1 (Fr.518), -2 (Fr.519), -4 (Fr. 520), -3 (Fr.521), -5 (Fr.522) (= one leaf); -10 (Fr.523), -11 (Fr.524) (= one leaf. Mi 80/Seqv 31 add is supplied by two leaves in other collections: “f. 1” (Georgii - Marci) is in Copenhagen, the DRA, LR Kristianopol 16 (fr3630 and fr3631), and “f. 5” (omnium sanctorum) in Trondheim, Gunnerus library (Vid. Selsk. Bibl. bokbind. Bibl. 9)

Size: The original size was a folio of c. 41 x 25 cm, as can be established from the Trondheim fragment, which was an unusually large book at this time.

Origin: Denmark (Lund) (?) While the scribe is English or English-trained, there is one music scribe writing Anglo French notation, although not very well executed, and one scribe adding expert German neumes.¹¹ This mixture of elements is generally believed to indicate a Scandinavian origin. The manuscript is comparable to manuscripts with an origin in Lund, see discussion in chapter 4.2.

Secondary provenance: The fragments from Seqv 31/Mi 80 were over a period of almost 10 years used to bind tax booklets marked Trondheim and Orkdal and Gauldal, which are all fiefs in the Trondheim region. In addition one fragment still remains in Trondheim, which suggests that dismantling and reuse of Seqv 31/Mi 80 was done in the Trondheim area. The fragment in Copenhagen was probably sent there along with other archival material from Norway. It is likely that Seqv 31/Mi 80 was used somewhere in the bishopric of Nidaros proper.¹²

Date: s. xii¹ (c. 1120-30)

¹¹ I am grateful for these insights from the third international workshop in the National Archives, particularly to Susan Rankin for the observations on the musical notation and to Michael Gullick and Teresa Webber regarding the script.

¹² cf. unpublished database of the NRA.

Lay-out:

Writing space: 32 x 21,5 cm

Number of columns: 2 columns, c. 10 cm wide (although one is slightly wider than the other).

Number of lines: 22 (on the one leaf on which lines can be counted)

Line height: 1,5 cm

Ruling: No visible pricking. No visible ruling.

Quire signatures, leaf signatures, catchwords: None

Script:

Carolingian/Protogothic. The minims are slightly marked with a short, horizontal line. The ascenders are relatively short and wedged-shaped. The *e* gets an ornamental extension of the cross-line, with a turn upwards, at the end of words. There are examples of *e caudata*. The *g* is not of the straightbacked type, but the lower lobe begins slightly to the left, making the letter slightly resemble a fish-hook. Two consecutive *i*'s are slashed. The *z* is not crossed. The hyphens stand horizontally on the baseline. The presence of neumes in one of the fragments could point to an early date, but the fact that enough space generally seems to have been left for staves, suggests that this missal was written not too early in the twelfth century. (According to Teresa Webber and Michael Gullick reasonable date for the text script is late in the first third of the twelfth century, i.e. 1120-30.)

x-height: 5 mm

Abbreviations: The uncrossed tironian note, but also the ampersand is used for "et". The suspension signs are cup-shaped. There is an example of H for enim (Lat. fragm. 235-8/Fr.513).

Punctuation: An on line *punctus* and *punctus elevatus* of two executions: One connected to England and the other to Southern Germany.

Ink: The text is written in a dark brown colour. The ink used for the notation is black.

Part III: Catalogue

Rubrics: The rubrics use a mixture of Carolingian and Uncial letterforms, like the Carolingian *a*, but the Uncial *e* and *m*. They could very well be made by the main scribe.

Musical notation: *Petits carrés* on four red lines. According to Susan Rankin the notation on staves is Anglo-French, done in a competent technique, but not very good execution (perhaps the work of a “local” scribe working under instruction). In one instance (Lat. fragm. 235-4/Fr.520) German neumes are added *in campo aperto*, which Rankin considers to be very competent. C-clef.

Decoration:

Initials/decoration: There are several kinds of initials present in this missal. One is a plain kind, without ornaments (or in some cases equipped with a decorative disc or a voided or reserved line). Some letters are only single colour, others brown and red or red and green. There is a red ornamented A on Lat. fragm 235-9/Fr.515 with several elements, namely the disk on top and bottom on the left side, green organic “sproutlike” leaves going out from the dot to the lower left into the main body of the letter, and finally, red lines tracing the right side of the elements of the letter, one of them at one point becoming the shape of a trifold tuber (without stripes). This initial is according to Michael Gullick English in style.

Pigments: The red is a quite orange red, where it has not oxydated and turned grey. The green is a fine olive-green. A brown ink resembling that of the writing ink is also used to draw initials, and is found in combination with red decorations. On the Trondheim fragment one initial appears to be blue, and the Copenhagen fragments seem to contain a yellowy green.

Condition: The remaining fragments are in fairly good condition, although sometimes quite brown and stained. No full leaf can be reconstructed among the NRA fragments.

Literature or facsimiles: None

Seqv 32 add Oslo, NRA, Lat. fragm. 261

No account provenance listed

Sequentiary

Parchment, 2 fragments from 1 leaf, c. 16 x 11 cm, France (?), s. xii med

Contents:

- 2 sequences: *Sancti spiritus assit*, *Summi triumphum regis*
- The sequences are probably for Sunday after the Ascension (*Summi triumphum regis*) and Pentecost Sunday (*Sancti spiritus assit*). The last one has a rubric which is difficult to read apart from “de sancto p”, which may refer to Pentecost (?).
- Of an earlier date than the Nidaros ordinal.

Support: Parchment

Extent: Two fragments from 1 leaf. The lower fragment fits to the upper one, if pushed 2 cm to the right (when seen from the recto side).

Size: c. 16 x 11 cm. The fragments are both c. 8 x 8,5 cm. When put together they become an octavo leaf (cropped vertically on the top right and lower left, when seen from the recto side).

Origin: France (?). The key to the origin would probably be the neumes.

Date: s. xii med. The wavy suspension sign and uncrossed tironian note places the script in the twelfth century, and the neumes push the date back to around the middle of the twelfth century.

Lay-out:

Writing space: 12,5 x 8,5 cm

Number of columns: 1

Number of lines: 18

Line height: 7 mm (with neumes).

Ruling: No pricking or ruling visible.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script is rather informal. The page gives a very dynamic impression, as if the scribe wrote quickly and easily. The minims turn slightly upward to the right. The ascenders have small lines or waves going upward from left to right. The *g* is of an Anglo-French (not straight-backed) type. Two consecutive *i*'s are slashed, but they are both short. There are corrections made in the text.

x-height: 2 mm.

Abbreviations: Uncrossed tironian note. Wavy suspension sign.

Punctuation: Mid line punctus

Ink: The ink is black.

Rubrics: The one rubric on the remaining fragments was rubbed out, and a new one written on erasure in what appears to be a bad quality red. Only parts of the red pigment remains, and the text is difficult to read.

Musical notation: Neumes, characterized by a very flat virga, punctus and a "double-virga" with a punctus between the two lines (like a pea in a tweezer). The neumes appear only on the recto side, and for the first word on the verso side.

Decoration:

Initials/decoration: The smaller initials are plain and undecorated, and look like they were written quickly.

Pigments: There is used a pale orange red for the smaller initials. The red in the later added rubrics is darker, but of inferior quality.

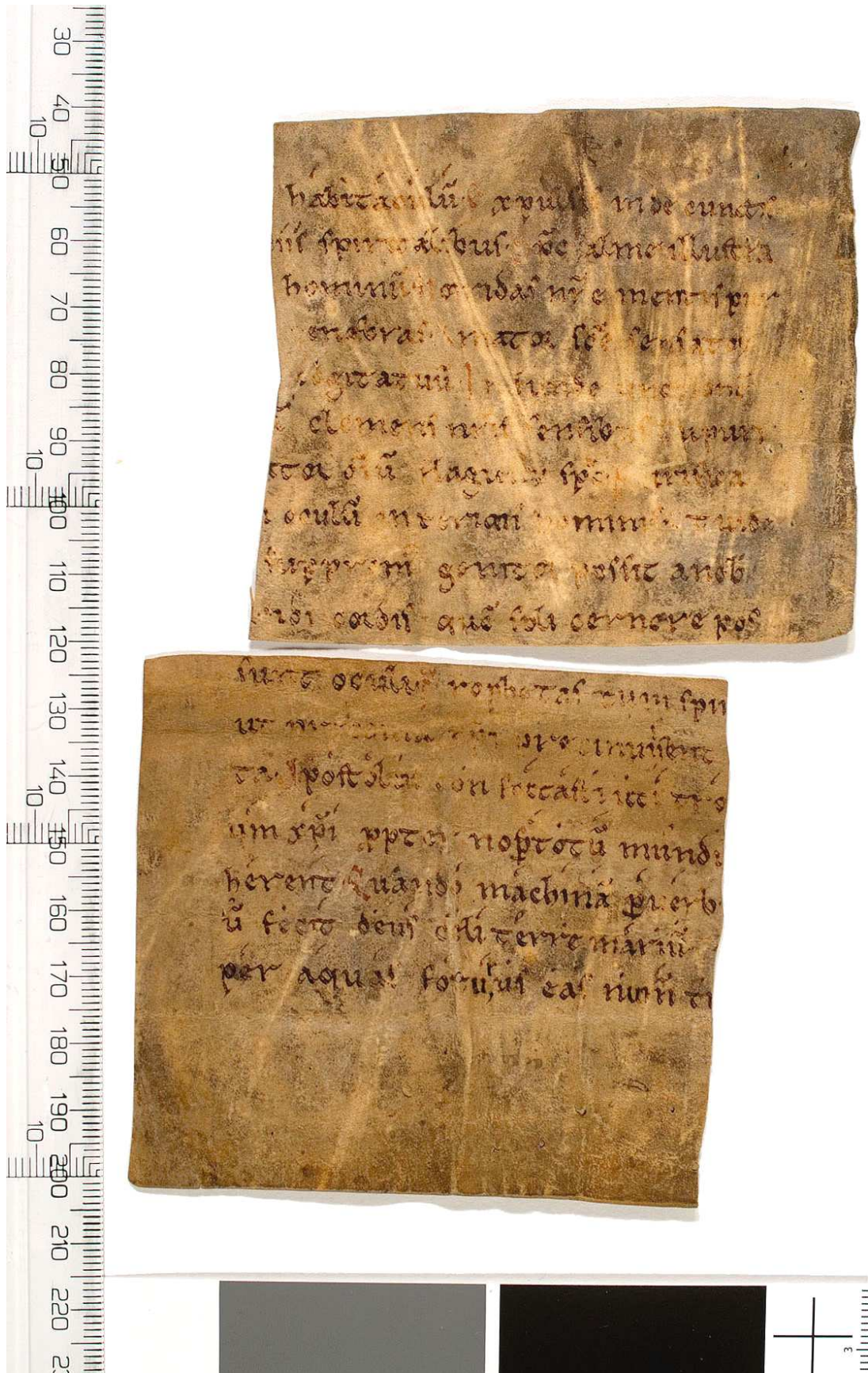
Condition: Both remaining fragments are very smudged and grey on the verso side.

Literature or facsimiles: None



cip^{is} illius disturbato imperio. **D**a
 plurimis inde eructis mundū illust
 ribare. **C**aptiuitatē q; detentā mi
 toa dux secū. **E**t redi unū iā suis sep
 seruis garmois. **D**eniq; s. altū dederat
 maximū iubel pōloso, cursu prepe
 nolant. **E**lebrer ergo populū
 die credulus cūm inobida idichū
 pōa in semet ipso altū sedibus cō
 uax **D**eī fili **E**t tremenū

expectat affuturu ut duo angli sū
 uer. **I**n ihc auob assūpt^{us} est in celū
 rū ueniet ut uidistis eū. **I**n idichū
 uocibus se dulis oī in plorem. **V**t a
 ctus patris qui sedet spūm mittat
 uis sem. **I**n fine soli ipse quoq; sep sic
 ncti spē **D**eū **N**obcū
 ut nob gra **Q**ue cōda nra sibi faci



Seqv 32: Oslo, NRA, Lat. fragm. 261-1-2v.

Photo: NRA

Seqv 33a add Oslo, NRA, Lat. fragm. 294

Akershus Slot Bygningsskat 1619, Hadeland 1619, Hadeland 1621

Gjerløw: Br-Mi 5

Breviary-missal

Parchment, 4 mutilated leaves, c. 33,5 x 22,5* cm, the Low Countries (?), s. xii med.*

Contents:

- 1 sequence: *Alle celeste nec non*
- Feasts or parts of the church year: The leaves contain part of the September feasts; St. Bertinus (5 Sept) St. Herculianus (5 Sept), St. Magnus (of Füssen, 6 Sept), St. Adrianus (8 Sept), St. Gorgonius (9 Sept), the nativity of St. Mary (8 Sept) and the Exaltation of the Cross (14 Sept). For survey and closer analysis of contents, see Gjerløw 1979, 75-80.
- The manuscript was written before the Nidaros ordinal.

Support: Parchment

Extent: Four mutilated leaves. The sequence is on the bottom of Lat. fragm. 294-4.

Size: c. 33,5* x 22,5* cm. The manuscript was probably in folio format.

Origin: The Low Countries (?)

- 1) Contents: Lilli Gjerløw called this fragment very tentatively the "Utrecht" breviary-missal, because the presence of St. Herculianus corresponds with the Utrecht calendar. St. Magnus of Füssen, another of the saints represented in this fragment was mainly popular in the Southern parts of German-speaking Europe.
- 2) Script: The shape of the *punctus elevatus* and *punctus versus* might be an indication of origin, and possibly also the "tailed" ampersand. Whether or not these are scribal traits in manuscripts from the Low Countries has not been subject to closer investigation.

Date: s. xii med. (?) The date is based on the script. The presence of *e caudata* may indicate a date as far back as c. 1150, the date also suggested by Lilli Gjerløw (Gjerløw 1979, 75).

Lay-out:

Writing space: c. 33, 5 x 17,5 cm. The width of the writing space is based on the two columns of 8 cm (provided they had the same width), with a 1,5 cm intercolumn.

Number of columns: 2 columns, 8 cm wide

Number of lines: c. 40? (á 8 mm)

Line height: c. 8 mm (for text without notation), 1,6 cm (with staves)

Ruling: No ruling visible

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The minims finish slightly upward to the right, but not consistently. The ascenders are quite short and wedged-shaped. The *e caudata* is used. Two consecutive *i*'s are slashed, but both are short. The *t* sometimes has a hairline going upward from the left side of the top stroke, particularly in the beginning of words. The *x* is uncrossed. The hyphens begin mid line, but are relatively horizontal.

x-height: 3, 5 mm for plain text, 2 mm for lyrics, although the size of the script of the lyrics varies a little.

Abbreviations: The ampersand used for "et" extends below the baseline.

Punctuation: Both the *punctus elevatus* and the *punctus versus* are used in this manuscript, and the "ticks" in both have a very sharp angle. There is also a question mark (*punctus interrogativus*), resembling the number 2, with a prolonged lower stroke going upwards to the right.

Ink: The ink for the text is quite black.

Rubrics: The rubricator does not appear to be the scribe writing the main text. The spine of his *a* is rounder, his *c* has a sharper angle, his abbreviation-sign above "sci" and "sce" is rounder and more cup-shaped, his *e caudata* is "more dynamic".

Part III: Catalogue

Musical notation: *Petits carrés* on four red lines. There seem to be several different scribes for the notation. Some staves are left without notation. In addition some neumes, resembling *petits carrés* are written *in campo aperto* (over the first strophe of the hymn *Maria mater*).

Decoration:

Initials/decoration: Plain, monochrome initials in red and blue, although some red initials are decorated with blue decorative lines or organic ornament and vice versa. Some of the smaller initials are decorated with discs, and in one instance (Lat. fragm. 294-3) there is a disc between two lines.

Pigments: The red in the initials is in some cases a bit towards red ochre, in the rubrics it seems brighter, and the brightest red seems to be in the staves. The blue is even, and of a quite light shade.

Condition: The fragments from this breviary-missal are in relatively good condition, and not cut as small as in many cases.

Literature: Gjerløw 1979, 75-80, 200.

Facsimiles: None

Seqv 33b add, a-c Oslo, NRA, Lat. fragm. 489 a.o.

a) N: Oslo, NRA, Lat. fragm. 489¹³

Oslo and Hamar 1575 (489-11=489c=Fr.614), Gudbrandsdalen 1607 (489-10=489b=Fr.628), Tønsberg len 1639 (489-4=489a=Fr.629).¹⁴ Other labels of fragments in this group: Hedmark 1616, Tønsberg len 1631, 1638, Onsø 1632.

b) N: Oslo, NRA, Lat. fragm. 511

c) N: Oslo, NRA, Lat. fragm. 1046

Gjerløw: Mi 107

New fragment numbers: Fr.614-629 + Fr.832

New codex signature: 76

Missal

Parchment, 17 fragments from 10 leaves, c. 43 x 27 cm, Norway (?), s. xiii¹

Contents:

- 5 sequence incipits, in alphabetical order (all in Lat. fragm. 489-11=Fr.614): *Celeste organum*, *Clare sanctorum*, *Ecce pulchra*, *Eia recolamus*, *Pro nobis ora*. The sequences may be given with incipits only for two reasons: 1) They had already appeared in full in the missal, or; 2) The missal was meant to be used with a separate sequentiary, either as a separate book, or supplied at the back of the missal.

¹³ I am grateful to Gunnar I. Pettersen (NRA) and Espen Karlsen for the use of NRA's unpublished database regarding Seqv 33b (Mi 107), particularly regarding the organisation of the fragments. The envelope is marked 489c, but fragments marked 489a and b from the same manuscript are in the same envelope. It therefore seems like the fragmentnumber should simply be 489.

¹⁴ Lat. fragm. 489-11 (Fr.614), marked 489c reads "Brugt som omslag til Stiftsbogen [superscript: Oslo og Hammers] af 1575". Lat. fragm. 489-10 (Fr.628) is marked 489b, Gudbrandsdalens Fogderie 1607. Fragment 489-4 (Fr.629) is marked 489a, Tønsberg len 1639. Note the large variety in date, which may be an indication of re-use of older bindings.



Seqv 33b add: Oslo, NRA, Lat. fragm. 489-11-2r.

Photo: NRA

Part III: Catalogue

- Feasts or parts of the church year:

f. "1": (489-11=Fr.614): Missa de Maria in nat. Domini. Dominica infra octavas natalis domini. S. Silvestri (31 Dec).

f. "2": (489-11 = Fr.614): cont. S. Silvestri (31 Dec). Circumcisio (1 Jan). Octavas Stephani, Iohannis et innocentium (2-4 Jan). Rubr: *dominica infra octab[sic]as natalis domini[...]* **Seq Celeste organum; Circumcisione [...]** **S[eq] Eia recolamus** (1 Jan); *In octavas sancti Stephani fit commemoratio de s. Iohanne et de innocentibus. Seq. Pro nobis hora* (2 Jan). *In octab[sic]as s. I. fit comemoratio de innocentibus. Seq. Clare sanctorum* (3 Jan). *In octab[sic]as innocentium Seq. Ecce pulchra* (4 Jan).

f. "3" (489-10 = Fr.628): Dom. in xl (quadragesima)

f. "4" (511-3-4 = Fr.615-616): Feria iiiii palmas

f. "5" (489-7 = Fr.617): Sabb. sancto (benedictio fontis in vig. paschae)

f. "6" (489-8 = Fr.618): Pent. vig.

f. "7" (489-2-3-4-5 (missing) -6+511-1-2 = Fr.619-624+627): Dom. ix post pent. Feria vi post dom. ix.

f. "8" (489-9 = Fr.625): Feria iv et vi post dom. xxii post pent. Dom. xxiii post pent.

f. "9" (1046 = Fr.626): Commune sanctorum: Comm. unius virg. Comm. plur. virg.

f. "10" (489-1 = Fr.629+vedlagt fragm. = Fr.832): Ordo baptismi

- This missal is not in accordance with the Nidaros ordinal, at least not as far as the sequences are concerned. Except *Pro nobis hora* most of the sequences are present in the Nidaros ordinal, but the row of sequences from 1 to 4 January would according to the ordinal be: *Eia recolamus, Hanc concordi famulatu, Iohannes Iesu Christo, Laus tibi Christe.*

Support: Parchment

Extent: Lat. fragm. 489: 12 fragments (from which one later addition) from 8 leaves. Lat. fragm. 511: 4 fragments from 2 leaves (one leaf a combination of fragments from 489 and 511). Lat. fragm. 1046: 1 fragment. Only the bifolium 489-11 (= Fr.614) contains the sequence incipits. There are two other large fragments (489-9 = Fr.625 and 489-10 = Fr.628), while the rest of the fragments are small. One fragment (489-5 =

Fr.619) was missing from the envelope. Another fragment had been added as a later finding (found in box 44, and given the new fragment number Fr.832.).

Size: c. 43 x 27 cm. The largest fragment, 489-11 (= Fr.614), is a bifolium with one leaf and the lower margin cropped, measuring 34 x 27 cm. One of the other fragments (489-10 = Fr.628) shows that the lower margin was at least 9 cm. The upper margin was probably also a little higher.

Origin: Norway (?). The Norwegian origin is mainly based on the large number of small cap R's in the text (cf. Karlsen, 2005).

Date: s. xiii¹

Lay-out:

Writing space: c. 31,5 x 21 cm

Number of columns: 2, of different sizes, the outer one is 10,5 cm wide, the inner one is 8,5, with 2,2 cm between them.

Number of lines: 31

Line height: c. 1,1 cm

Ruling: The pricking is visible in the inner margin, with holes of uneven shapes and sizes. The ruling is done in lead and is very clear: First the page is divided with one vertical line, and then the two columns are framed, creating three parallel vertical lines in the intercolumn. These three lines are crossed by the horizontal lines, creating a "grid" pattern between the two columns. The two or three upper and lower horizontal lines extend into the margin, while the rest of the horizontal lines are contained by the vertical edges of the columns. The writing begins above the top line.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is quite formal, and the scribe seems to have attempted a *praescissus* finish of the minims on the line, but he has been only partially successful and partially consistent. The ascenders end in a flat line on the top. There are examples of biting in a combination of *po*, but generally not for the combination *de*. The *a* is sometimes closed, but this could be due to circumstance, and the size of the

lower body of the *a*. There are both straight and round *d*'s, but the round *d* is not used in biting, not even when next to *e* (or *o*?). Two consecutive *i*'s are slashed, as are two consecutive *a*'s. The *g* is of an English/French type. The *t* is sometimes equipped with a hairline going upward from the left side of the upper stroke. There are both slashed and unslashed *x*'s. The *y* is dotted, as often in English and French script. There is a large occurrence of small capital *R*, which may indicate a Scandinavian origin.

x-height: 5 mm.

Abbreviations: Ampersand for “et”. The suspension sign is either flat or wavy.

Punctuation: on line *punctus*, *punctus elevatus*.

Ink: The ink is quite black, but forms a bit uneven edges.

Rubrics: There are key letters for the rubricator in the margin. The rubrics seem to be made by the same scribe as the text.

Musical notation: Square notation on four red lines. C- and b-clefs. Straight, red lines are used as linefillers in the chant text.

Decoration:

Initials/decoration: This was once a marvellous missal. The initials were laid out with gold on a red base. There is a wide range of colours: red, green, light blue, dark blue, grey and white. The initials are a rather stiff and rigid – but still elegant – version of the “sprouts” often seen growing on the stems of English initials in the last half of the twelfth century. In this case we also have a figure, namely a fish, at the stem of a letter (probably the letter *I*, in *In diebus illis* at the beginning of the reading). There is a later “copy” of the fish in plain ink in the margin below. In the case of the “fish initial” the sprouts are lined with blue, as to indicate water. The other initials on the same fragment generally have the letter itself in gold, outlined in black, and the “sprout”-decorations outlined in dark brown and coloured in green and a lighter brown. The blue lining also occurs together with white in 489-9 (=Fr.625). The smaller initials are plain and undecorated, but neatly drawn, alternating red and blue, with a small and very thin key-letter still visible.

Pigments: The colours seem to be of excellent quality. There is one darker and one lighter blue colour.

Condition: The manuscript is described by Lilli Gjerløw as “praktmissale”, a marvellous missal (in the unpublished catalogue). The bifolium has been repaired with a white thread, probably in later (modern?) times. The wide span in time for the accounts the missal was reused to bind, from 1575 to 1639, with the earliest binding as the largest one, may indicate that some of the leaves were reused for a second time, and that some of the fragments are from old bindings cut into smaller pieces and used again.

Literature: Karlsen 2005, 158-161

Facsimiles: Karlsen 2005, Pl. 4-6

Seqv 34 add **Oslo, NRA, Lat. fragm. 553**

Akershus slott 1593

Book genre: Unknown

Parchment, 2 fragments from 2 leaves, 8 x 5, 5* cm, Scandinavia or Germany (?), s. xv (?)*

Contents:

- 2 sequences: *Benedicta semper sancta, Lauda Sion salvatorem*
- It is likely that the *Benedicta sit beata* is for Trinity Sunday, and that *Lauda Syon* is for Corpus Christi on the Sunday after.
- Not in accordance with the Nidaros ordinal. *Lauda Sion* is not part of the ordinal.

Support: Parchment

Extent: 2 small fragments from 2 leaves

Size: The large size of the lines (3 cm) indicates that the ms was no smaller than a quarto. Both fragments are c. 8 x 5, 5 cm.

Origin: Scandinavia or Germany (?) Features in the script, like the hairline on the *r*, and the straight back *g* points to a German origin, or at least German influence.

Date: s. xv (?)

Lay-out:

Writing space: Unknown (fragments too small)

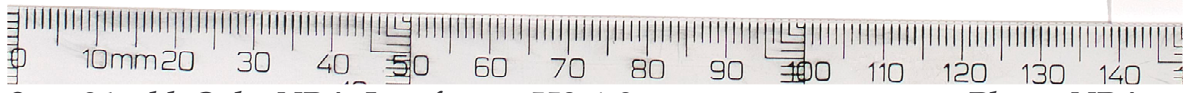
Number of columns: Unknown (fragments too small)

Number of lines: Unknown (fragments too small)

Line height: 3 cm (with staves)

Ruling: No visible ruling apart from the staves.

Quire signatures, leaf signatures, catchwords: None



Seqv 34 add: Oslo, NRA, Lat. fragm. 553-1-2r.

Photo: NRA



Seqv 34 add: Oslo, NRA, Lat. fragm. 553-1-2v.

Photo: NRA

Script:

Gothic. The script is a *textualis* of a dynamic character and not very formal. The minims finish with a small stroke to the right, and only rarely are serifs added. Minuscule *m* and *i* at the end of words extend below the x-line. The *a* is closed. There are hairlines on the top of the *r* (extending down below the x-line), at the end of *t* and round *s*. As Gjerløw remarks the hand is very similar to that of Lat. fragm. 557 (Gr 34), but it is probably not from the same manuscript, since the measurements of Lat. fragm. 557 are a little larger (line height 3,5, x-height: 4 mm.). The use of the hairlines is similar, though. What appears to be different between the hand in Lat. fragm. 553 and 557 is the frequent use of box *a* in 557, and the shorter ascender of the round *d* (which of course could be due to the larger format).

x-height: 3 mm.

Abbreviations: The last stroke of the *-orum*-abbreviation has the shape of a zig-zag or number 3.

Punctuation: None visible

Ink: The ink is fairly black in both letters and notation.

Rubrics: None visible

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: The small initial letters starting the new strophes are red and relatively plain, with a “bulging” quality.

Pigments: The red of the small initial letters is more brownish than the red for the staves.

Condition: The two small fragments themselves are in good condition, but unfortunately give a very limited impression of the original manuscript.

Literature or facsimiles: None

Seqv 35 add **Oslo, NRA, Lat. fragm. 571**

Bragernes 1625

Sequentiary

Parchment, one small fragment, c. 8 x 5* cm, Scandinavia or Germany (?), s. xv (?)*

Contents:

- 3 sequences: *Eia recolamus, Hanc concordi famulatu, Iohannes Iesu Christo*
- The sequences are in the Nidaros ordinal assigned for the three first days of a new year: In circumcissione (1 Jan) (*Eia recolamus*), Octava Stephani protomartyr (2 Jan) (*Hanc concordi*), Octava Iohannis ev. (3 Jan) (*Iohannis Iesu Christo*).
- In accordance with the Nidaros ordinal, although the sequences are quite common.

Support: Parchment

Extent: 1 small fragment

Size: The original page was probably a quarto with two columns. The fragment is c. 8 x 5 cm.

Origin: Scandinavia or Germany (?)

Date: s. xv

Lay-out:

Writing space: Unknown

Number of columns: 2

Number of lines: 5*

Line height: 1,6 (with staves)

Ruling: Very fine ink ruling framing the writing space with a vertical line. No horizontal ruling apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Part III: Catalogue



Seqv 35 add: Oslo, NRA, Lat. fragm. 571. Photo: NRA



Seqv 35 add: Oslo, NRA, Lat. fragm. 571. Photo: NRA

Script:

Gothic. The script is a *textualis formata*. The *a* appears to be a box *a*.

x-height: 3,5 mm

Abbreviations: no particular abbreviations.

Punctuation: No visible punctuation

Ink: The ink looks charcoal or a greyish brown, mainly because the parchment shines through.

Rubrics: No visible rubrics

Musical notation: Square notation on four red lines. C- and b-clef.

Decoration:

Initials/decoration: The initials are rather plain red and blue, with a “bulging” quality.

Pigments: Both the red and blue pigment seems of fair quality.

Condition: The fragments are in reasonably good condition, but very small.

Literature or facsimiles: None

Seqv 36 add **Oslo, NRA, Lat. fragm. 573**

No provenance listed

Book genre: Unknown

Parchment, 11 fragments from 2 leaves, unknown size (quarto?), Scandinavia or Germany (?), s. xiv (?)

Contents:

- 4 sequences: *Congaudent angelorum*, *Petre summe*, *Sancti baptiste Christi prec.*, *Stola iocunditatis*
- Iohannis bapt. in crastino (25 June) (*Sancti baptiste*), Petri et Pauli ap. (29 June) (*Petre summe*), Laurentii (10 Aug) (*Stola iocunditatis*), In crastino Assumptionis (16 Aug) (*Congaudent angelorum*),
- Not in accordance with the ordinal (?). Since *Stola iocunditatis* comes before *Congaudent angelorum* it seems that *Stola* was used for the main feast of St. Laurentius (10 Aug), and not the octave (17 Aug), like in the Nidaros ordinal.

Support: Parchment

Extent: 11 fragments from 2 leaves. The fragments are unnumbered and stored collectively in a piece of paper in the envelope.

Four fragments from one leaf contain parts of *Sancti baptiste* (recto?) and *Petre summe* (verso?), with the recto (?) side incipit: 1. *qui*, 2. *d devium*, 3. *deus*, 4. *catus*.

Seven fragments from another leaf contain *Stola iocundiatis*, v. 5a-9b (recto and verso) *Congaudent angelorum* (verso), with the recto side incipit: 1. *occult.*, 2. *non cedit b*, 3. *landimentis*, 4. *anus et levite*, 5. *larga manus*, 6. *gregat*, 7. *is facultatum*.

Size: The original leaf was probably a quarto. The largest fragment is c. 7 x 3,5 cm and the smallest 4,5 x 3,5 cm. When the seven pieces from one leaf are put together, they show that the leaves of Seqv 35 add were more than 15 cm tall and 15 cm wide.

Origin: Scandinavia or Germany (?)



Seqv 36 add: Oslo, NRA, Lat. fragm. 573.

Photo: NRA



Seqv 36 add: Oslo, NRA, Lat. fragm. 573.

Photo: NRA

Date: s. xiv (?)

Lay-out:

Writing space: Unknown

Number of columns: 1

Number of lines: Unknown (7*)

Line height: 2,1 cm

Ruling: In some places there seems to be a thin, light brown ruling under the text in addition to the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a not very formal *textualis*. The minims finish to the right, but no extra serifs are added. The ascenders are wedge-shaped. The *x* is crossed. The *g* is straight-backed. The *a* appears to be a rounded box-*a*.

x-height: 4 mm

Abbreviations: The et-abbreviation is the crossed tironian note, with hairlines in back and front.

Punctuation: On line *punctus*

Ink: The ink of both text and notation is quite black.

Rubrics: None visible

Musical notation: Square notation on four red lines.

Decoration:

Initials/decoration: The key-letters for the initials are visible as thin letters in black, although partly covered by the initials. The one large initial to survive, the P in *Petre summe* is plain and red, although the colour has mostly disappeared. The smaller initials for the strophes are plain, alternately red and blue.

Pigments: The red and blue seems of fairly good quality.

Part III: Catalogue

Condition: One of the fragments has a tear in the fragment, which at one point has been sewn together. What remains is the tear, with visible holes from the needle.

Literature or facsimiles: None

Seqv 37 add Oslo, NRA, Lat. fragm. 664

S(tavanger) l(en) 1639

Sequentiary

Parchment, 2 fragments from 1 leaf, octavo; c. 8,2 x 13,4 cm, France (or Norway?), s. xii²*

Contents:

- 2 sequences: *Resonet sacrata iam, Sancti spiritus assit*
- Pentecost:

Dominica pentecosten (*Sancti spiritus*)

Feria ii (Monday) post Pent. (*Resonet sacrata*)

- In accordance with the Nidaros ordinal and most Anglo-French sequentiaries.

Support: Parchment, quite darkened.

Extent: 2 fragments from 1 leaf. The fragments, which fit together, are 8,2 x 6,8 cm and 8 x 6,5 cm large.

Size: C. 8,2* x 13,4 cm (orig. octavo format, probably twice as high as the fragments).

Origin: France (or Norway?). The execution of the *a* looks French. The ampersand is of a non-English type. The book and the script are quite modest, and it is possible that it was not written in France, but in Norway.

Date: s. xii². The cupshaped suspension sign is the reason for assigning a date before 1200 rather than after.

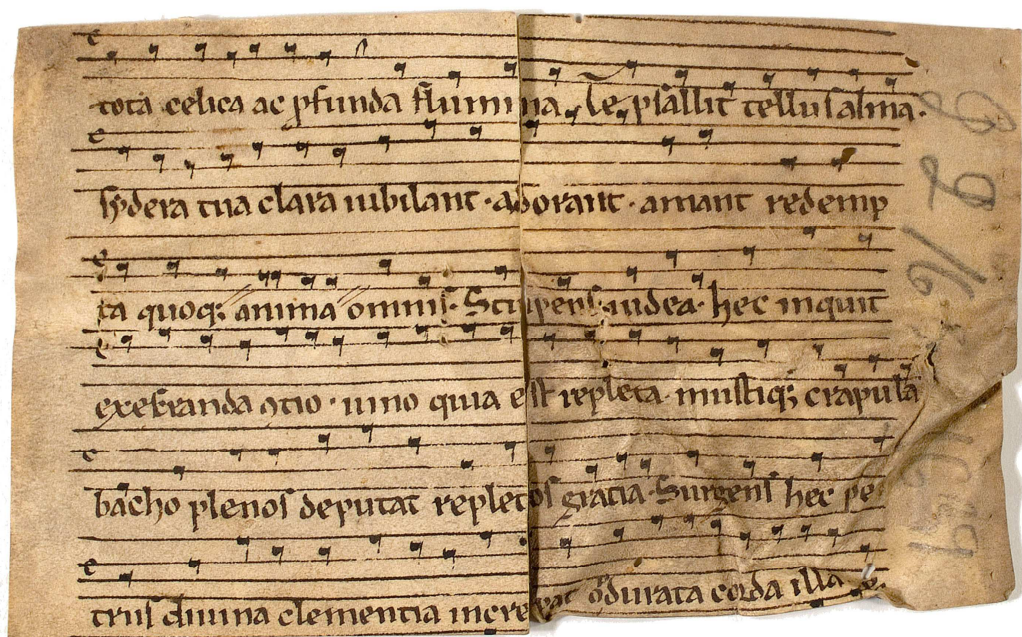
Lay-out:

Writing space: C. 8,2* x 11 cm

Number of columns: 1

Number of lines: 6*

Line height: 1,2 cm (with staves)



Seqv 37 add: Oslo, NRA, Lat. fragm. 664.

Photo: NRA



Seqv 37 add: Oslo, NRA, Lat. fragm. 664.

Photo: NRA

Ruling: Pricking is visible which does not seem to correspond with neither staves nor text-lines.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script is not very formal, and there are no or very small serifs on the minims, or a small stroke upwards to the right. The ascenders are split. The *a* seems to be of a French kind, with a triangular lobe and flat head (although with a “normal” ductus and not with a separate stroke like that of the “typical” flat-headed *a*), with a flat head. There are both upright and round *d*'s, but there are no examples of round *d*'s and biting. The *g* is of an Anglo-French type. *Ct* and *st*-ligatures. The *y*'s are dotted.

x-height: 1,5 mm

Abbreviations: The con-abbreviation is shaped like the number 9. The ampersand is used for “et”. The suspension sign is cup-shaped.

Punctuation: Mid line *punctus*. Punctus versus (which almost looks like dot-dot-tick).

Ink: The ink is quite black.

Rubrics: None visible, although there would have been enough space before *Resonet*.

Musical notation: *Petits carrés* on four black lines. C and g-clefs.

Decoration:

Initials: Only a simple red R remains of the larger initials. The smaller initials to the verses are simply written (not drawn) in black.

Pigments: The red is dirty, but seems to have been of fairly good quality.

Condition: The fragments are quite grey, but otherwise easily readable. No full page can be reconstructed.

Literature or facsimiles: None

Seqv 38 add, a-d Oslo, NRA, Lat. Fragm. 668 a.o.

a) Oslo, NRA, Sandaakers katalog LR. pk. 288, Lit. F.

Rosstenesteskatt Jæren og Dalane 1651-52

b) Stavanger State Archive, fragment 13

Stavanger len 1652/54

c) Oslo, NRA, Sandaakers katalog LR pk. 34, C.

Kontribusjon jonsok og mikjelsmesse, Ryfylke 1651

d) Oslo, NRA, Lat. fragm. 668

Ryfylke 1651

Gjerløw: Br-Mi 3

Breviary-missal

Parchment, 7 fragments from 4 leaves, original size: 18 x 13 cm, Norway, s. xiii med.*

Contents:

- 3 sequences: *Alle cantabile, Potestate non natura, Stola iocunditatis*
- Feasts and parts of the church year:
 - f. "1" (a): In octava beati Laurentii (17 Aug), ad matutinas, ad missam (sequentia: *Stola iocunditatis*)
 - f. "2" (b): Feria sexta of the Assumption of Mary (20 Aug), ad matutinas, ad missam (sequentia: *Postestate non natura*)
 - f. "3" (c): Vigilia beati Bartholomei apostoli (24 Aug), ad matutinas, ad missam (sequentia: *Alle cantabile*)
 - f. "4" (d): De beato Bartholomeo, ad missam (last line, *Alle cantabile*)
- The Seqv 38 add/Br-Mi 3 has been copied in accordance with the Nidaros ordinal (cf. Table in Ommundsen 2006b).



Seqv 38 add a): Oslo, NRA, Lat. fragm. Sandaakers katalog LR. pk. 288, Lit. F. -
 Rosstenesteskatt Jæren og Dalane 1651-52. Recto. Size: c. 13 x 13 cm (both fragments
 13 x 6,5 cm).
 Photo: NRA



Seqv 38 add a): Oslo, NRA, Lat. fragm. Sandaakers katalog LR. pk. 288, Lit. F. - Rosstenesteskatt Jæren og Dalane 1651-52. Verso. Size: c. 13 x 13 cm (both fragments 13 x 6,5 cm). Photo: NRA



Seqv 38 add b): N: Stavanger State Archives, fragm. no. 13, recto.
Photo: Stavanger State Archives



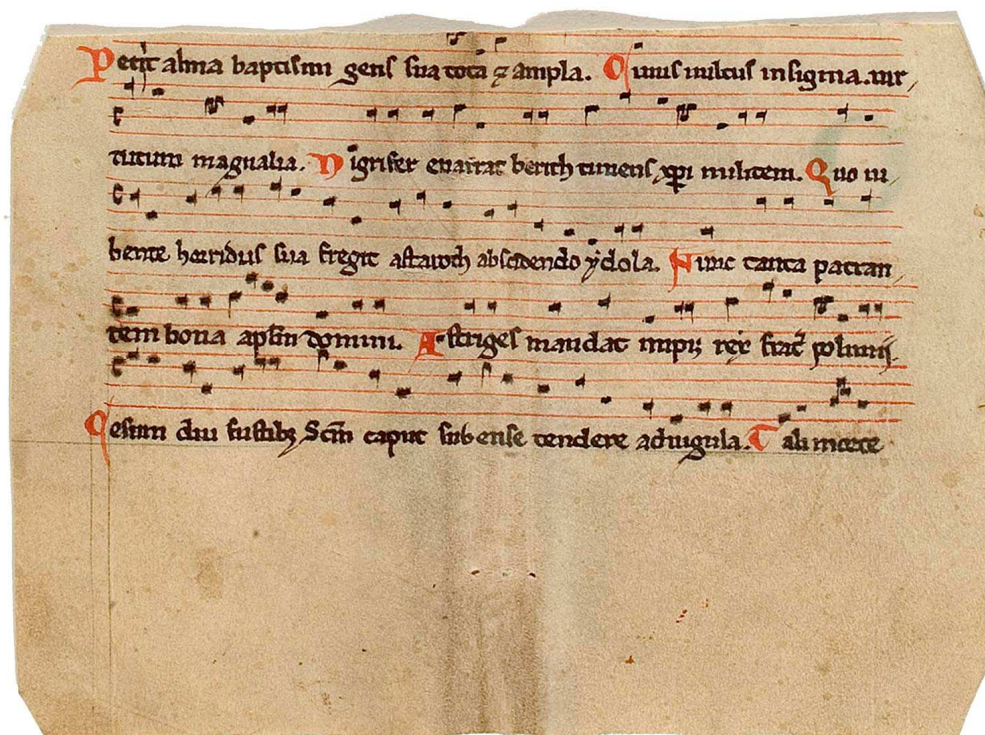
Seqv 38 add b): N: Stavanger State Archives, fragm. no. 13, verso
Photo: Stavanger State Archives

uito recedunt tenemus qd ita e uenerunt in
 ban & paulum ita ut discederent ab inuicem: qua qd ide
 paulus ait. cum em̄ sint inuicis zelus & q̄ntio. norme car
 nalel estis. Nonne homines estis. Quasi nob̄ infirmitat̄ sc̄o
 rum inuicanda p̄ponatur. & n̄ illud potis. q̄ ualuerit
 de infirmitate fortel s̄ in bello: hoc maxime in loco. u
 & ipsa q̄ntionis eoz causa nob̄ ē incognita. Neq̄ enim
 incredibile ē qd̄ iuxta hoc qd̄ alibi dicit̄. contendite in
 trare p̄ angustam portam. honore sē uincē p̄ueniendo ē
 erum qualibet q̄ causa con **te nona.** tarent.
Tendunt nos potis n̄ carnalel ad huc discepti quidgel
 terunt: sed sp̄ual maḡe qd̄ uisere uideamus. Dix̄ aū eis.
 Reges gentium dommant̄ eoz: & q̄ potestatem uabent su
 p̄ eos. beneficia uocant̄. Vos aū non sic. S̄ q̄ maior ē in
 uob̄ fiat sic r̄. & qui p̄cessor ē sicut ministrator.

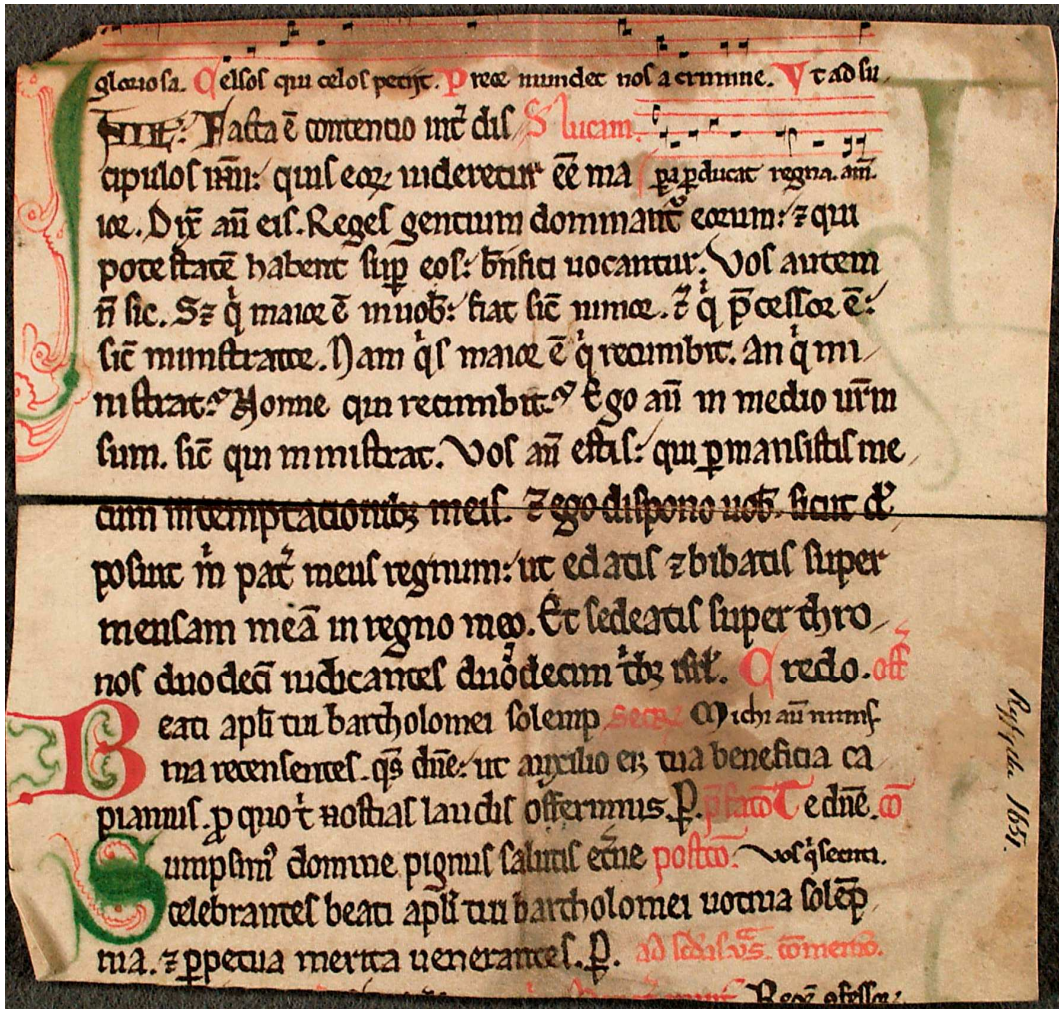
tentionis arguit: s; formam quam sequitur humilica
 ul modesta ratione describit. **admissam** Michi aū.
Om̄p̄e sempit̄ne d̄s. qui hui; diei uenandam **oz**
 sanctamq; leticiam beati bartholomei festiuita
 te tribuisti: da eccle tue q̄s & amare qd̄ credidit. & p̄
 dicare qd̄ docuit. **p. epla.** **I**am n̄ estis hospitel &
 aduene. **or.** Simil honorati s̄. **O**numerabo eos & s;

e via. **V**ox sancti bartholomei i quasi

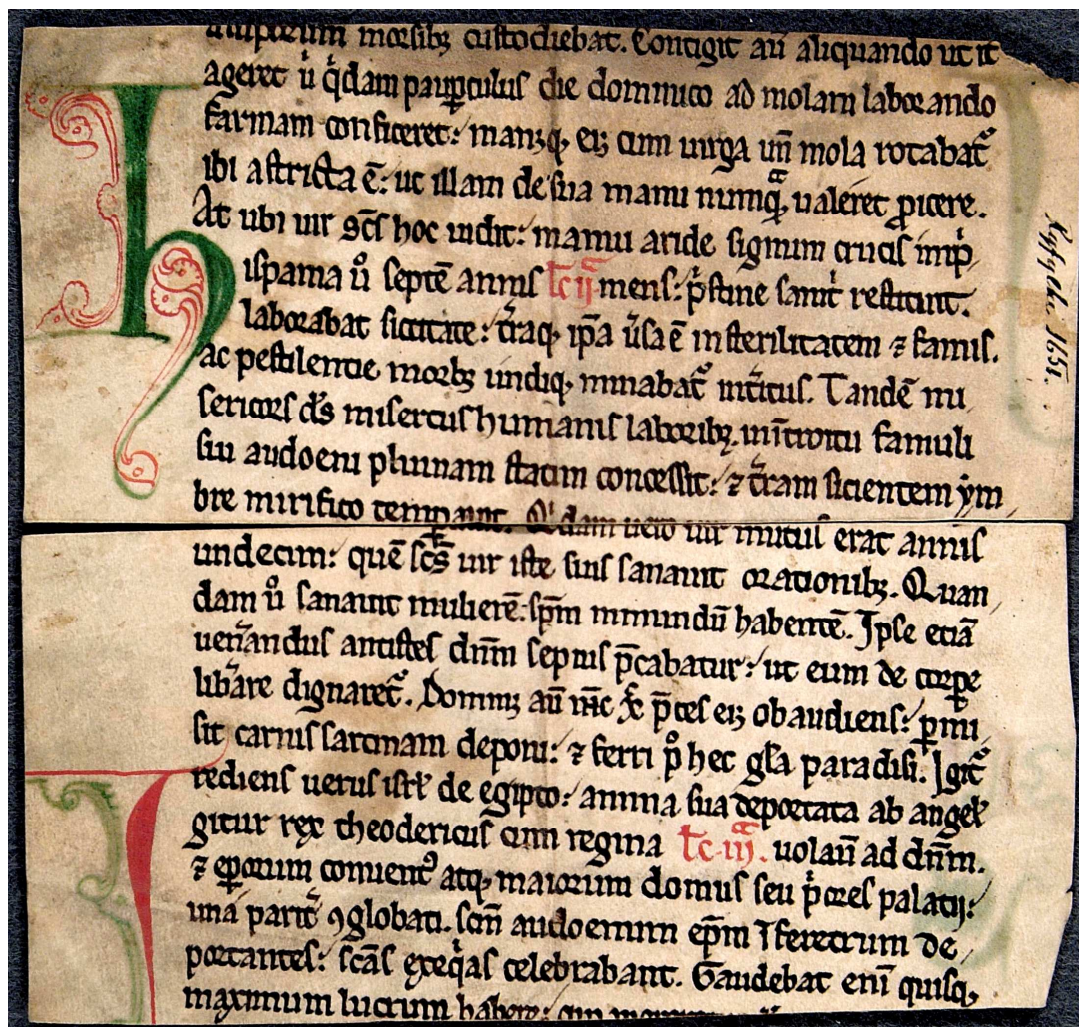
Seqv 38 add c): Oslo, NRA, Lat. fragm. Sandaakers katalog LR pk. 34, C. -
 Kontribusjon jonsok og mikjelsmesse, Ryfylke 1651. Recto. Size: c. 18 x 12 cm (both
 fragments c. 9 x 12 cm). Photo: NRA



Seqv 38 add c): Oslo, NRA, Lat. fragm. Sandaakers katalog LR pk. 34, C. - Kontribusjon jonsok og mikjelsmesse, Ryfylke 1651. Verso. Size: c. 18 x 12 cm (both fragments c. 9 x 12 cm). Photo: NRA



Seqv 38 add d): Oslo, NRA, Lat. fragm. 668 – Ryfylke 1651. Recto. Size: c. 13 x 13 cm
 (both fragments c. 6, 5 x 13 cm). Photo: NRA



Seqv 38 add d): Oslo, NRA, Lat. fragm. 668 – Ryfylke 1651. Recto. Size: c. 13 x 13 cm
 (both fragments c. 6, 5 x 13 cm). Photo: NRA

Support: Parchment

Extent: 7 fragments from 4 leaves

Size: original size: 18* x 13 cm. The original height was probably ca. 20-21 cm.

Origin: Norway

Secondary provenance: Only six out of the seven fragments in Seqv 38 add are in the NRA in Oslo, all from accounts concerning Jæren and Dalane, and Ryfylke (cf. list of fragments above), the two administrative regions which constituted the fief of Stavanger. The seventh fragment is kept in Stavanger State Archives (Fragm. no 13). This fragment was never sent to Copenhagen, but remained in the feudal lords archives in the centre of Stavanger ("Kongsgård"), and is now part of the Stavanger State Archives. The fact that fragm. 13 remained in Stavanger is significant, and becomes in addition to the labels on the accounts in the National Archives, a strong indication that Br-Mi 3 was in the Stavanger area at the time it was re-used for binding material. The fact that fragments from one manuscript was used to bind accounts from the regions both north and south of Stavanger suggests that the dismembering and re-use of the parchment was done in the administrative centre of Stavanger itself. Where the manuscript was originally used as a liturgical manuscript is not certain – it could have been in the town itself or the vicinity, since the relatively late date of the fragments from Br-Mi 3 – i.e. 1651-54 – could mean that material for binding had been collected from the out-of-town areas, where there were still some left.

Date: s. xiii med. In her works Lilli Gjerløw has referred to this manuscript as both s. xiii med. and s. xiii². The date is generally based on the script. In addition the text appears to be written below top line, which makes it likely that its origin was not before 1250, but the script indicates that it was not written much later.

Lay-out:

Writing space: c. 14* x 10 cm

Number of columns: 1

Number of lines: 24* (script), 13* (notation)

Line height: 5,75 mm (lines without staves), 1,15 cm (with staves)

Ruling: The ruling is a thin lead ruling, only occasionally visible. The writing space is also framed with a thin, vertical double line.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis* with oval shapes rather than the angularity of the *textualis formata*. This is a feature also found in other manuscripts and fragments of Norwegian origin of the thirteenth century, in the vernacular as well as Latin. The Gothic traits are present in the increasingly similar treatment of the minims, making it difficult sometimes to distinguish between "in" and "m". The Tironian *et*-sign is crossed. Two consecutive *i*'s are dotted with slashes, with the second *i* elongated, thus: *ij*. Biting is frequently used for combinations of round-shaped letters. However, there are conservative traits in the script, such as the frequent use of the straight *d*, also before *e* and *o*, and of round *d* before *e* or *o* without biting. The *ct*-ligature is also used. There is an odd use of small capital *H*, not only in *nomina sacra* like IHC, but also in words like *Hostias*, *Habent*. Small capital *R* is also used – as in *magister*. *Caritas* is written with a *k*. The *con*- abbreviation looks more like the number 9 than an inversed *c*. In some words (for instance *invénit*, *benéfici*, *ádvene*, *valéret*) accents have been entered in order to help with the pronunciation (cf. Boyle 1999). The script appears to be under English influence. However, according to Teresa Webber, the general impression of Seqv 38 would not indicate an English scribe. The small capitals *H* and *R* as used in this manuscript would be untypical for England, and some aspects of the writing is very old-fashioned, like the round treatment of the minims. Her impression is that Seqv 38 add is the result of local, i.e. Norwegian, production. The crossed Tironian *et* and the junctures suggest a date after 1200. Lilli Gjerløw has suggested the second half of the thirteenth century, later adjusted to c. 1250.¹⁵

x-height: 3 mm (regular text), 1,5 mm (chant text)

Abbreviations: The tironian note is crossed. The abbreviation sign for *-us* is sometimes shaped as a semicolon, sometimes as the number 3.

Punctuation: The *punctus elevatus* is of English type.

¹⁵ Br-Mi 3 (Seqv 38) is assigned to the second half of the thirteenth century in Gjerløw 1968, 35, a mid-century date is found in Gjerløw 1979, 33.

Rubrics: The rubrics are written by the main scribe.

Musical notation: Square notation (*petits carrés*) on four red lines. The “surviving” clefs are *c* and *b*.

Decoration:

Initials: The initials are in two colours: Red with green pen-decoration or green with red decoration. Green may be seen as “provincial”, as it was less expensive to manufacture than the blue, or it may be a local preference. The initials are not the *fleuronné* kind, but a rounder, less complex penned decoration. The sequences begin with a two-colored initial, with smaller, red capitals for the beginning of the strophes.

Condition: The fragments are in fairly good condition.

Literature: Gjerløw 1968, 35; Gjerløw 1979, 33; Ommundsen 2006b.

Facsimiles: Ommundsen 2006b.

Seqv 39a add **Oslo, NRA, Lat. fragm. 750**

Nordfjord len 1614

Sequentiary?

Parchment, 2 fragments from 1 leaf, c. 17 x 16,5 cm, unknown origin, s. xii/xiii*

Contents:

- 3 sequences: *Celi enarrant*, *Christi bapt.*, *Petre summe*
- Parts of the church year: The sequences are for saint's feasts of the summer. *Christi baptista* has the rubric **iohannes baptista** (24 June), *Petre summe* has the rubric **petre** (probably for the feast Petri et Pauli ap. 29 June)
- The manuscript is of an earlier date than the Nidaros ordinal. For John the baptist (24 June) the later ordinal choses the sequence *Sancti baptiste Christi*. It has *Petre summe* for Peter and Paul and their octave, and *Celi enarrant* for In divisione apostolorum (15 July).

Support: Parchment

Extent: 2 fragments from 1 leaf.

Size: 17* x 16,5 cm. The original was probably a quarto. The size of the two fragments separately are c. 8,5 x 16 and 7,5 x 16,5 cm.

Origin: The origin is not easy to ascertain. The script does not look English or English-influenced, although the *g* is of an Anglo-french kind. The "slim" letters could point to France, and so could the ampersand, which is not English. The notation looks peculiar, and a trained eye could probably use it to find an origin. Possible origins could be a smaller centre in France, although the modest quality could suggest somewhere in Scandinavia, possibly under French influence.

Date: s. xii/xiii. There is no biting, and round *r* occurs only after *o*. The notation is almost neume-like, which suggests an early date.

antitā & p̄tē iocificat. In quoz diuisione collectū greḡm
custodiāt multitudine & in uinculo pacis unū in te unū sumus
sicut in parte tuos unū. Misereere nobis tu qui habitas rex i celis.
Disti baptista per maxima mundi dona. **iohēs bap**
tista per maxima mundi dona. **iohēs bap**
tista per maxima mundi dona. **iohēs bap**

reddens si amiam. Parit & lingue soluent uincula. Sanctor
merita & sup̄ior cuncta. Qui solus in ueritate uocatur & gratia.
Quē mundi uiscera marerna profuderāt. Et xpm in uila maīna
presentiāt. Archangelus angelus patriarcha. Fetus propheta atq̄



Seqv 39a: Oslo, NRA, Lat. fragm. 750.

Photo: NRA

si ad gaudia collebimur amicus nota nos in germinant
pia. Euangelista atq; uirgo confessor & paranymphus arden
lucensq; lucerna. Et uirtutum sola sanctitatisq; forma.
Penitentium uia peccatorum uenia. Ideoq; uoce maior est domi
nica. Stipe pro genitris ortus de femina

Ere summe xpi pastor & paulo . **petre** . Ita
genium doctor. Ecclesiam nostris doctrinis illuminatam.
Per circulum terre precatum abimet uestre. Nam dominus
petre celoz tibi claves dono dedit. Armigerum beniamin
Wardjorci Gen 1614



Seqv 39a: Oslo, NRA, Lat. fragm. 750.

Photo: NRA

Lay-out:

Writing space: 17* x 14,5 cm

Number of columns: 1

Number of lines: 9*

Line height: c. 1,9 cm

Ruling: There is no visible pricking, and no visible ruling apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script is not very formal, and looks rather awkward. The minims sometimes finish with a rather sharp hairline upward to the right, but the execution is not consistent. The top of the ascenders are equipped with a tick on the left side, which sometimes forms a wedge, but mainly makes a leftward leaning split. There is no biting, even though there are both straight and round *d*. The *g* is the Anglo-French type. The *i* is sometimes slashed. Round *r* occurs only after *o*. Round *s* occurs at the end of words. There are *ct*- and *st*-ligatures. The script is not influenced by English script, and the scribe may be French or Scandinavian, under French influence. Some of the features, like the ampersand and the shape of the *g*, *c* and *e* are similar to those of Seqv 51 add.

x-height: c. 3 mm

Abbreviations: An ampersand, not English, is used for “et”. The suspension sign is a flat line.

Punctuation: On line *punctus*

Ink: The ink is a dark brown, almost black.

Rubrics: The rubrics appear to be written in the same hand as the text.

Musical notation: Neume-like “ticks” (almost like *v*'s upside down) on four red lines. Both the c-line and f-line are marked with letters on each staff.

Decoration:

Initials/decoration: The larger initials of the sequences are plain in red. The smaller initials for the strophes or verse-pairs are drawn in black, sometimes with double lines, filled with red.

Pigments: The red seems uneven, sometimes faded, and not of a very high quality.

Condition: The fragments are a bit stained and dirty, but easily readable. There are holes and a piece of white thread from the account binding.

Literature or facsimiles: None

Seqv 39b add Oslo, NRA, Lat. fragm. 764

Bergenuus len 1612

Gjerløw: Mi 38

New fragment numbers: Fr.293-294

New codex number: 32

Missal

Parchment, 2 fragments from 1 leaf, 23 x 14,5* cm, Norway (Bergen), s. xiii¹*

Contents:

- The leaf contains the incipit of the sequence *Gaudia mundo* (for the third Sunday of Advent).
- The contents are the texts, chants (without notation) and prayers for the third Sunday of Advent to the *feria vi* (Friday) of the third week of Advent (for detailed description of contents, see Gjerløw 1970, 110-111).
- This is considered to be the oldest extant missal (fragment) written in accordance with the Nidaros ordinal (Gjerløw 1968, 34-35). The sequence *Gaudia mundo* for the third Sunday of Advent is one of the characteristic features of the Nidaros ordinal. The common sequence for this Sunday in most Anglo-French sequentiaries is *Qui regis sceptrā*.

Support: Parchment

Extent: 2 fragments from 1 leaf.

Size: 23* x 14,5* cm (orig. quarto format). Lat. fragm. 764-1 is 11,5 x 14 cm, 764-2 is 11,5 x 14,5 cm.

Origin: Norway (Bergen). The hand of the Seqv 39b add/Mi 38 is connected to that of the *Old Norwegian Homily Book* (cf. chapter 5.1.).

Date: s. xiii¹. Gjerløw sets the *terminus ante quem non* to c. 1225 (Gjerløw 1970, 109), as Seqv 39b/Mi 38 is the first witness to the use of the Nidaros ordinal. However, since the ordinal has a *terminus post quem* at 1205 (Gjerløw 1968, 30) and a *terminus ante quem* at 1220 (Gjerløw 1979, 228), it is not unlikely that Seqv 39b/Mi 38 belongs within the first quarter of the twelfth century.

Lay-out:

Writing space: c. 19 x 13,5 cm.

Number of columns: 2

Number of lines: 40

Line height: c. 4,5 mm

Ruling: The margin is cropped, so no pricking is visible. There is both vertical and horizontal ruling. The first text line is written above the top line.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The scribe writes in a dynamic and quite informal way. The minims are unevenly finished on the line, and some appear to have an added serif, while others seem to finish in a stroke upward to the right. The minims are not of even lengths, and for instance the *m* tends to have a first minim shorter than the last. The ascenders are mainly wedgeshaped, but some slightly split. The tall *a*'s and 8-shaped *g*'s (with a closed loop) shows that the scribe was influenced by English script. The *t* has a hairline. The scribe responsible for Seqv 39b add/Mi 38 also wrote an antiphoner (Ant 7), and is connected to the *Old Norwegian Homily book* (AM 619, 4°) (see chapter 5.1.).

x-height: 1,5 mm (text) and 1 mm (chant text)

Abbreviations: Uncrossed tironian note for "et".

Punctuation: On line *punctus*, *punctus elevatus*.

Ink: Dark brown.

Rubrics: Probably by the same hand as the main text.

Musical notation: None, but the chant text is written in smaller script.

Decoration:

Initials/decoration: The initials are red with green penflourishings or vice versa.

Pigments: The red for rubrics and initials seems clear and even. The olive-green pigment bleeds into the parchment.

Condition: The text is written around a hole in the parchment, c. 1,5 cm in diameter. Lat. fragm. 764-2 is marked "Sundmøer" (under the main fief of Bergen).

Literature: Gjerløw 1968, 34-35; 1970, 109-111; 1979, 242.

Facsimiles: Gjerløw 1970, Pl. 10

Seqv 40 add **Oslo, NRA, Lat. fragm. 776**

Søndhordland 1628

Sequentiary

Parchment, 2 fragments from 1 leaf, c. 14,5 x 10,5 cm, England, s. xii med (or ¾)

Contents:

- 1 sequence: *Nunc luce alma*
- Feast: Petri ad vincula? (1 Aug)
- This is a pre-ordinal manuscript.

Support: Parchment, which looks dark, shiny and “crisp”. One side is more yellow than the other.

Extent: 2 fragments from 1 leaf. The fragments are 7,5 x 10,5 cm and 7 x 5,5 cm, and the smaller fragment fit below the larger one, forming ¾ of the leaf.

Size: c. 14,5 x 10,5 cm

Origin: England

Date: s. xii med (or ¾)

Lay-out:

Writing space: C. 10,3 x 7,3 cm

Number of columns: 1

Number of lines: 7

Line height: 1,5 cm (with staves)

Ruling: The pricking is visible in the upper margin, with 6,8 cm between the relatively big holes.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The minims sometimes finish "flat" to the baseline, almost like a *praescissus*, sometimes with a small movement towards the right. The ascenders have an unpronounced wedge-like finish. The *d*'s are straight. The *g* is of an Anglo-French type. No signs of biting. The scribe looks English.

x-height: 2,5 mm

Abbreviations: Ampersand is used for "et". The suspension signs are cupshaped. The -orum-abbreviation in one instance has an extra loop.

Punctuation: On line *punctus*

Ink: Blackish brown.

Rubrics: None

Musical notation: *Petits carrés* on four brown lines. C-clefs.

Decoration:

Initials: No larger initials remain. The smaller initials are plain, alternating red (vermillion) and yellow (pale ochre).

Pigments: The red pigment is a nice, clear and even vermillion. The yellow, or pale ochre, has faded somewhat (or is partly covered by the dirt on the parchment).

Condition: The fragments are in relatively good condition, and give the impression that Seqv 40 add once was a fine, small sequentiary.

Literature or facsimiles: None



Handwritten Latin text on two fragments of aged parchment, each with musical notation on four-line staves. The text is written in a Gothic script with some initials in red ink. The fragments are annotated with handwritten notes in cursive script.

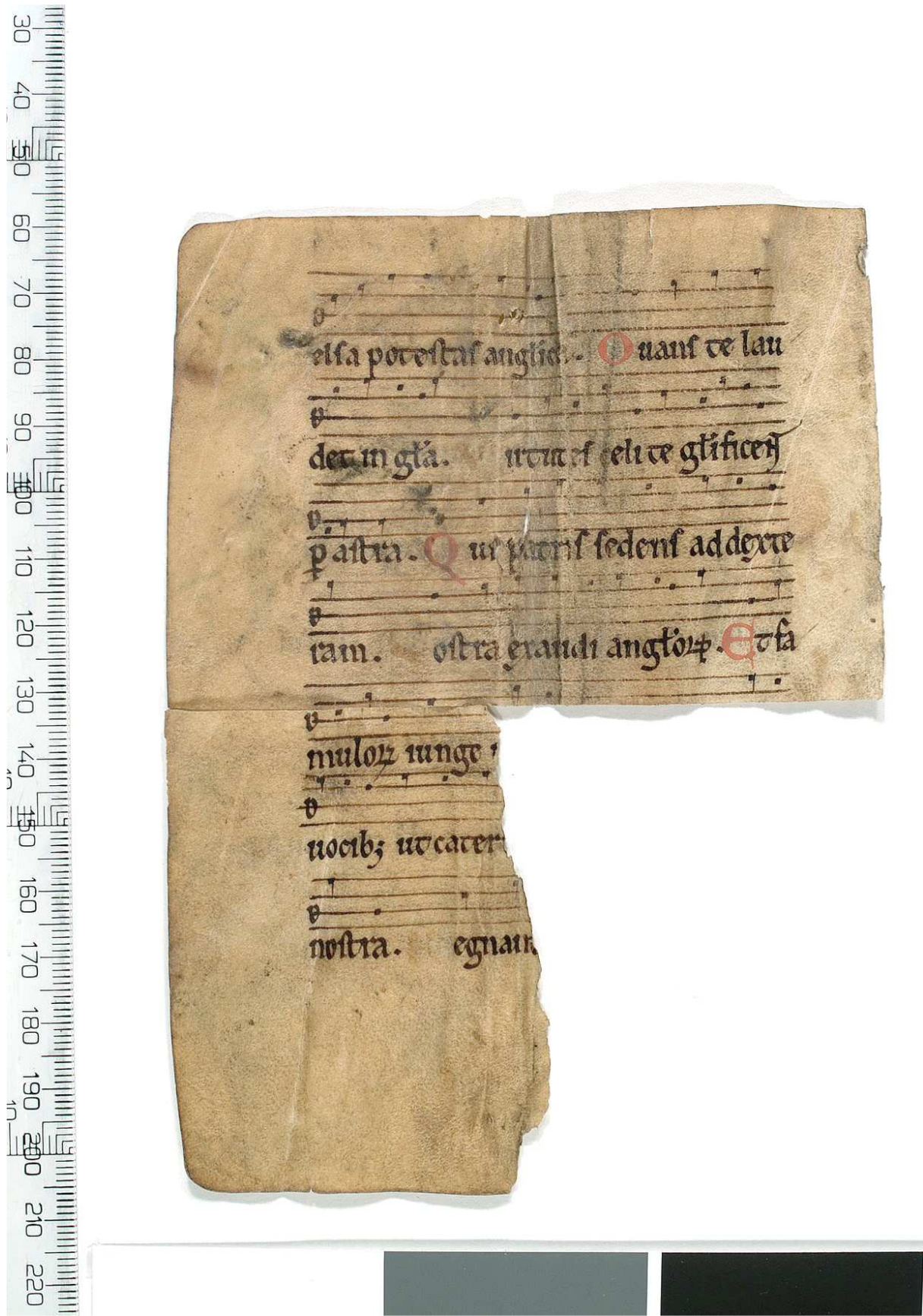
Fragment 1 (top):
mica uoce cantica. **N**oua sanctoru reso
nancium laude & anglica milia.
Non supnam maiestatem tuam poscen
tes humiliter aliam. **Q**ui digna noscā

Fragment 2 (bottom):
thmica in excel
qs in glā trinum atq;
onere mur in arua.

Handwritten annotations on the right side of the fragments:
Fragment 1: *Sordhordland 1628*
Fragment 2: *Sordhordland 1628*

Seqv 40: Oslo, NRA, Lat. fragm. 776.

Photo: NRA



Seqv 40: Oslo, NRA, Lat. fragm. 776.

Photo: NRA

Seqv 41 add **Oslo, NRA, Lat. fragm. 797a**

Sogn 1611-1612

Gjerløw: Gr 20

New fragment number: Fr.880

New codex number: None

Gradual

Parchment, 1 bifolium, c. 29 x 21,5 cm, unknown origin, s. xiii/xiv (?)

Contents:

- 1 sequence: *Sancte Syon assunt*
- Contents:
 - f. "1": *Dominicae xviii et xix (post ?)*
 - f. "2": *Seqv. Sancte Syon assunt. Offert. Domine Deus in simplicitate cordis. Comm. Domus meam domus orationis vocabitur.*
- In accordance with the Nidaros ordinal, but there is not enough to form a confident link to Nidaros.

Support: Parchment, with quite visible scrapes, presumably from the manufacture.

Extent: One bifolium (Lat. fragm. 797-1). There is another leaf in the envelope marked 797 (797-2), but there is no reason to assume that it comes from the same manuscript. The parchment and the scribes are different (and it seems to be of a later date). Only the format is the same.

Size: 29 x 21,5 cm

Origin: Unknown. The *g* is of an Anglo-French type, and the scribe was most likely not German. The shape of the *x* looks like something found in Scandinavia rather than England. Scandinavia seems to a likely place of origin, although it is difficult to say with a high degree of confidence.

presentis ecclesia. **S**tans amicta virtutum gloria,
Pollini sonat organa dulcia. **R**orant celi miseri
 cordia. **P**lurimae nubes stillant iustitia. **S**ponsus ad
 est natus ex maria. **S**anans mundum indulta
 uena. **I**ungit sibi xpc ecclesiam. **S**eptiformem dat
 ei gratiam. **S**acramenta sunt paschalia. **P**ropom
 tur nite avaria. **A**d has agni celestis nuptias. **S**o
 cat suos p̄famitas. **A**d est abel fert innocentiam.
Anteat noe portans iustitiam. **M**elchisedech pro
 sacerdote benedicens fecit m̄itorio. **H**ic abrahe fi
 dei ueritas spes isaac et iacob caritas. **S**tat mo

Seqv 41 add: Oslo, NRA, Lat. fragm. 797-1.

Photo: NRA

Res comita fane. Solem tenens triumphat
 que. Puer dauid vincit goliath. Rex psalmon
 pangit melodiam. Simul astant lex & prophetia. Con
 firmata p̄ euangelia. Federantur teris, celestia. Com
 plet deus omnibus omnia. *off. 22* **D**omine deus
 in simplicitate cordis mei letus obisti uniuersa
 et populum tuum qui repperis est in diuina in
 genit gaudio deus israhel custodi hanc ciuitatem.
Domine me a te minus orationis uocabitur *com.*
 dicit dominus in ea omnis qui petit accipit
 et qui querit in uerum & pulcanti aperietur.

Seqv 41 add: Oslo, NRA, Lat. fragm. 797-1.

Photo: NRA

Date: s. xiii/xiv (?) This leaf could be late thirteenth century, since the *a* is not closed. It still has a “late” appearance, and could possibly be written after 1300.

Lay-out:

Writing space: 24,8 x 15,2 cm

Number of columns: 1

Number of lines: 11

Line height: 2,3 cm

Ruling: Pricking is visible in the outer margin. The holes go in pairs, marking the upper and lower part of the text line. There is also some pricking in the upper margin, from which faint lines run down, framing the writing space vertically. The horizontal ruling is sometimes easy to see, sometimes not.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis* without a high degree of formality. The minims end with a turn slightly towards the right, the ascenders with a line from the left side. There is an Anglo-French *g*. The *h* is peculiar, as the right hand line extends further below the baseline than usual. The *x*, which is almost *s*-shaped looks like the kind of letter found in Scandinavia rather than England. Round *r* is used after round letters other than *o*, and there is biting.

x-height: 4 mm

Abbreviations: Crossed tironian note or ampersand for “et” (both with a peculiar shape).

Punctuation: On line *punctus*

Ink: The ink for the text is relatively black.

Rubrics: The rubrics were possibly written by a different scribe.

Musical notation: Square notation on four red lines. C-, f- and b-clefs.

Decoration:

Initials/decoration: The initials at the top of the hierarchy are plain and monochrome, but with pendecorations in another colour. The smaller initials are black, highlighted with red, with double lines and thin “teeth”. There are “twisted” line-fillers in red and yellow.

Pigments: The red is a bit unevenly applied. The yellow is very weak.

Condition: This is an unusual fragment insofar as it is a bifolium in good shape. On f. 1r is written “Sognns lehns Kvethte Mandtall: Maanedtz bendinge Anno 1611 och 1612”. In the lower margin is written in pencil in modern handwriting: (Hans Rasmussen).

Literature or facsimiles: None

Seqv 42 add **Oslo, NRA, Lat. fragm. 798**

Nordfjord 1644

Book genre: Unknown

Parchment, 2 fragments from 1 leaf, c. 10,5 x 13* cm, France (or Scandinavia?), s. xiii¹*

Contents:

- 1 sequence: *Congaudentes exultemus*
- Feast: St. Nicholas (6 Dec)
- *Congaudentes* was a very popular sequence, used all over Europe.

Support: Parchment

Extent: 2 fragments from 1 leaf. The fragments fit together.

Size: 10,5* x 13* cm. Originally a large octavo format?

Origin: France (or Scandinavia?). The *g* is Anglo-French, but the shape of the *x* and the highlighted pen-written smaller initials do not indicate an English scribe. A similar hand, with the same execution of the *x* and the same slim, highlighted smaller initials are for instance found in Paris, Bibliothèque Sainte-Geneviève 117 (cf. Bernard 1965m Pl. XX). France is a possible place of origin, although Scandinavia should perhaps not be excluded.

Date: s. xiii¹. There is occasional use of biting, which indicates a date after 1200. The tironian note is uncrossed, which suggests that it was written during the first half of the thirteenth century.

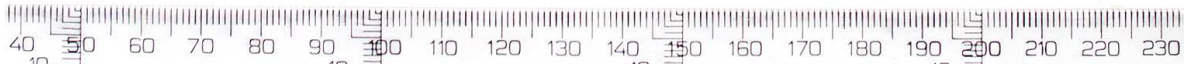
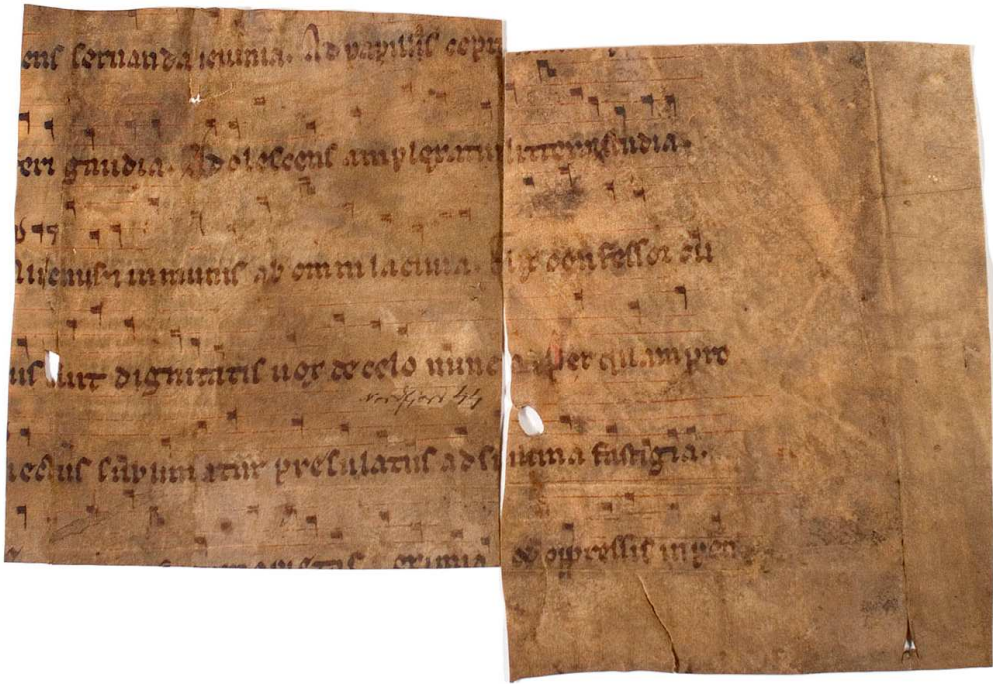
Lay-out:

Writing space: 9,5* x c. 13 cm

Number of columns: 1

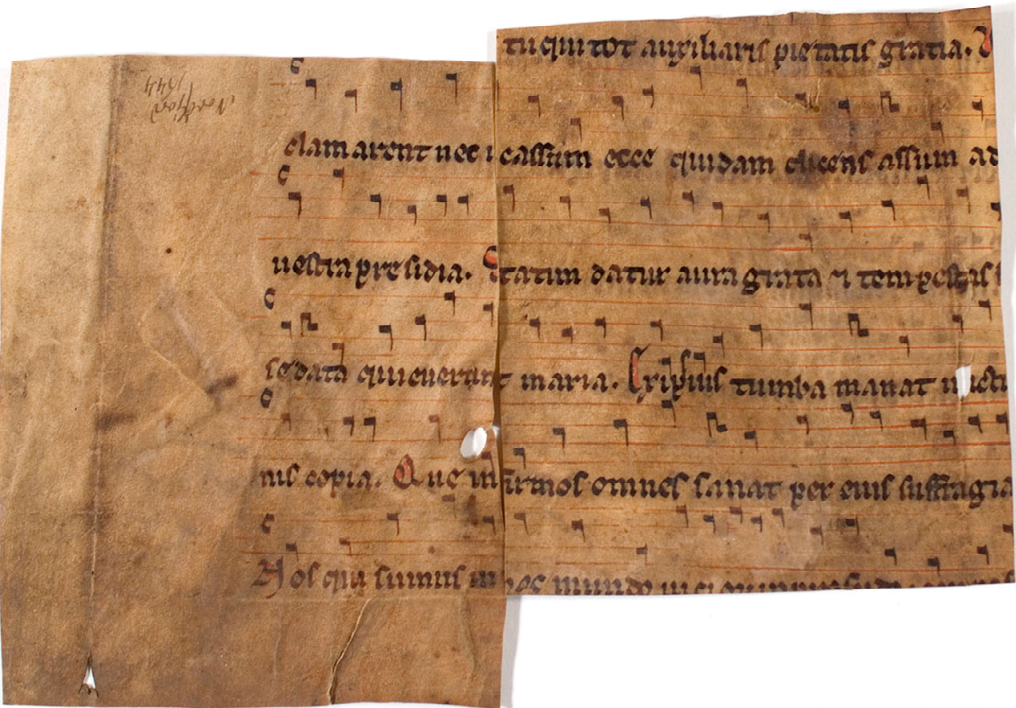
Number of lines: 6*

Line height: 1,75 cm (with staves)



Seqv 42 add: Oslo, NRA, Lat. fragm. 798r.

Photo: NRA



Seqv 42 add: Oslo, NRA, Lat. fragm. 798v.

Photo: NRA

Part III: Catalogue

Ruling: No pricking visible, no ruling visible apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic/Gothic. This looks like an early *textualis* of medium formality. The minims turn slightly towards the right, and have in some cases added serifs. The ascenders have an added stroke from the left, forming a “tilted” wedge. There is c-t ligature. There is both round and straight *d*, and the rounded *d* bites with *e* and *o*. The *g* is of the Anglo-French type. The *x* is peculiar in that the lower left stroke starts almost from the ending point of cross-stroke. The scribe does not look English and not German, and may be French or Scandinavian, writing in the first part of the thirteenth century.

x-height: 2,5 – 3 mm

Abbreviations: Uncrossed tironian note or ampersand used for “et”.

Punctuation: On line *punctus*

Ink: Very peculiar black ink, which is black, thick and shiny, applied with a relatively thick pen.

Rubrics: None

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials: The small initials are decorated with a red line.

Pigment: The red is an orange red.

Condition: The recto-side is very worn and brown.

Literature or facsimiles: None

Seqv 43 add Oslo, NRA, Lat. fragm. 803

Bergenhuis len 1625 and 1627, Aker 1629-1630

Gjerløw: Ant 34

Antiphoner

Parchment, 6 fragments from 3 or 4 leaves, c. 43 x 31,5 cm, Germany or Scandinavia (?), s. xv

Contents:

- 1 sequence: *Sospitati dedit egros*
- Feasts or parts of the church year:
 - f. "1": St. Eligius (1 Dec) (no sequence)
 - f. "2": St. Nicholas (6 Dec) (*Sospitati dedit egros*)
 - f. "3": Conceptio BMV (8 Dec) (no sequence)
- This manuscript was not written in accordance with the Nidaros ordinal, since Eligius is not part of the Nidaros calendar. In Nidaros no sequence is prescribed for the Office of St. Nicholas (while *Congaudentes* is prescribed for Mass).

Support: Parchment

Extent: 6 fragments from 3 or 4 leaves. 4 fragments are half leaves, together forming two folio format leaves, while there are two small fragments, presumably from the same ms. The sequence *Sospitati* is on the verso-side of fragm 1-2 (or 3-4) (first word: abire).

Size: C. 43 x 31,5 cm

Origin: Germany or Scandinavia (?) The origin is a bit problematic since shape of the *g* looks Anglo-French, but the hairline loop on the *r* is a German feature. Eligius was venerated in most parts of Europe.

Date: s. xv

pientes que p cum fuit mirabili a. Et deb. Gloria
 patri et filio et spiri tui sancto Et deb. **P**rola. **S**ospitati
 dedit egros ole i pti suo **N**icholaus naufragati affuit pudio.
Sosp. **R**euclauit a defunctis defunctu in vino. **B**aptizatur
 auri viso inde us iudicio. **R**euclat. **T**as in mari mersu pri
 redditur cu fi ho. **O** qua pbat sanctu dei faris augmentatio. **T**as
Ergo laudes nicholao conamat her confio. **N**am qui corde qrit
 vitu propulsato vitio. **S**osp. **S**. **D**ia p nob bti. **A**olanda
Beatus nicholaus adhuc pue rulus multa icum o

Seqv 43 add: Oslo, NRA, Lat. fragm. 803.

Photo: NRA

Lay-out:

Writing space: 29,5 x 20,5 cm

Number of columns: 1

Number of lines: 9

Line height: c. 3,2 cm

Ruling: No pricking visible. The ruling is done in red ink with a very fine pen, making the lines very inconspicuous. The lines framing the writing space extend into the margins, while the horizontal lines within the writing space are contained by the vertical lines. The horizontal lines are above and below the space for the text.

Quire signatures, leaf signatures, catchwords: There are numbers written in the lower margin of the leaf with the sequence, which may or may not be part of the original book: 17612 - 4 -.

Script:

Gothic. The script is a *textualis formata*. One striking feature of this script is the marked sharp hairline going upwards to the right from the serifs of the minims. The ascenders have a short horizontal hairline to the left. The *a* is sometimes carefully traced with a hairline closing the upper loop, at other times it is a box *a*. The *g* seems to be of an Anglo-French kind. There is a hairline going in a loop on the top of the *r*, which is generally considered to be a German feature. The *t* has an ascender. The letter *z* extends below the x-line. The *x* is crossed.

x-height: 4,5 mm

Abbreviations: The pro-abbreviation looks more like a very marked, horizontal serif on the descender of the *p*.

Punctuation: On line *punctus*

Ink: The ink for the text is quite black.

Rubrics: The hand seems to be the same as that of the main text.

Musical notation: Square notation on four brown lines. C- and f-clefs.

Decoration:

Initials: Both the larger and smaller initials are simple, in red. The capital letters are black with red decoration.

Pigments: The red is a clear red of good quality.

Condition: To have two full leaves (although cut in half) is an unusual luxury. The fragments are in quite good condition.

Literature or facsimiles: None

Seqv 44 add Oslo, NRA, Lat. fragm. 813 and 826

Søndhordland 1618

Gjerløw: Mi 69

New fragment numbers: Fr.444-449¹⁶

New codex number: 53

Missal

Parchment, 6 fragments from 4 leaves, c. 14 x 21 cm, Scandinavia, s. xv*

Contents:

- 2 sequences: *Epiphaniam domini*, *O mira domini*
- Lat. fragm. 813: Epiphania domini (6 Jan) (*Epiphaniam domini*), feria iv et feria vi post Epiph. et dominica infra Epiph (*O mira domini*). The *O mira domini* is referred to as a rare sequence by Lilli Gjerløw (1968, 433). It is also found in Swedish manuscripts (Björkvall 2006, 58).
- In accordance with the Nidaros ordinal

Support: Parchment

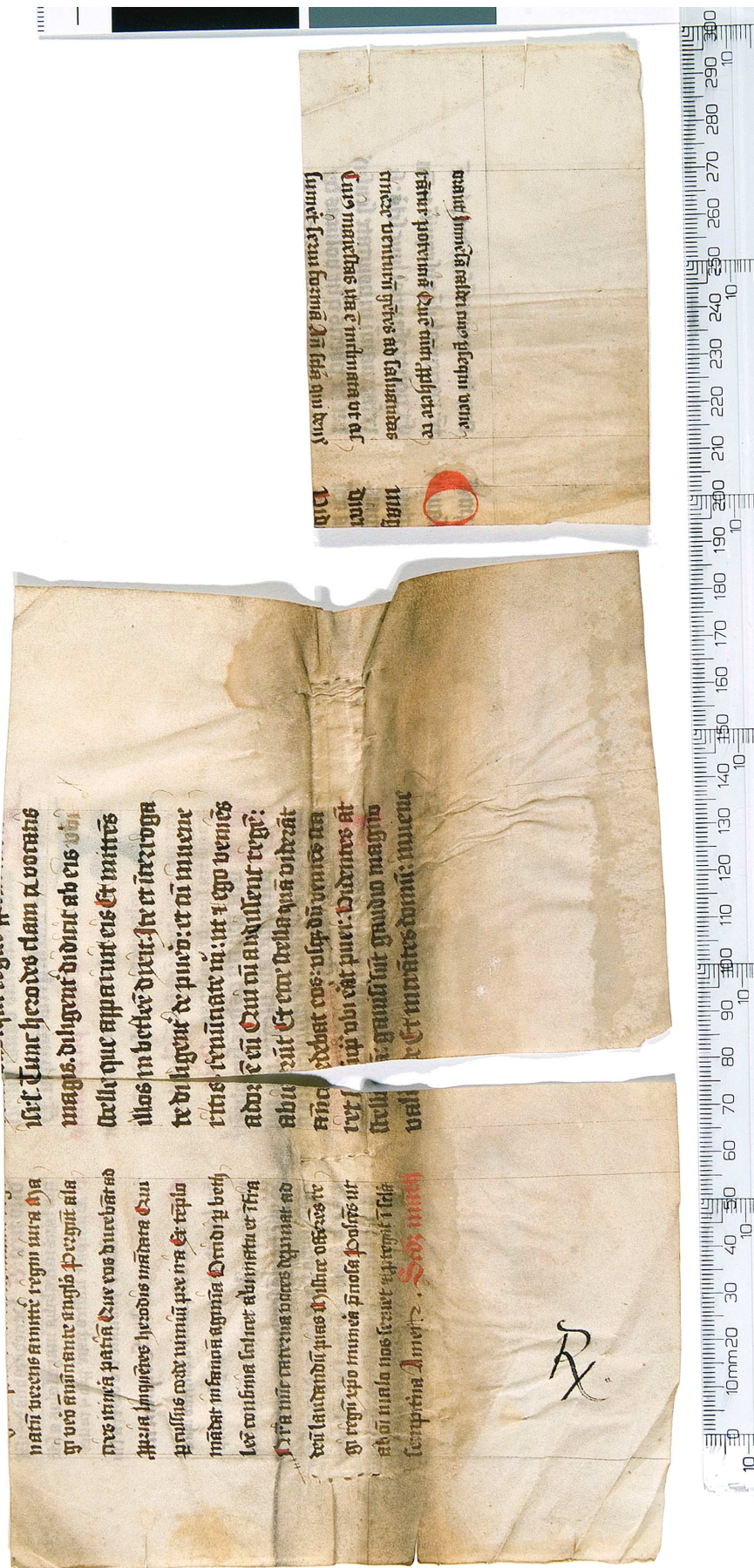
Extent: Both Lat. fragm. 813 and 826 has 3 fragments from 2 leaves: 813-1 (Fr.444), 813-3 (Fr.445), 813-2 (Fr.446), 826-1 (Fr.447), 826-2 (Fr.448), 826-3 (Fr.449).

Size: Quarto format, 29 x 21 cm. Lat. fragm. 813-2 and -3 (Fr.445-446) may be puzzled together to form the lower half of a quarto page, measuring c. 14 x 21 cm. The original page was c. 29 cm high, as shown by Lat. fragm. 826-1. Lat. fragm. 826-2 and -3 (Fr.448-449) may also be puzzled together (according to the NRA database).

Origin: Scandinavia (with German influence)

Date: s. xv

¹⁶ I am grateful to Espen Karlsen and Gunnar I. Pettersen for the use of the NRA database, particularly regarding the organisation of the fragments.



Seqv 44 add: Oslo, NRA, Lat. fragm. 813.

Photo: NRA

Dno nro. **B**enedictio dno deus
 qui facis mirabilia magna salus a scia
Suscipiat matres pacis plis y collas
 iudicia. **A**lla **S**ubtilitate deo ois tra su
 te dno m leticia. **M. Sequencia**
O mnia dno pntas o spm hanc dno
 dno laude digna pntis hanc dno sp
 ut facinora hanc nri gra x multu tra
Simle forma se induit vire natu de
 agone mnta **P** que sit condita vlti tra
 mnta et spm dno hanc dno et semet
 optatit liberas vna nob tradidit. **C**laus
 tra is dnoqit tartari scisciana vntat

In reuerentius offano purn
 tate mntis intelligena colesu. **P**
In excollo **D**nta **S**a p omo
 thano vidi ledere vntu que adoar
 mntudo angloy psallat. **S**tonu
 vte nro mntu nome est ietm **S**ub
 ten ois tra sune dno m leticia. **E**ng
Quota plis tu qd dno sup pluat
Celectu pietate ptegre. **I**t que
 agenda sup vntat et adople. **I**ta q
 vident. **Q**ualiscat. **P** **I**d roma
H ves. **O**bsento nos p mnta
 ut respicatis mnta vna

Gondhardland
 1618

Gondhardland
 1618

am deo unuerse lra deo place
 re: racionabil obsequiu vntm
 Et nolite formari hinc sile: s
 reformam m nouitate sensu
 hu ut phetis q sit volitatis de
 a ceu
 pnt
 fauri
 thus
 pntis

Gondhardland
 1618

Seqv 44 add: Oslo, NRA, Lat. fragm. 813.

Photo: NRA

Lay-out:

Writing space: 20 x 13,5 cm

Number of columns: 2

Number of lines: 13*

Line height: 0,6 – 0,7 cm

Ruling: No pricking visible. Very thin ink ruling frames the two columns. Horizontal lines in each column (not crossing over in the space between the margin). Text below top line.

Quire signatures, leaf signatures, catchwords: Lat. fragm. 813: None. Lat. fragm. 826: Not checked.

Script:

Gothic. There is *da*-ligature, round *r* after several letters, including letters like *s longa* or *e*. German *g*, hairline on *r*.

x-height: 2,5 mm (text), 2 mm (chant text)

Abbreviations: The crossed tironian note is used for “et”. The con-abbreviation looks like an inversed c.

Punctuation: *punctus* and colon.

Rubrics: Probably by the text scribe.

Musical notation: None.

Decoration:

Initials/decoration: The initials are plain and monochrome in either red or blue.

Pigments: The red and blue seem to be of good quality.

Condition: Good, although no whole page can be reconstructed.

Literature or facsimiles: None

Seqv 45a add Oslo, NRA, Lat. fragm. 984a+b

Trondheims gaard 1621-30, Trondheims len 1615-28 (984a), Romsdals len 1603 and 1622, Trondheims len 1611-19, Nordlands len 1617-18 (984b)

Gjerløw: Ant 18 (“The St. Margaret Antiphoner”)

Antiphoner

Parchment, 42 fragments from 20 leaves, c. 28 x 19,5 cm, Norway, s. xv

Contents:

- 1 sequence: *Victime paschali* (only the first word)
- Feasts and parts of the church year:

Vigilia natalis domini

Dominica Resurrectionis – **Victime paschali laudes**

Trinitatis

Dedicatio Ecclesiae

Purificatio BMV (2 Feb).

Annunciatio BMV (25 Mars).

St. Margareta v. m. (20 juli), off. propr.

St. Olavus (29 July)

Assumptio BMV (15 Aug).

Natale BMV (8 Sept).

Exaltatio Crucis (14 Sept)

- According to Lilli Gjerløw the antiphoner must have been selective, containing only the most important feasts and saints. The contents conform to the Nidaros ordinal with the exception of the antiphons for the weekdays after the Assumption and the proper office of St. Margaret (Gjerløw 1979, 252).

Support: Parchment. Some of the leaves are very thick.

Part III: Catalogue

Extent: 42 fragments from c. 20 leaves. 984a: 30 fragments (unnumbered), 984b: 13 fragments (The total number of fragments in the envelope labelled 984b is 15, but 2 fragments from another manuscript are put in a separate smaller envelope).

Size: c. 28 x 19,5 cm. The fragments are of various sizes, but some can be puzzled together to half leaves.



Seqv 45a add: Oslo, NRA, Lat. fragm. 984.

Photo: NRA

Origin: The origin is probably Norway, because of the presence of the St. Olav's office "In regali fastigio".

Date: s. xv

Lay-out:

Writing space: c. 20,5 x 13 cm

Number of columns: 1

Number of lines: 8

Line height: The line height varies a little between the fragments, between 2,6 and 2,7 cm (with staves).

Ruling: The sides of the writing space are framed with fine ink lines.

Quire signatures, leaf signatures, catchwords: Not checked

Script:

Gothic. There are at least two scribes in Lat. fragm. 984a, writing in different formats. The script is a not very formal *textualis*, with the minims finishing upwards to the right. There are hairlines going down from the upper end of round s, and also going down from the top of the tironian note for "et". Round r is found after several letters, including letters like t or e. The x is crossed. One scribe uses a straight-backed g, while the other has a g looking more Anglo-French.

x-height: Sometimes 3, sometimes 4 mm.

Abbreviations: Crossed tironian note for "et".

Punctuation: Not checked

Ink: The ink looks relatively black

Rubrics: The rubrics are probably made by the scribe writing the main text.

Musical notation: Square notation on four red lines.

Decoration:

Initials/decoration: There are several interesting initials in the fragments labelled Seqv 45a add/Ant 18. The main initials are plain, red or blue, while the smaller initials in red and black contain pendrawn faces and birds. There is one quite

Part III: Catalogue

spectacular initial in 984b in blue, red, several greens, yellow and gold (reproduced in black and white in Gjerløw 1979, Pl. 73).

Pigments: There are several pigments used in this antiphoner. Some of them, like the red, seem a little unstable (possibly from oxydation).

Condition: It is unusual for so many fragments to survive from one manuscript, although some of them are cut quite small.

Literature: Gjerløw 1979, 251-254.

Facsimiles: Gjerløw 1979, Pl. 73.

Seqv 45b add Oslo, NRA, Lat. fragm. 1028

Nordlands len 1628, Senjen 1629, 1631, 1633 (Mattis Holste), and one without placename.

Gjerløw: Man 1

Missal/manual¹⁷

Parchment, 6 fragments from 4 leaves, c. 25,5 x 14,5 cm, Norway, s. xiii²

Contents:

- 1 sequence: *Eya recolamus*
- *Eya recolamus* is prescribed for the *Circumcisio domini* (1 Jan). This fragment goes directly from the *Circumcisio* to the *Epiphania domini* (6 Jan), without any mention of the octaves of St. Stephen (2 Jan), St. John (3 Jan) or the Innocents (4 Jan), which are all feasts with separate sequences assigned to them. It therefore seems like this is a missal/manual containing only the most important feasts.

Support: Parchment

Extent: 6 fragments from 4 leaves.

Size: c. 25,5 x 14,5 cm. Two of the fragments together form a whole leaf, revealing approximately the size of the original manuscript.

Origin: Norway. The scribe is one of the few Norwegian scribes recognized from the remains of several manuscripts. His name is unknown, so he goes by the name of the St. Olav scribe, because of his most famous work, namely a copy of the Legendary St. Olav's saga.

Date: s. xiii². The St. Olav scribe worked in the last half of the thirteenth century (cf. chapter 5.7.).

¹⁷ The manuscript is labelled manual because of two smaller fragments with in instructions for the wedding-ritual (presumably). The other four fragments seems to be from a straight forward missal, and do also seem to be of a slightly smaller format.

Lay-out:

Writing space: 17,6 x 10,5 cm

Number of columns: 1

Number of lines: 14 (with staves), more when there is text without music.

Line height: 1, 25 cm (with staves)

Ruling: Prickings for the margin rule are visible in the upper and lower margin. The horizontal lines for the text and the double vertical lines framing the writing space are ruled in plummet (lead).

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The St. Olav scribe (see chapter 5.7.) does not write a beautiful hand, and seems to have valued speed higher than esthetics. His writing has some old-fashioned features, like a frequent use of straight *d*, only an occasional use of biting between round letters, and punctus mid line.

x-height: 1,5 mm (for chant text), 2,5 mm (for plain text)

Abbreviations: The ampersand for “et” looks rather tilted to the right.

Punctuation: *Punctus elevatus* and *punctus*, often mid line.

Ink: The ink for the text is relatively black.

Rubrics: The rubrics are also done by the St. Olav scribe.

Musical notation: Square notation on four red lines.

Decoration:

Initials/decoration: The initials are of a kind very common in the St. Olav scribe’s work, and it is quite likely that he did them himself. The letter itself is red, green or blue, with a stylized and rigid “sprout-like” decoration in black, touched with yellow. The secondary initials for the strophes or verse-pairs of the sequence are plain and red.

Pigments: The colours (red, blue, green and yellow) seem to be of fairly good quality.



ut mittit nebula pruunt nostri amant uniacula **H**odie
 sculo maris stella est enixa noue saluis gaudia. **Q**uem re
 mune banna mors carenta pauer ipsa aquo pibit mortua.
Gem capta pssu antiqua coluber hucdul perdit spolia.
Homo lapsus ouis abducta reuocatur abeterna gaudia. **G**aud
 ent in hac die agmina angelos celestia. **Q**uia eac digna
 deama pama qd est inuenta. **O** poret nimum brata qua redt
 mpta est natura. **D**eus qui creauit omnia nascitur ex femina.
Mirabilis natura mirifice in dita affluens quod non erat manet
 qd erat. **I**n duntur uanna dum it humana quis audunt
 ralia die rogo facta. **Q**uerre uenerat pastor puet qd puerat.
In dunt galeam erat ut nillet armatura. **S**ublatul in sua pira
 runt hostis spicula auferuntur uia. **I**n quibus tadebat dnu
 ta sunt illius spolia capta pceda sua. **X**pi pugna fortissima

Jensen 1633. (u)
 (Matti's Holst)

Sequ. 1028. (a)

latat nostra est uera. **Q**ui nos suam ad patriam duxit post
 inebriam. **I**n qua tibi laus est eterna. **Secm**
Lucā.
 Illo tempore. Postquam confirmati sunt dies octo
 ut carum caderentur pueri. nocentiam est nom̄ eius
 ih̄c. Quod uocant̄ est ab anglo. p̄misquam. m̄terio
 concupiscit. **off.** Qui sunt celi et tua **Secm.**

Bia q̄ domine ut ph̄c̄ m̄m̄era que d̄m̄ n̄m̄ ih̄u
 xp̄i archane n̄m̄m̄itatis m̄st̄rio gerimus p̄f̄ica
 te mentis m̄telligentiam consequant̄. **p̄c̄o** **V**iderunt
 et nos cōm̄m̄io d̄m̄e **post** **o.** ōm̄t̄ f̄īes terre
 purget̄ ān̄īm̄e. et celestis rem̄ediū faciat̄ eē
 confortes. **p̄.** **A**pphama d̄m̄i **Admissam** **offm̄.**

Ecce ad uenit dominator domus et reg
 num in manu eius et potestas et in
 perium. **S.** **D**eus iudicium tuum regida. **S.** **G**loria.
D qui hocherua die ungentum tuū **Oratio**
 gentib; stella duce reuelasti. concede p̄ncip̄i
 ut qui iante ex h̄ile cognouim̄. usq; adcontemp
 lam̄am̄ sp̄ciem̄ tue c̄st̄m̄m̄e p̄clutim̄. **p̄.**

S uige illuminare **lc** **Maie** **ph̄ete.**
 ierlm̄ q̄ uenit h̄m̄ tuū. et gl̄a d̄m̄i sup̄ te
 orta est. Quia ecce tenebre op̄ent̄ terram̄
 et caligo pop̄b;. Sup̄ te aut̄ ouet̄ d̄m̄i. et gl̄a ei in

Seqv 45b add

Condition: The fragments are in fairly good condition.

Literature: Gjerløw 1968, 35-38.

Facsimiles: None

Seqv 46 add **Oslo, NRA, Lat. fragm. 1029**

Nordlands len 1614

Gjerløw: Mi 49

New fragment numbers: Fr.368-369

New codex number: 40

Missal

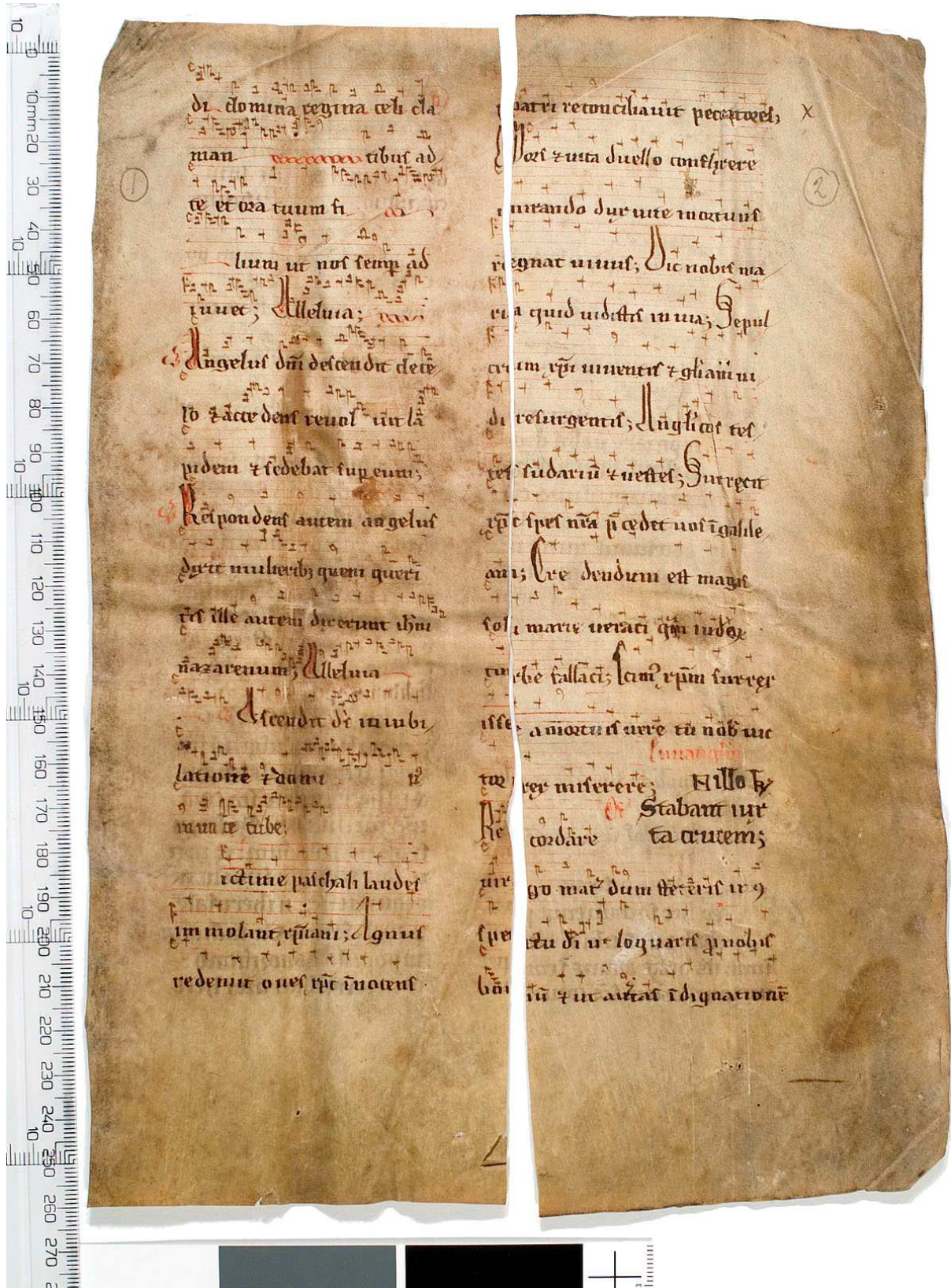
Parchment, 2 fragments from 1 leaf, c. 27 x 18,7 cm, Norway (?), s. xiii¹

Contents:

- 1 sequence: *Victime paschali*
- Feasts or parts of the church year: Missae de sancta Maria:
 - f. "1" (1029-1,2r): Alleluia. V. *Angelus domini descendit de celo*. V. *Respondens autem angelus*. V. *Ascendit deus in iubilatione*. **Seqv.** *Victime paschali laudes* (in full).
Evangelium: *Stabat iuxta crucem*. Offert. *Recordare virgo mater*.
 - f. "2" (1029-1,2v): Trope *Ab hac familia*.¹⁸ Offert. *Felix namque*. Secreta: *[P]ropitiare nobis domine quesumus illius agni*. Prefatio. Com. *Alma dei genitrix*.¹⁹ Alia: *Beata viscera*. Postcom. *[P]er hec sacramenta paschalia*. Rubr.: **De sancta maria per totum anni circulum**. Off (introitus): *[S]alve sancta parens*. V. *Benedicta tu vel Et gaudium natis*. Oratio. *[C]oncede nos famulos tuos*. Lectio libri sapientie. *Ab initio et ante secula*.
- *Victime paschali* is in the Nidaros ordinal used only instead of a hymn at the vesper of Easter Sunday. Here it appears to be used for a mass for St. Mary. The manuscript, which is difficult to date, may possibly predate the Nidaros ordinal.

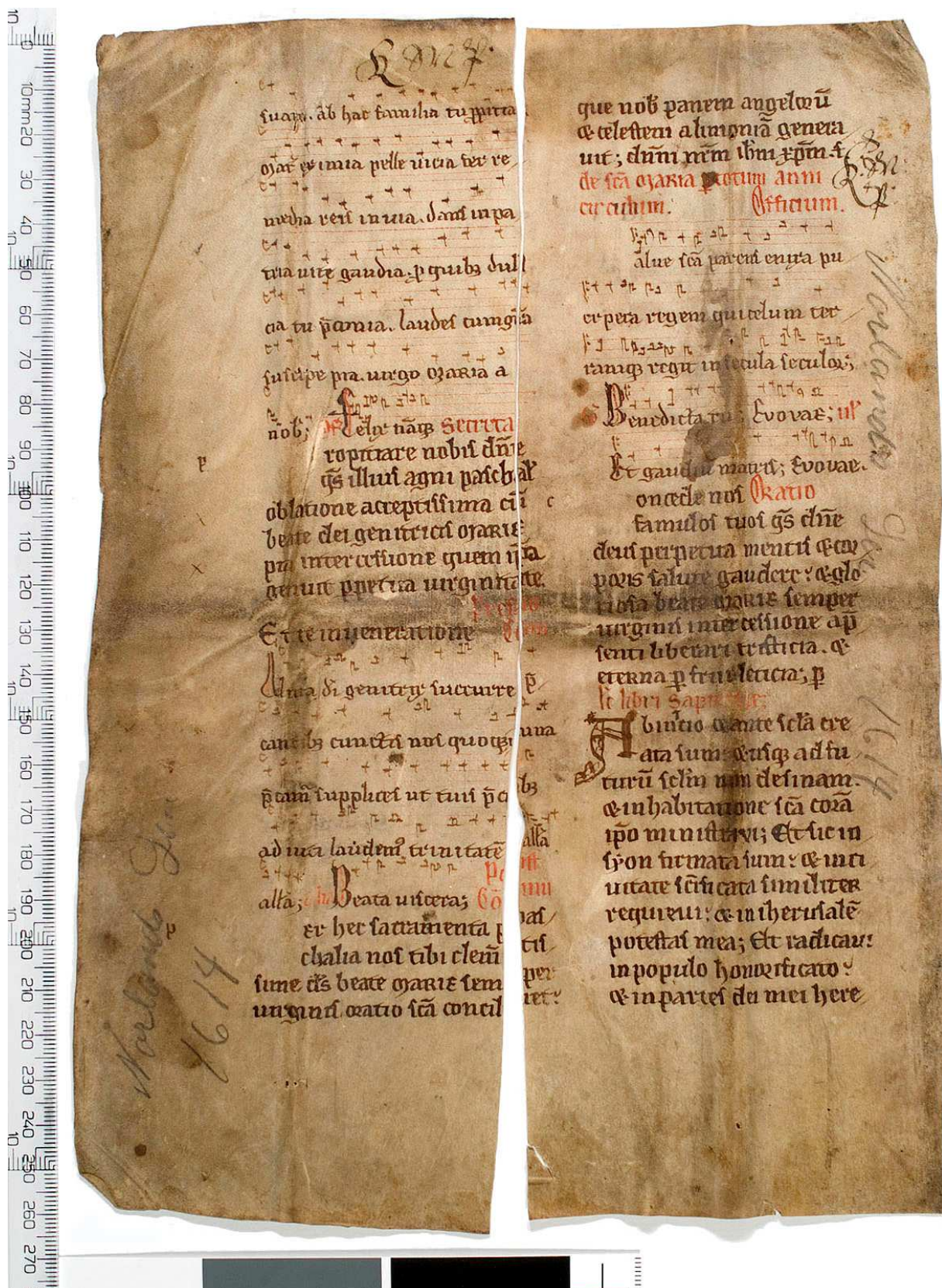
¹⁸ The trope *Ab hac familia* is included in Gjerløw's list of additional sequence titles, in spite of it being a trope and not a sequence.

¹⁹ By a mistake the communion *Alma dei genitrix* (then from an Icelandic source) is in Eggen 1968 listed among the sequences, cf. Eggen 1968 I, 173.



Seqv 46 add: Oslo, NRA, Lat. fragm. 1029.

Photo: NRA



Seqv 46 add: Oslo, NRA, Lat. fragm. 1029.

Photo: NRA

Support: Parchment

Extent: 2 fragments from one leaf

Size: c. 27 x 18,7 cm

Origin: Norway (?) The execution of the script suggests that this manuscript is a local product, perhaps from Norway, perhaps from another part of Scandinavia.

Date: s. xiii¹. This manuscript is difficult to date, as the general aspect of the script is Protogothic, and yet the tironian note is crossed, which suggests a date in the thirteenth century.

Lay-out:

Writing space: c. 20,7 x 13 cm

Number of columns: 2. The outer column is 5,5 cm, the inner 6,5 cm wide.

Number of lines: 18 lines if notation only. More lines when plain text.

Line height: 1,1 cm (with staves) or 0,6 cm (if plain text)

Ruling: No pricking visible. No ruling visible other than the staves.

Quire signatures, leaf signatures, catchwords: None visible.

Script:

Protogothic. The script is not very formal. The individual letters made by this scribe lack uniformity, and one might say that the execution is a bit awkward. The minims turn slightly upward to the right. The ascenders have an additional stroke coming in from the left, giving them a split appearance. Straight *d* is used in the prayers and readings, while round *d* is used in the chant texts. There are no examples of biting, not even between round *d* and the letters *e* or *o*. The descender on the *q* turns leftward, making the *q* almost resemble a *g*. Small cap *R* is used in a couple of places (*eteRNA*, *similiteR*). There is quite pronounced hairline on the *t*, above the left side of the upper stroke. The *x* is crossed once in the larger script, but not always, and not in the chant texts. The *y* is dotted. The *z* is crossed. The lack of biting suggests an early date, but yet the tironian note is crossed, which puts the scribe in the thirteenth century. This, along with the awkward execution, could suggest a Scandinavian origin.

x-height: 1,5 mm (chant texts), 2,5 (plain text)

Part III: Catalogue

Abbreviations: In the larger parts of the text the ampersand is used for “et”. In the chant text the crossed tironian note is used for “et”. The suspension sign is a straight line with a hairline on each side of it.

Punctuation: The *punctus elevatus* and *punctus versus*. The tick of the *punctus elevatus* looks small and cup-shaped.

Ink: The ink for the text is brown.

Rubrics: The rubrics seem to be written by the same hand as the rest of the text.

Musical notation: Petits carrés, quite flat, on four red lines. C- and f-clef.

Decoration:

Initials/decoration: Space is left open for the larger initials, but they are not drawn in. Key-letters are visible in the margin. The initial A which is drawn in brown ink looks like a later addition. The secondary initials are tall and narrow, made in ink and highlighted with red lines.

Pigments: The red for the rubrics is a bit uneven in colour, probably due to oxidation.

Condition: The fragment is quite darkened and a bit dirty, but is easy to read. It is fortunate that the two fragments together form a whole leaf.

Literature or facsimiles: None

Seqv 47 add Oslo, NRA, Lat. fragm. 1075

Salten 1646

Sequentiary (at the end of a missal?)

Parchment, 2 fragments from 1 leaf, c. 25,5 x 7,5* cm, Germany or Scandinavia (?), s. xv*

Contents:

- 3 sequences: *Congaudentes, Deus in tua, Sacerdotem*
- The sequences on this partial leaf are for the natalicium of St. Martin (11 November) with the rubric **In obitu s. ma[...]** (*Sacerdotem*), for the feast of St. Andreas (30 November) with the rubric **De sancto andrea** (*Deus in tua*), and St. Nicolas (6 December) with the rubric **De sancto nycolao** (*Congaudentes*).
- This manuscript was not written in accordance with the Nidaros ordinal. While the sequences for St. Martin and St. Nicholas coincide with the ones in the Nidaros ordinal, the sequence for St. Andreas in the ordinal is *Sacrosancta hodierna*, not *Deus in tua*, like in this manuscript.

Support: Parchment

Extent: 2 fragments from one leaf. Only one side of the leaf remains.

Size: The manuscript was in quarto format. The remaining fragments pieced together measure 25,5 x 7,5 cm.

Origin: Germany or Scandinavia (?)

Date: s. xv

Lay-out:

Writing space: 22,5* x 6,5*

Number of columns: 2

Number of lines: 31

Line height: 0,7 cm

Ruling: Fine lead or ink ruling.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis formata*. The *g* is straight-backed, and the script basically seems to be of a German kind.

x-height: 4 mm

Abbreviations: The per-abbreviation looks more like a marked horizontal serif on the *p*.

Punctuation: On line punctus

Ink: The ink is brown or black

Rubrics: The rubrics are possibly made by the main hand.

Musical notation: None

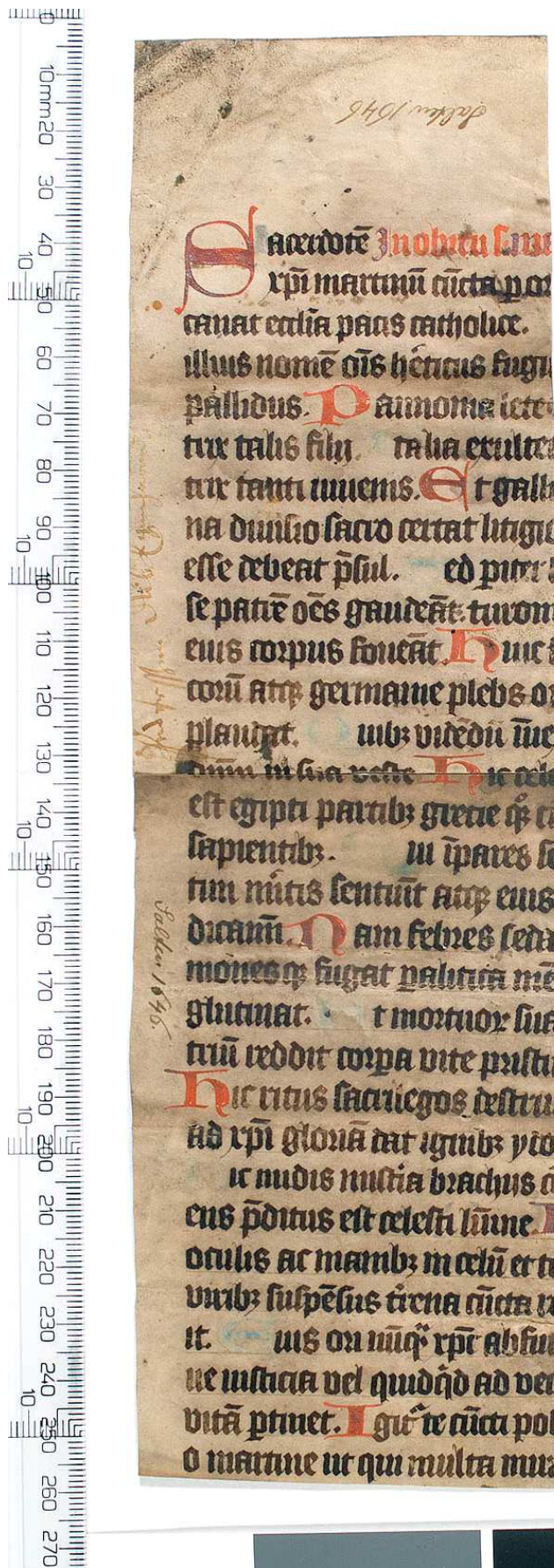
Decoration:

Initials/decoration: The main initials are plain and monochrome, alternating red and blue, going over two lines. The secondary initials are also alternating red and blue, over one line.

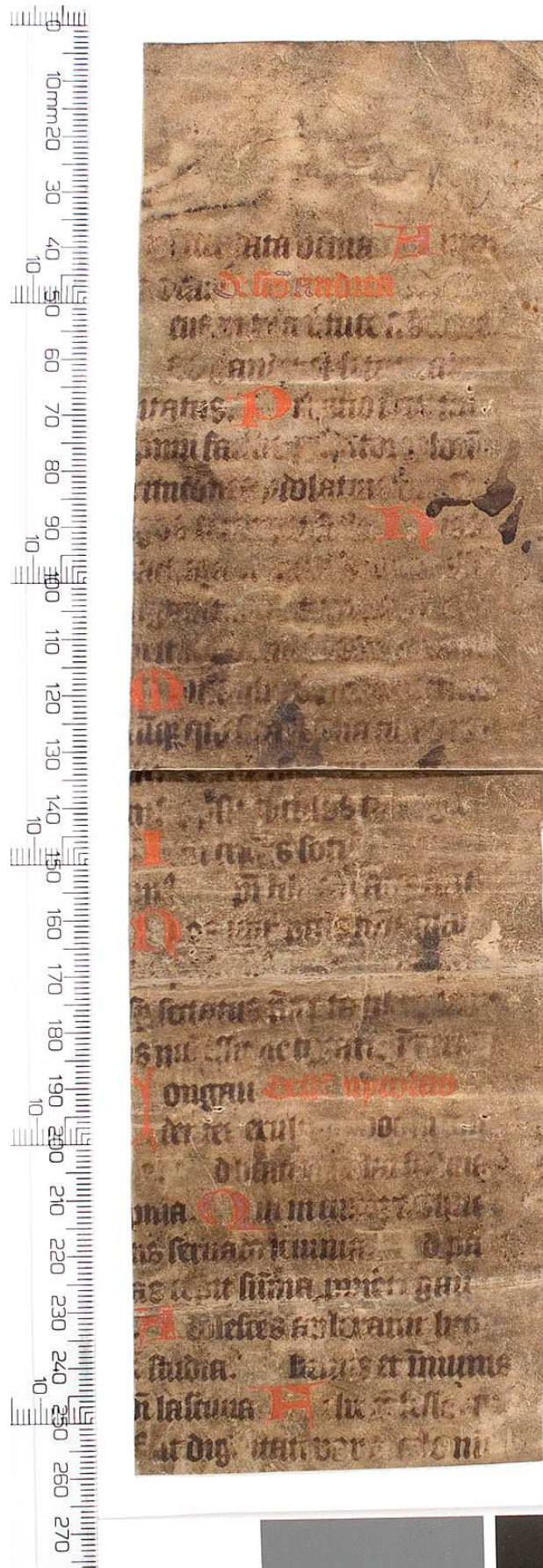
Pigments: The colour of the red is a bit uneven, probably due to the oxidation and the general state of the fragments. The blue has faded.

Condition: The verso side is very smudged and difficult to read.

Literature or facsimiles: None



Seqv 47 add: Oslo, NRA, Lat. fragm. 1075. Photo: NRA



Seqv 47 add: Oslo, NRA, Lat. fragm. 1075. Photo: NRA

Seqv 48 add Oslo, NRA, Lat. fragm. Box 44, IV, C

Skattemandtal Akershus len 1623

Sequentiary (probably at the end of a printed missal or gradual)

Parchment, 4 fragments from 1 leaf, 12,5 x 21,5* cm, printed book of Danish origin, s. xv² or xvi¹*

Contents:

- 2 sequences: *Salve crux sancta arbor*, *Salve martyr alme*
- *Salve crux* has the rubric **De sancta cruce**. *Salve martyr* is a sequence for the Danish saint St. Kanutus dux.
- The presence of the sequence for the Danish St. Kanutus makes it likely that the book is in correspondence with a Danish rite. *Salve martyr* is not included in *Missale Nidrosiense*.

Support: Parchment

Extent: Four fragments from one leaf of a sequentiary, which was most likely part of a printed missal or gradual.

Size: The original leaf was probably a large quarto or small folio. The four fragments pieced together measure only 12,5 x 21,5 cm. The original leaf was probably at least three times as high, i.e. over 30 cm.

Origin: Printed book of Danish origin.

Date: s. xv² or xvi¹

Lay-out:

Writing space: 9* x c. 21* cm. As there are only two letters missing, the width of the writing space was probably ca. 22 cm.

Number of columns: 1

Number of lines: Unknown (only three lines remaining)



Seqv 48 add: Oslo, NRA, Lat. fragm. Box 44, IV, 3-6.

Photo: NRA



Seqv 48 add: Oslo, NRA, Lat. fragm. Box 44, IV, 3-6.

Photo: NRA

Line height: 3,2 cm (with staves)

Ruling: The book is printed.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. A printed *textualis formata*.

x-height: 6,5 mm

Abbreviations: As is common in early printed books, abbreviations are still used

Punctuation: None visible

Ink: Black

Rubrics: Yes

Musical notation: Square notation on four red lines. Only f-clef remaining.

Decoration:

Initials/decoration: One plain, red initial remains. Secondary initials for the strophes or verse-pairs are black with double lines and “teeth”.

Condition: The fragments are quite darkened, but are still easily readable.

Literature or facsimiles: None

Seqv 49 add Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 717

K. Offiserskatt, Strinda (Trondheim len) 1643-44

Gjerløw: Gr 44

New fragment numbers: Fr.694-695

New codex number: 148

Gradual

Parchment, 2 fragments from 1 leaf, 14 x 9*, Germany or Scandinavia (?), s. xv*

Contents:

- 1 sequence: *Sancte Sion assunt*
- *Sancte Sion* is relatively common, and present in both the Nidaros ordinal and the printed *Missale Nidrosiense* for the *Dedicatio ecclesiae*.

Support: Parchment

Extent: 2 fragments from 1 leaf

Size: The two fragments together measure c. 14 x 9 cm (each measuring c. 7 x 9 cm), and seem to represent approximately one quarter of the original page; the lower part of the outer margin. The original was probably in a quarto format (c. 30 x 20 cm).

Origin: The origin of this manuscript could be either Germany or Scandinavia.

Date: s. xv

Lay-out:

Writing space: Unknown. The writing space of the two fragments put together is 7 x 5,5. The remaining text seems to fit into one column of c. 6 cm (and has no letters missing where the column has been cropped). The format of the script suggests that the original manuscript leaf had two columns. Provided they were both c. 6 cm, with 1 cm in between, the original writing space was at least 13 cm wide.

Number of columns: Probably 2



Seqv 49 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 717.

Photo: NRA

Number of lines: Unknown. 4 lines are extant.

Line height: c. 2,2 cm

Ruling: The writing space is framed by a thin vertical line, extending into the lower margin. The lower horizontal line extending into the margins equals the top line of the lowest staff. The staff appears to have five lines, but the top line (which is also in red) seems in the case of the sequence to function more as a guideline to the text than have a function in the music. In the Alleluia, however, also the top line is used.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a *textualis formata*. Most of the minims have added quadrangle serifs. The *g* is straightbacked, and points towards a German or Scandinavian origin.

x-height: 2-2,5 mm

Abbreviations: Few

Punctuation: Mid line *punctus*

Ink: The ink for the text is rather black.

Rubrics: Yes.

Notation: Square notation on five red lines. Both the c- and f-lines are marked with clefs on each stave.

Decoration:

Initials/decoration: The lower parts of a pen-flourished initial are visible in the margin of the verso-side, with penflourishings in red and blue, including a little red flower. There is a pen-flourished A on the recto-side, filled with a red net with blue dots in each square. The secondary initials for the strophes or verse-pairs are plain, alternating red and blue. The small key-letters in light brown ink are visible within the letters.

Pigments: The red and blue seem to be of good quality.

Condition: The parchment is still quite white, and one gets the impression that this was a very nice manuscript. Unfortunately only these two small fragments are known to remain from the manuscript.

Literature or facsimiles: None

Seqv 50 add Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 692

A. Sagskatt, Trondheim len, 1623

Gjerløw: Gr 45

New fragment numbers: Fr.966-967

New codex number: 149

Gradual

Parchment, 2 fragments from 1 leaf, c. 21 x 14,5 cm, Germany or Scandinavia (?), s. xv

Contents:

- 1 sequence: *Salve crux arbor*
- the sequence *Salve crux arbor* is one of the many sequences for the holy cross.
- The manuscript was not in accordance with the Nidaros ordinal or *Missale Nidrosiense*. Neither the ordinal nor the missal contains the sequence *Salve crux arbor*.

Support: Parchment

Extent: 2 fragments from 1 leaf, still attached to the tax account leaflet. Both fragments are 14,5 cm wide, and 10,5 cm tall.

Size: c. 21 x 14,5 cm

Origin: Germany or Scandinavia (?) The script is basically of a German kind, with a straight-backed *g* and a hairline loop on the *r*.

Date: s. xv

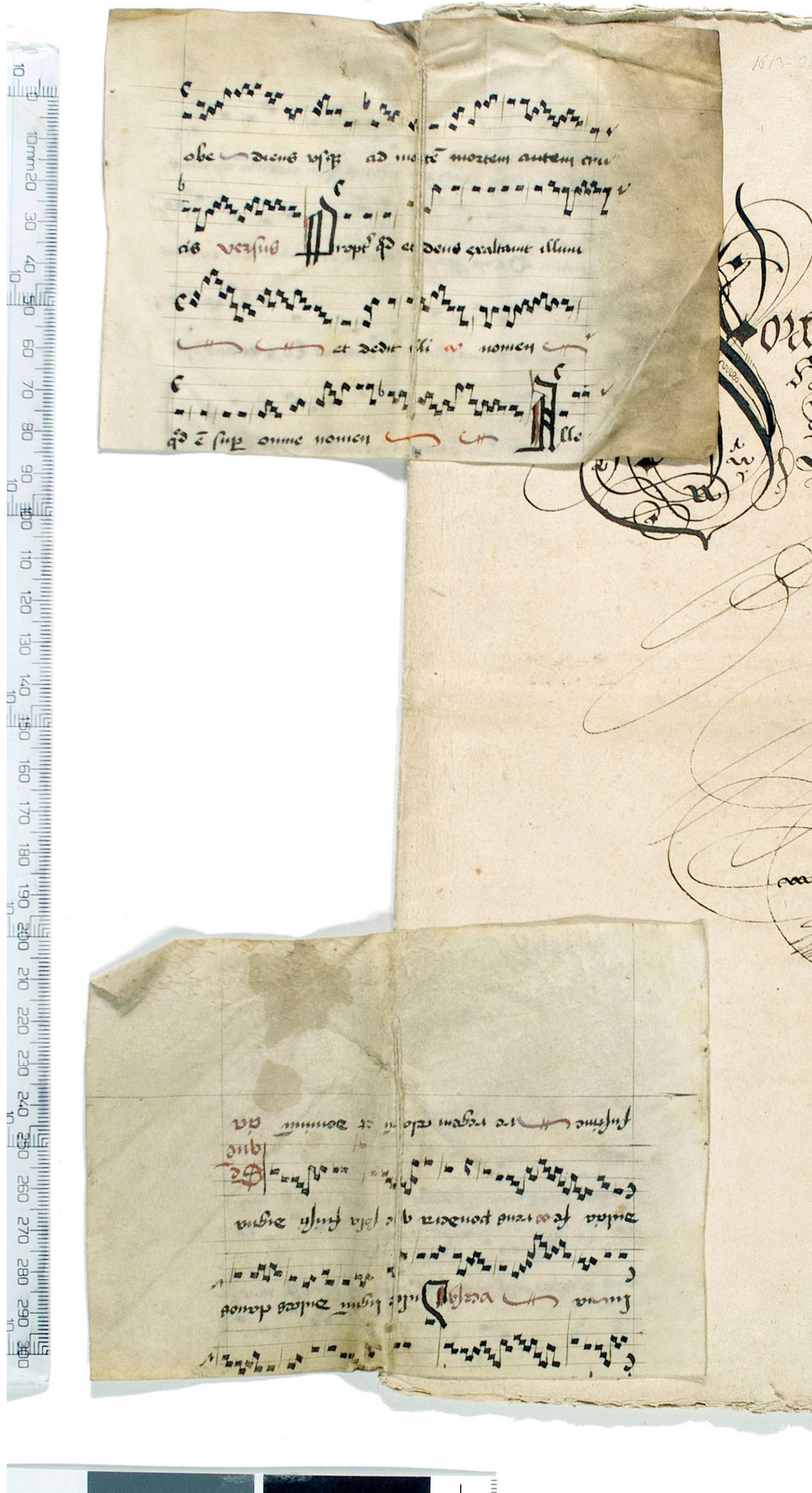
Lay-out:

Writing space: c. 15 x 9,7 cm

Number of columns: 1

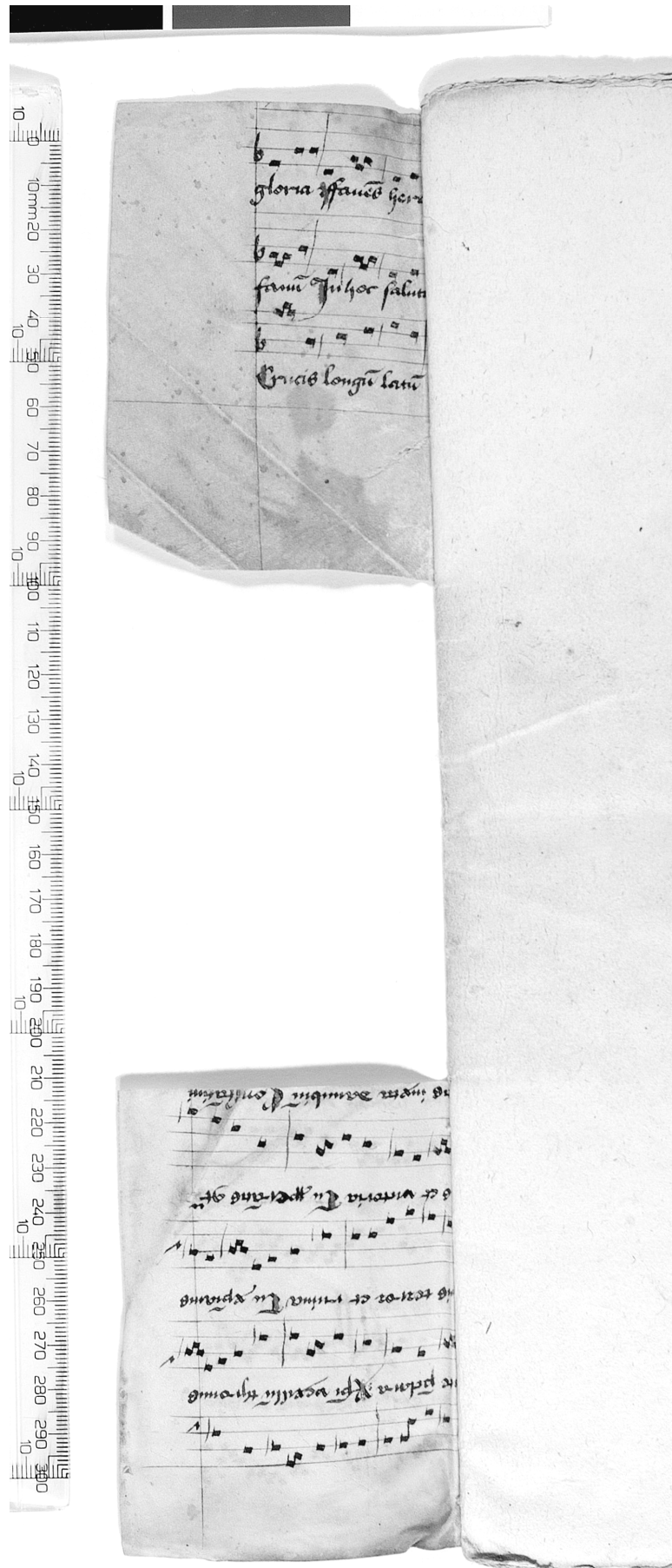
Number of lines: 7

Line height: 2,25 cm (with staves)



Seqv 50 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 692. Photo: NRA

Part III: Catalogue



Seqv 50 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 692. Photo: NRA



Seqv 50 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 692. Photo: NRA

Ruling: The writing space is framed with thin lines in ink. No visible ruling for the text-lines apart from the staves.

Quire signatures, leaf signatures, catchwords: None visible

Script:

Gothic. The script on these fragments is a cursive, quite small and slightly forward leaning. The ascenders have varying degrees of loops, but generally quite modest. The *g* is of the straight-backed kind. The last minim at the end of *m*'s and *n*'s extends a little below the baseline. In some instances the *r*'s have hairlines in a loop up from the top stroke. The *g* and the hairlines on the *r* point toward Germany or Scandinavia.

x-height: 1,5-2 mm

Abbreviations: *Est* is abbreviated with a line over *e*, quod with *qd* and suprascript *o*.

Punctuation: No punctuation visible

Ink: The ink for the text varies between dark brown and black, while the ink for the notation seems to be rather black.

Rubrics: The rubrics are possibly by the same hand as the main text.

Musical notation: Square notation on four brown lines. C- and b-clefs.

Decoration:

Initials/decoration: The initials are black, with double lines with red fillings. The first initial of the sequence is plain, in red. The secondary initials for the strophes or verse-pairs of the sequence are black, highlighted with red.

Pigments: The red seems to have been a clear vermillion red, but is now in some parts oxydated.

Condition: The fragments are still attached to the ledger, but are in relatively good shape, and easily readable.

Literature or facsimiles: None

Seqv 51 add Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 157

B. Knekteskatt, Bamble, 1611-13 (Bratsberg)

Book genre: Unknown

Parchment, 1 leaf, c. 31 x 21 cm, Norway (?), s. xiii¹

Contents:

- 1 sequence: *Iocundare plebs fidelis*
- No contents transmitted other than the sequence *Iocundare*.
- The sequence on this leaf is not prescribed in the Nidaros ordinal

Support: Parchment

Extent: One leaf

Size: 31 x 21 cm.

Origin: Norway (?) The script does not look either English (wrong type of ampersand), or German (wrong type of g). This is most likely a Norwegian product (displaying a French influence?) and can be related to other leaves from Bratsberg (cf. chapter 5.2.).

Date: s. xiii¹

Lay-out:

Writing space: c. 22 x 16 cm

Number of columns: 2. The inner column is 8,5 cm wide, the outer is 6,5 cm.

Number of lines: 11

Ruling: There is pricking visible in the outer margin, but this does not seem to correspond with the staves and text-lines. There are remains of a double vertical line framing the writing space to the outer margin. No horizontal ruling is visible apart from the staves.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The script is not of the highest formality, and seems influenced by documentary script (the ductus of the *g*, the thin splits on top of the ascenders, the extension of the descenders into the lower margin). The minims end flat to the baseline, sometimes with the hint of a serif. The ascenders are either begun with a stroke from the left, or have an added stroke on the left side, forming a split. The *a*'s sometimes extend above the x-line. Both the *c* and *e* are relatively angular. There are both straight and round *d*'s. The round *d*'s are not used in biting, not even before *e* or *o*. The *g* is of the Anglo-French kind, but instead of a closed or round lower loop, it stretches horizontally to the left, and closes with a hairline. The *x* is of the "crooked" kind, with one uneven cross-stroke. The *y* is dotted, the *z* is crossed. The letters in the lowest lines with descenders are sometimes extended into the the lower margin and decorated with waves, dots and lines. Seqv 51 add is scribally related to two other leaves in the NRA, namely Lat. fragm. 433 (Gr 27) and Lat. fragm. 452 (Lec-Mi 4) (cf. chapter 5.2.).

x-height: c. 3 mm

Abbreviations: The ampersand used for "et" has a peculiar shape, possibly based on French models. The suspension sign is a flat line with hairlines in the beginning and end. The abbreviation for "que" is a *q* with two commas (rather than a semicolon or a 3-shape). In one instance a line with one dot above and below (like a minus) is used for "et".

Punctuation: punctus versus and mid line punctus.

Ink: The ink for the text is a rather light brown colour.

Rubrics: None visible

Musical notation: Very flat square notation on four red lines. C- and b-clefs (often both together).

The manuscript fragment consists of two columns of text, each with musical notation on four-line red staves. The text is written in a Gothic script. The left column begins with 'aquilinam & secundam leonina' and ends with 'eo quem plasmauit homine'. The right column begins with 'et al bos est in figura' and ends with 'diuina prouidentia summe'. A ruler on the left side shows measurements in centimeters from 0 to 300. The fragment is aged and shows some wear and tear.

Left Column:
 aquilinam & secundam leonina
 ter humana & bouina duo gerunt
 talia; forme formant figurarum
 formis euuangelistarum quibus
 pmbet doctrinarum libat in ec
 clesia; **H**is sunt marcus & matthe
 us. lucas & quem zebedeus mater
 misit tibi ceteris distincta uenire
 cia. **F**ormam in iohanni mattheo sta
 scribit sic de deo. sicut descendit ab
 eo quem plasmauit homine.

Right Column:
 et al bos est in figura
 ut pronuntiat in scrip
 tura hostiarum tangens
 iura legis sub uelamine;
Marcus leo per desertum
 clamans rugit in aperit
 iter fiat deo certum in im
 dum cor aermine;
 iohannes alabina caritatis
 aquilina forma fertur i
 diuina prouidentia summe;

Seqv 51 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 157r.

Photo: NRA



Seqv 51 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 157v. Photo: NRA

Decoration:

Initials/decoration: No larger initials are preserved, but the smaller initials for the strophes are simple and uncial-like in alternating red and yellow (recto-side) or alternating red and green (verso-side).

Pigments: The red for the staves and small initials is a fine orange red. The green is a soft olive green, and the yellow has a “sparkly” quality, and seems to have small speckles of metal or some other light-coloured substance.

Condition: The leaf is in quite good condition, although it has acquired an almost see-through quality.

Literature or facsimiles: None

Seqv 52 add (= Seqv 20) Oslo, NRA, Sandaakers kat. LR pk 718

A. Geværskatt, Trondheim len, 1644

see Seqv 20

Seqv 53 add Oslo, NRA, Sandaakers kat. LR pk 142 (Bergenhus)

B. Kontribusjon jonsok og mikjelsmesse, Sunnhordland, 1658

Sequentiary

Parchment, 2 cropped leaves, octavo; c. 12,5 x 11 cm, Norway, s. xii²*

Contents:

- 3 sequences: *Celica resonant*, *Nato canunt*, *Natus ante secula*
- Sequences for Christmas:
 - f. "1": *Celica resonant. Natus ante secula*
 - f. "2": *Nato canunt omnia*
- This sequentiary predates the Nidaros ordinal

Support: Parchment, with a clear difference between flesh and hair-side.

Extent: 2 cropped leaves

Size: 12,5* x 11 cm. The two leaves are both the same size, both missing the top line. The original height would be closer to 15-16 cm.

Origin: Norway. The contents and the script makes a Norwegian origin likely.

Date: s. xii². The use of *e caudata* suggests a date of origin before 1200.

Lay-out:

Writing space: c. 10,5* x 7,5. (one line is missing on the top of the leaf.)

Number of columns: 1

Number of lines: 7 extant of the original 8.

Ruling: Pricking is visible in the outer margin. Lead ruling marks the baseline of the text and frames the writing space towards the margins with one vertical line.

Quire signatures, leaf signatures, catchwords: None

Script:

Protogothic. The minims turn slightly upward to the right. The ascenders are wedged-shaped or split. There is one instance of an *ae*-ligature, which is an odd feature at this time, and which may point to a Norwegian origin, since the *ae*-ligature in Old Norse vernacular sometimes makes its way into Latin manuscripts. There is a *ct*-ligature. The *d* is straight. The *e caudata* is used regularly. The *g* is of the Anglo-French kind, resembling the number 8. There are no examples of biting, and round *r* is used only after *o*. The hyphens seem to begin below the base-line, and go upward to the right. The scribe is very much influenced by English script.

x-height: c. 3 mm

Abbreviations: Ampersand is used for "et".

Punctuation: On line punctus

Ink: The ink is dark brown

Rubrics: One "alia" remains, possible made by the main scribe.

Musical notation: Petits carrés on four brown lines. C, f and g-clef.

Decoration:

Initials/decoration: One initial remains, a simple red N, now quite faded, decorated only with a small disc on the left leg of the letter. The smaller initials for the strophes are simple, in red.

Pigment: The red for the rubrics and initials seems once to have been a clear vermillion (and still is in some places), but now it has in several places oxidated and turned grey, or faded.

Condition: The fragments are in relatively good condition. One side has been used for some accounting, and there are also some pen-samples. In the lower margin below *Nato canunt omnia* is written something in Old Norse ("...m godum").

Literature or facsimiles: None

de futura. **L**ata iustis dona om-
nibus premia. **P**reclara qua
lux uera micat. **Qu**æ est salus
eterna et nra gloria. **A**ll
Deus ante secula dei filius
inuisibilis incernitus.
et quem fit machina celi ac
de gloria in uoce angelica. **S**ul-
seruit et in mania nocte me-
dia pastoribus lampada. **C**um
fouente sua peccata subito di-
ua percipit montia. **N**atus
alma uirgine qui exiit ante
secula. **E**t in mmenta in celo gla

Seqv 53 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 142. Photo: NRA

Per quem dies et horae labant,
et se iterum reciprocant. uen
angeli marce poli uoce con
sopia semper canunt. ic cor
pus assumpserat fragile sine
libe originalis criminis de
carne marie uirginis quo

tertia altissime iubilat. et can
to canore tremat alta poli ma
china. Quae exponit hac
indie gla uoce clara reddita
umana concrepent cuncta
deum uatum incerta. onfrac
ta sunt cempetia hostis eru

Seqv 53 add: Oslo, NRA, Lat. fragm. Sandaakers kat. LR pk 142. Photo: NRA

Seqv 54 add Arendal, Aust-agder kulturhistoriske senter, AA 72

seal-tags on document from 1577, 24/8 Løtved, Bygland

Book genre: Unknown

Parchment, two small strips, c. 18,5 x 0,9* cm and 23* x 0,8* cm, unknown origin, s. xiii¹*

Contents:

- 3 sequences: *Congaudentes exultemus, Psallat ecclesia mater illibata, Sacrosancta hodierna*
- In accordance with the Nidaros ordinal

Support: Parchment

Extent: Two small strips

Size: The two seal-tags are c. 18,5 x 0,9 cm and 23 x 0,8 cm. The original manuscript was probably in quarto format.

Origin: Unknown

Date: s. xiii¹

Lay-out:

Number of columns: Unknown

Number of lines: 13 (?)

Ruling: Not visible on the fragments

Quire signatures, leaf signatures, catchwords: None

Script:

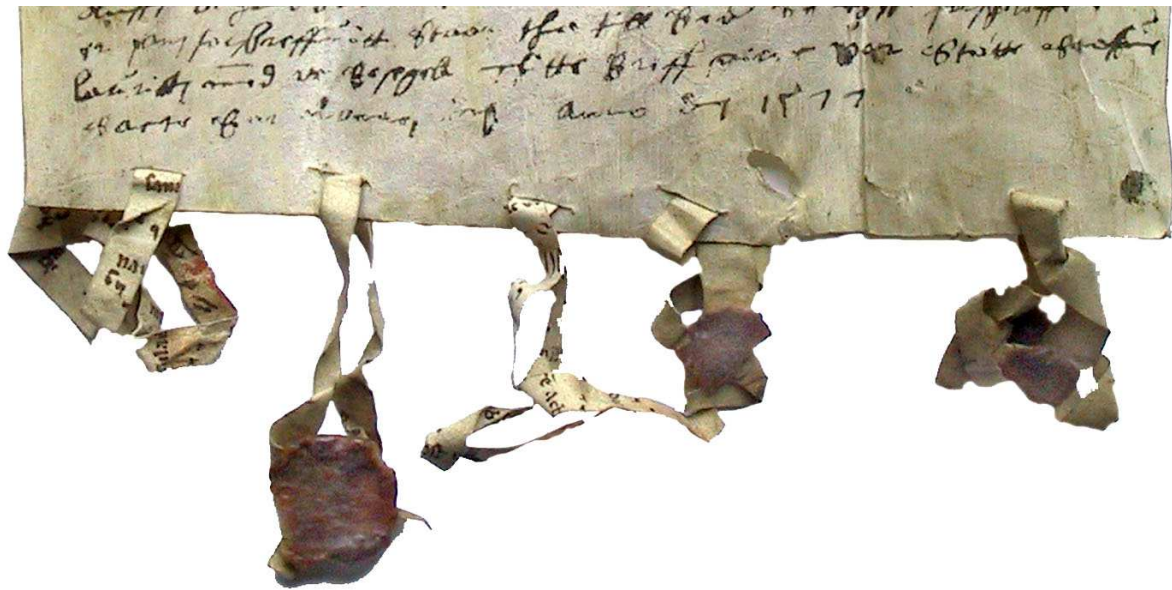
Protogothic.

x-height: 2 mm

Abbreviations: The suspension sign appears to be a straight line

Punctuation: None visible

Ink: Dark brown/black



Seqv 54 add: Arendal, Aust-Agder kulturhistoriske senter, AA 72, document seal-tags.

Photo: Aust-Agder kulturhistoriske senter.

Rubrics: None visible

Musical notation: Petits carrés on four lines

Decoration:

Initials/decoration: No initials are visible

Pigments: Red pigment is visible on the fragments

Condition: The strips are small, and difficult to study

Literature: Gjerløw 1959

Facsimiles: None

Seqv 55 add Arendal, Aust-Agder kulturhist. senter, AA 4981-2

Sequentiary?

Parchment, 2 fragments, c. 10,5 x 4* cm, unknown origin, s. xiii²*

Contents:

- 3 sequences: *Festa Christi omnis*, *Dixit dominus ex basan* and one unidentified sequence.
- As the most likely secondary provenance is Denmark, these fragments probably do not relate to the Nidaros ordinal.

Support: Parchment

Extent: Two fragments

Size: Both fragments are ca 10,5 x 2 cm, and fit together. The size of the leaves is unknown.

Origin: Unknown

Secondary provenance: The fragments were used in the binding of a book from Ribe, Denmark, dated 1631.

Date: s. xiii²

Lay-out:

Number of columns: Unknown

Number of lines: 6*

Line height: 1,3 cm

Ruling: Not visible on the fragments

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic.



Seqv 55 add: Arendal, Aust-agder kulturhistoriske senter, AA 4981-2rv. Photo: AAKS

x-height: 2,5 mm

Abbreviations: There are few visible abbreviations

Punctuation: None visible

Ink: Dark brown/black

Rubrics: None visible

Musical notation: Square notation on four red lines.

Decoration:

Initials/decoration: No initials are visible, with the exception of one plain, red secondary initial M.

Pigments: The red pigment seems to be of good quality.

Condition: The fragments are small and very dark.

Literature: Gjerløw 1959

Facsimiles: None

Seqv 56a add **Bergen University Library, MS 1550, 7**

from the binding of Bernhard Vagetius, Hamburg 1603

Antiphoner-gradual

Parchment, 1 bifolium, c. 23 x 20,7 cm, Germany, s. xv

Contents:

- 1 sequence: *Stirpe Maria regia*
- Since this fragment is found in the binding of a German book, and the origin appears to be German, it does not relate to the Nidaros ordinal.

Support: Parchment

Extent: One bifolium

Size: The size of the bifolium is c. 23 x 35,5 cm. The leaf size is c. 23 x 20,7

Origin: Germany

Secondary provenance: The bifolium was used in the binding of a book by Bernhard Vagetius, printed in Hamburg in 1603.

Date: s. xv

Lay-out:

Writing space: 20,5 x 14/14,5 cm

Number of columns: 1

Number of lines: 8

Line height: c. 2,6 cm

Ruling: The pricking is visible in the margin, and a new line of text/staves occurs every fourth hole. Thin ink ruling frames the writing space.

Quire signatures, leaf signatures, catchwords: None



Seqv 56a add: Bergen University Library, MS 1549, 7. Photo. Bergen Univ. library

Script:

Gothic. The script is a *textualis formata*.

x-height: c. 4,5 cm

Abbreviations: The *-us-* abbreviation extends down to the baseline.

Punctuation: Mid line punctus

Ink: Dark brown/black

Rubrics: Yes.

Musical notation: Gothic notation (Hufnagel) on four brown lines (the fifth line is the line for the text). Sometimes the text-line is used as a fifth line in the staff. The *c*-line is marked with yellow or light brown, while the *f*-line is marked with red. In addition to the *c*- and *f*-clefs, there also seems to be a *g*-clef.

Decoration:

Initials/decoration: The larger initials are plain and monochrome, alternating red and blue. Secondary initials are black with double lines filled with red.

Pigment: There is red and blue, which was probably of good quality.

Condition: The fragment is relatively large, but the side containing the sequence is very darkened and smudged.

Literature and facsimiles:

<http://gandalf.aksis.uib.no/mpf/>

Seqv 56b add Bergen, private ownership

Lilli Gjerløw included four leaves from a sequentiary in private ownership in her catalogue. The leaves were purchased in Venice and belonged in 1988 to Magdalene Mowinckel Skjensvold. As this catalogue is limited to fragments available in public collections, the four leaves (containing six sequences) are not described here. Seqv 56b add will still be included in the statistics.

Parchment, four leaves, c. 50 x 39 cm, Italy (Venice), s. xv/xvi

Seqv 57 add Oslo, Museum of Cultural History, University of Oslo, C 34738/52

Formerly Oslo, NRA, Løsfunn Lom A36a

Parchment, one roll, c. 79,5 x 16,5 cm, Norway, s. xiii med.

Contents:

- 1 sequence: *Aguas plenas*
- Feast: St. Thomas of Canterbury (27 Dec)
- *Aguas plenas* is not prescribed in the Nidaros ordinal

Support: Parchment

Extent: One roll. According to Lilli Gjerløw (1978) the roll consists of two leaves sewn together, measuring 50 x 16,5 and 29,5 x 16,5.

Size: c. 79,5 x 16,5 cm

Origin: Norway. The Norwegian origin is based on the script, which contains several small cap R's.

Date: s. xiii med.

Lay-out:

Writing space: c. 75 x 16,5 cm

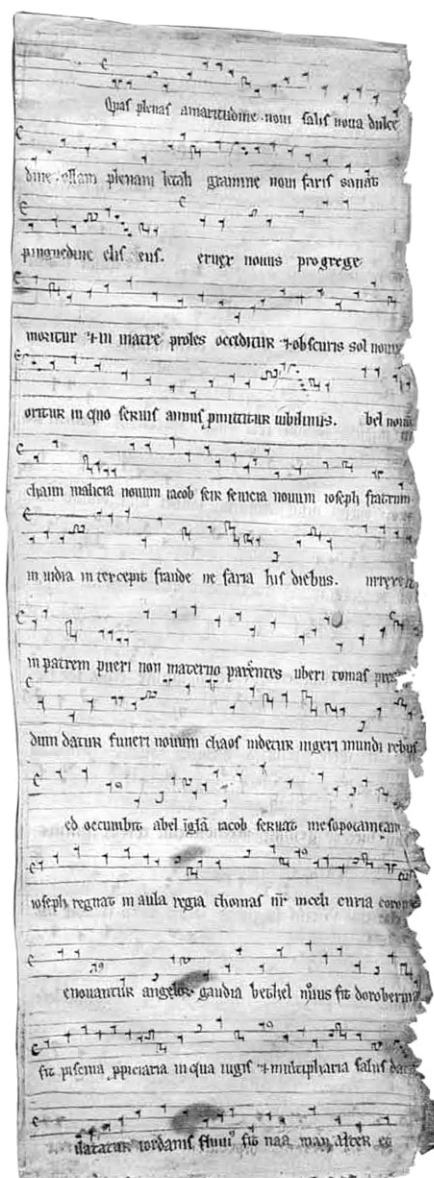
Number of columns: 1

Number of lines: 21 (recto) and 17 (verso)

Line height: Not measured

Ruling: The writing space looks framed with a vertical line.

Quire signatures, leaf signatures, catchwords: None



Quas plenas amaritudine noui salis noua dulce
dine. etiam plenam letali gramine noui faris sanat
pinguedine elis eius. eruge nouus progrege
moritur in matre proles occiditur et obscuris sol nouus
ortur in quo seruit annus punitur iubilus. bel nouus
cham malicia nouum iacob ser seueria nouum ioseph fratrum
in uidia in terceptis fraude ne farina his diebus. urryren

Seqv 57 add: Oslo, Museum of Cultural History, Lom A36a.

Photo: From Gjerløw 1978.

Script:

Protogothic/Gothic. The letters are tall and narrow, but there is no biting. The frequent use of small cap R (see line 5 and 6) is likely a feature from Old Norse. x-

height: Not measured

Abbreviations: The tironian note for “et” is crossed.

Punctuation: On line *punctus*

Ink:

Rubrics: None

Musical notation: *Petits carrés* on four red lines.

Decoration:

Initials/decoration: The space for the initials is left open.

Pigment: No pigments used apart from the red in the staves.

Condition: The roll is in good condition.

Literature and facsimiles: Gjerløw 1979

Seqv 58 add Trondheim Univ. Libr, Gunnerus' Library, fragm. 29

Sequentiary?

Parchment, four small fragments, unknown size, unknown origin, s. xv or xvi

Contents:

- 3 sequences: *Benedicta semper sancta*, *Profitentes unitatem*, *Quicumque vult salvus esse*
- In accordance with the Nidaros ordinal

Support: Parchment

Extent: Four small fragments. Only the four smallest fragments of the six in the illustration appear to be from the same manuscript, as the remains of script of the two larger ones has a smaller format.

Size: The manuscript was probably in quarto or folio format.

Origin: Unknown

Date: s. xv or s. xvi

Lay-out:

Writing space: Unknown

Number of columns: Unknown

Number of lines: Unknown

Line height:

Ruling: No ruling is visible on the four smaller fragments. The pricking on the two larger fragments seems to strenghten the opinion that they do not belong together with the other four.

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script looks like a printed *textualis formata*. Since the fragments are so small and in such bad shape, it is difficult to be absolutely certain whether or not the

Part III: Catalogue

letters were printed or handwritten. If handwritten, the scribe managed to write extremely uniform letters.

x-height: 4 mm

Abbreviations: Crossed tironian note for “et”.

Punctuation: None visible

Ink: Black

Rubrics: The rubrics appear to be a little larger and bolder than the main text.

Musical notation: None

Decoration:

Initials/decoration: The larger initials are plain and monochrome, red and blue. The smaller initials are black, highlighted with red.

Pigments: Red and blue. The blue has faded.

Condition: These fragments are not in good condition

Literature and facsimiles: None



Seqv 58 add: Trondheim, Gunnerus' Library, fragment 29. Photo: Gunnerus' Library



Seqv 58 add: Trondheim, Gunnerus' Library, fragment 29. Photo: Gunnerus' Library

Seqv 59a add **Copenhagen, Royal Library, MS Add 120 fol.**

Sequentiary

Parchment, one leaf, c. 43 x 32* cm (?), Germany or Scandinavia (?), s. xv*

Contents:

- 2 sequences: *Festa Christi omnis, Laudes salvatori*
- *Festa Christi* is used in connection with the Epiphany. *Laudes salvatori* has the rubric

In die sancte pasche.

- This sequentiary was not in accordance with the Nidaros ordinal

Support: Parchment

Extent: One leaf

Size: c. 43* x 32* cm (?)

Origin: Germany or Scandinavia (?)

Secondary provenance: Used to bind Bergenns fundatz, ca. 1600.

Date: s. xv

Lay-out:

Writing space: Not measured²⁰

Number of columns: 1

Number of lines: 13*

Line height: Not measured

Ruling: A double red line vertically frames the writing space. There is no sign of horizontal lines apart from the staves.

Quire signatures, leaf signatures, catchwords: None

²⁰ Unfortunately I did not have the opportunity to see the fragment first hand and do the measurements.

Script:

Gothic. The script is a *textualis formata*, which seems to be German or German influenced.

x-height: Not measured

Abbreviations: The abbreviation for –que is a q with a zigzag, pointing to German influence.

Punctuation: Mid line *punctus*

Ink: The ink is dark brown or black.

Rubrics: There is one visible rubric, which appears to be written by the main scribe.

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: The primary initial is monochrome, and appears to have been blue, but the blue seems to be faded. The secondary initials are alternating red and blue, quite plain, with some voided lines.

Pigments: The blue pigment seems to have changed character in the course of time. The red pigment is still bright.

Condition: The leaf is in relatively good condition, although worn and smudged on one side.

Literature and facsimiles: None

ere filius es tu natus in quibus placuit placuit in quo hinc
 placuit hodie et in fili genit. **I**ur oēs auctoritate po
 In die
 sancte
 pasche
 Audis saluatori voce mo pidi pceptori
 dulenur supha **A**t deuons melodus nletri dno iubile
 mus iudic **I**n se nra eximant ut uos pditos libe
 ralet uoles **A**nt ne gloria tentatis omnes patus regit
 in plerq mltora sicuti magistrore pulsi pna p doli m
 dula **I**oseph mane simeone subdant circūfidiur et
 legati hultia mādant ut peccator nra q uent relarant
Serui subyt manus baptizandus et pferit fiau
 tes tōtāous fugi plerūmū lapides **A**ngus patitur
 rorunt et tristatur ac lauat discipulis petes et iohomo su

Seqv 59a add: Copenhagen, Royal Library, MS Add 120. Photo: Copenh., Royal Libr.



Seqv 59a add: Copenhagen, Royal Library, MS Add 120. Photo: Copenh., Royal Libr.

Seqv 59b add **Copenhagen, Royal Library, NKS 32 8°**

Fæhn: Man Nor F

Manual

Parchment, 106 f., c. 19,5 x 12 cm., Norway, s. xii²

Contents:

- 1 sequence: *Hec est sancta sollemnitas*
- *Hec est sancta* is an Easter-sequence
- *Hec est sancta* is not in the Nidaros ordinal

Support: Parchment

Extent: The codex has 106 leaves, of which f. 13-106 are from a codex from the end of the twelfth century, while f. 2-12 are from the thirteenth century. They represent two separate manuals (Fæhn 1962, xiv)

Size: The measurements are c. 19,5 x 12 cm (195-197 x 115-125 mm, Fæhn 1962, xiii)

Origin: Norway

Date: The oldest part appears to be from the last half or last quarter of the twelfth century, while the younger part seems to be from the second half of the thirteenth century. An inserted leaf (f. 5), seems to be from the first half of the thirteenth century.

Lay-out:

Writing space: Not measured²¹

Number of columns: 1

Number of lines: 17 (in both parts, as well as in the inserted leaf)

²¹ Unfortunately I did not have the opportunity to see the fragment first hand and do the measurements.

Hec dies quā fec̄ dñs exultem
 in letem̄ in ea. **C**onfitemini
 dño qm̄ bonus qm̄ ī sc̄lm̄ m̄ia
 eius. **Levia.** Pascha n̄m
 immolatus ē xp̄e. Epulem̄
 īaximis sinceritatis ueri
 tatis. **sequi** Hec ē sc̄a sollemp
 nitas sollempnitatū. **I**n signi
 ta triūpho x̄. **Q**ui de uicē
 impiū. **M**ale potens diabo
 li. **S**uo nos p̄cioso sanguine
Eius de potestate eruens. **R**e
 dēpti ergo gr̄cias agāmus
 n̄ro redēptori. **R**ex regū
 xp̄e cui anglōy chori famu
 lant̄. iūge. **V**ultu placido
 homines in tuis laudib' sedu

Ruling: In the oldest part of the codex the pricking is visible as small, horizontal lines in the outer margin.

Line height: Not measured

Quire signatures, leaf signatures, catchwords (if any): Not checked

Script:

Protogothic:

x-height: Not measured

Abbreviations: The suspension signs are wavy.

Punctuation: The punctuation includes the *punctus*, and a particular kind of *punctus elevatus*, which, although it resembles seven and point should not be confused with the *punctus flexus*. This form of *punctus elevatus* is connected to Southern Germany, and there are also examples of it in Lund in Denmark (cf. chapter 4.2.).

Ink: The ink looks quite black.

Musical notation: There are both neumes *in campo aperto* and *points liés* on tiny staves added in an interlinear space where no staves were intended.

Rubrics: The rubrics do not appear to have been made by the main scribe.

Decoration:

Initials/decoration: The initials are in red or green. The capitals are in ink, highlighted with red.

Pigments: The pigments are a vermilion red and an olive green.

Condition: Unlike most of the other entries in this catalogue this is a bound codex.

Literature: Kålund 1900, no. 924, Jørgensen 1926, 222, Fæhn 1962

Facsimiles: Fæhn 1962, 207-210.

Seqv 60 add **Copenhagen, Royal Library, NKS 133, f. 4°**

Parchment, 54 f., c. 18 x 14,5 cm, Norway, s. xiii and xiv

Contents:

- 3 sequences: *Ave mundi spes Maria*, *Benedicta es celorum r.*, *Sancti spiritus assit*
- *Sancti spiritus* is used for pentecost, while *Ave mundi spes* has the rubric *missa de sancta maria*. *Benedicta es* is also a sequence for Mary.
- The mass for pentecost in NKS 133 corresponds well with the Nidaros ordinal, apart from the epistle reading. The mass for Mary, on the other hand, does not, and *Ave mundi spes* is not prescribed in the Nidaros ordinal. Neither is *Benedicta es celorum*.

Support: Parchment

Extent: The codex is a composite, described by Skånland in Fæhn 1962, xv: The 54 leaves and 9 quires are produced at different times in the period from ca. 1200-1400:

f. 1r-22v	(quire I-III)	s. xiii med.	"Ur-codex" (containing two sequences)
f. 23r-26v	(IV)	s. xiii/xiv	replacement for lost quire of "Urcodex" (?)
f. 27r-34v	(V)	s. xiii med.	"Ur-codex"
f. 35r-35v	(VI)	s. xii/xiii	inserted leaf
f. 36r-48v	(VII-VIII)	s. xiii med.	"Ur-codex"
f. 49r-54v	(IX)	s. xiv/s.xv	later addition (with one partial sequence)

The first two sequences are part of what is called the "Ur-codex", a manuscript presumably written in the mid thirteenth century. The last sequence is part of a later addition, presumably written and bound together with the other quires ca. 1400 (cf. Fæhn 1962, xiv).

Size: c. 18 x 14,5 cm (177 x 140-145 mm, Fæhn 1962, xiv)

Origin: Norway. All the different parts of the present codex are presumably written in Norway.

Date: The different parts of the book are written between c. 1200 and c. 1400. The parts containing the sequences are from s. xiii med and s. xiv/xv respectively

Lay-out:

Writing space: Not measured

Number of columns: 1

Number of lines: "Ur-codex": 29-30 lines. Later addition s. xiv: 8 lines

Line height: Not measured

Ruling: There are clear prickings in the outer margin of the "Ur-codex" leaves, marking 28-29 lines. The text-lines curiously enough do not seem to correspond with the prickings. The ruling is very weak.

Quire signatures, leaf signatures, catchwords: Not checked

Script:

Gothic. The scribe seems used to writing quickly, and this script could just as well be found in a document as in a liturgical book. The script is categorized as Gothic in spite of the lack of biting, since it seems that in several cases in documents from the thirteenth century (cf. Hødnebo 1960) biting is a matter of personal preference, even in the last half of the century. There are several examples of round *r* used after *a* (see for example f. 6v, l.14 "in partes", l.18 "vocari" and l. 19 "singularis") which at this time (and with no other examples of biting or round *r* except after *o*) could be an influence from Old Norse script. The scribe of the "Urcodex" is probably Norwegian, writing around the middle of the thirteenth century.

The scribe responsible for the sequence in the last addition to the codex is in Fæhn 1962 dated to c. 1400. The script is quite large and of a modest quality. It seems that the German influence so noticeable in many of the fifteenth century manuscript is not present here. The *g* seems to have an Anglo-French ductus.

x-height: Not measured

Abbreviations: "Ur-codex": Ampersand is used for "et". Later addition: Crossed tironian note is used for "et".

Spiritus dñi repleuit orbem terrarum alleluia. *Alleluia. Alleluia. Alleluia. Exurgat deus.* *Alleluia. Alleluia. Alleluia.*

S qui corda fidelium scilicet spiritus illustratione docuit. da nobis in eodem spiritu re-
 sapere & de eius consolatione gaudere. per.

Indies illis tunc audissent apostoli querebant ierosolimis. quia recepisset samaria ve-
 ba dei miserunt ad eos petrum & iohannem. Quicunq; uenissent. orauerunt pro ut
 ut acciperent spiritum sanctum. Non dñi enim iniquitatem illorum uenerunt. sed baptizati tan-
 tum erant in nomine dñi ihesu. Tunc imponetur eis manus super illos & accipi-
 ebant spiritum sanctum. *Batagenis autem est dominus deus & populus quem elegit dominus inhereditur.*

Verbo dñi celi firmata & spiritus oritur & omnis uisus eorum. *Alleluia. Veni scilicet spiritus reple tuorum corda fidelium*
 & tuum amoris meum ignem ascende. *Sequitur...*

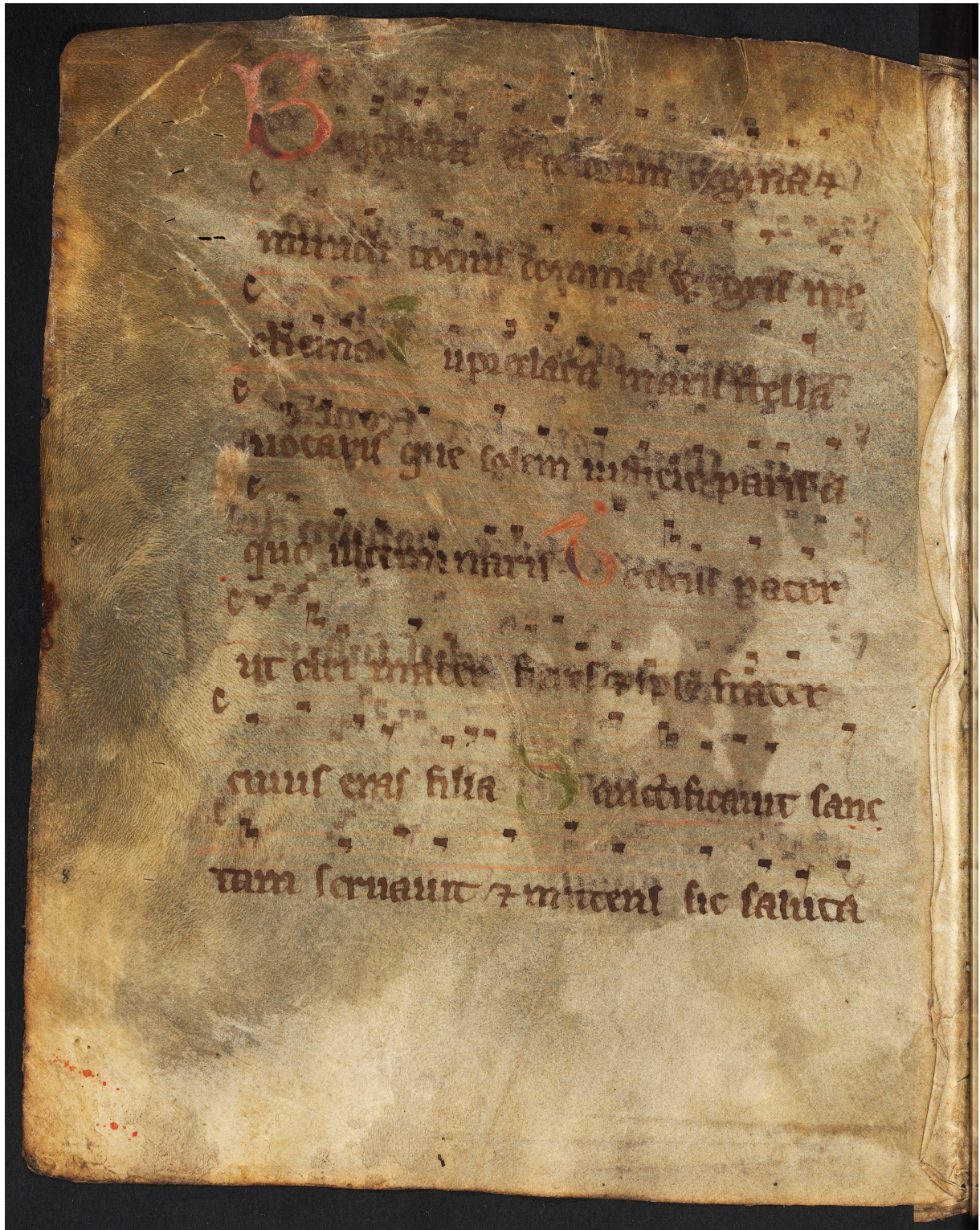
Sancti spiritus alit nobis gratia. que corda nostra subiciat habitaculo. Expulsi inde cumctis uiculis spiritibus
 spiritus sancti. *Uultuque omnium horridal nre mentis purga reuelabit. Amatores scilicet sensatores semper cogita tuum.*
 iustitiam in actionem tuam clementer nre sensibus. *Expurificator omnium flagitiorum spiritus. Purificator nri oclm*
 interioris hominis. *Et uide in superuam genitor possit apud nos. Mundi cordis que soli carere possunt oclm*
 prophetarum tu inspirasti in pecunia christi permittent meliora. *Apollolo confortasti uti trophium christi*
 per totum mundum uoluerunt. *Quando machinam puerum suum fecit deus deus terre marum. Tu super*
 aquas totum est nutu tuum expandit spiritus. *Tu animalibus unificandis aquas fecundat. Tu alim*
 rando das spirituales & homines. *Tu diuisum per linguas mundum & ut ad unum dñe. Idcirco ad*
 cultum dei reuocat magister operum. *Ergo nos spiritus. A grandis propici scilicet spiritus. Sine quo*
 pccat omni castro credunt & indignae dei miris. *Tu d omnium scilicet scilicet. Tu munus docuita*
 in linguam amplectendo spiritus spiritus hodie apostolos christi. *Donat mihi mltos & cumctis mandato*
 seculi hunc diem gloriosum fecisti. *Secundum iohannem...*

Istis: Dixit ihesus discipulis suis. Siquis diligit me sermonem meum seruat. & pater
 miras diligit eum & ad eum ueniet & mansionem apud eum faciet. *Qui non diligit*
 me. sermones meos non seruat. *Et sermonem que audisti. non est meus. sed*
 ei qui misit me pater. *hec locutus sum uobis. apud nos manent. Paractus autem*
 spiritus sanctus quem mittet pater in nomine meo. ille uos docebit omnia. & suggeret uobis
 omnia. quecumq; dixerit uobis. pacem relinquo uobis. pacem meam do uobis. non

Seqv 60 add: Copenhagen, Royal Library, NKS 133 f. 4^o, f. 5v. Photo: Copenh. R. Libr.

Hec oblatio dñe q̄ om̄ib; nos purget offensib; que in ara *post com*
 crucis etiā totū mundi tūlt offensā. *P. Placo* *De cne der. quitalura*
Per lignū serm facti sunt & per scām crucem liberta tūlt tūlt tūlt tūlt tūlt
 nos filios dei redemit nos *post com*
Ad dñm nobis dñe n̄r. & quos sc̄ crucis letari fecisti honore. ei quoq;
 per p̄ etul defende subsidū. *P. Missa de sc̄a maria officium*
Salve sc̄a p̄ent enim est p̄cipa regē quicelū terrāq; regē in ceta sc̄e. Et gaudiū.
 Concede nos famulos tuos q̄s dñe perpetua mentis & corporis sanctitate
 gaudere. & gloriosa beate marie semper uirginis intercessione a pre
 senti liberā. triticia & futura per sin leticia. *per. Libra sapientie*
Abitatio & ante sc̄a creata sunt. & usq; ad futurū sc̄m non desinam.
 & habitatione sc̄a. coram d̄o ministrari. Et sic ration firmat
 firm. & inuicitate sc̄ificata similit̄ requiem. & inuicem potestatis. Et
 radicam in p̄lo honorificato. & in p̄at̄ dei mei hereditat̄ illū. & in
 plenitudine sc̄e detentio mea. *per. Benedicta & uenerabilis et uirgo maria que*
 sine tactu pudorū inuenta est mat̄ saluatoris. *per. Virgo dei genit̄ que totū nos*
 cap̄t oib; in tua se claudit uicem fac̄ homo. *per. Salve uirgo dei mater templi*
 sc̄i sp̄e. que totā nocari digne meruisti regina celoz & dñā. *per. Sc̄a*
Ave mundi spes maria que m̄tal que p̄a que plena gr̄a. que uirgo singularis que per
 rubū designat̄ non passum incendia. duo rosa speciosa. que uirgo uirgula. Cui fructū
 nostri iud̄. reliquit uincula. que cum uicem cont̄ mortal̄ federa. odiderūt filiū. que
 carent simili. m̄do diu flebit̄ reparat̄ gaudiū. que uirginis tuera. p̄ quā fuit
 lux superna hū quos umbra tenuit. que uirgo de qua nasci. & cui tacere p̄ali rex
 celoz uoluit. que gēma celi uimmarū. que sc̄i sp̄e sacrarū. Quā mirabilis & quā
 laudabilis hec est uirginitas in qua p̄p̄m fac̄a paractū fuit fecunditas. Quā sc̄a
 quā serena quā benigna quā amena esse uirgo credit̄. per quā seruit̄ fuit̄ porta
 celi apert̄ & liberal̄ redd̄. O castitat̄ tuū tū p̄are filiū qui salū est hūmili
 ū. Ne nos p̄n̄o uario inlebit̄ iudicio subit̄at̄ simplici. Sed nos tua sc̄a p̄e man
 dant̄ ap̄c̄ti fec̄. Collocet̄ in tui domo am̄ dicat̄ oī homo. *per. Sc̄a lucam*
Hic factū autem cum loqueret̄ ih̄c ad turbas extollent̄ uocem quēdam

Seqv 60 add: Copenhagen, Royal Library, NKS 133 f. 4°, f. 6v. Photo: Copenh. R. Libr.



Seqv 60 add: Copenhagen, Royal Library, NKS 133 f. 4°, f. 53v. Photo: Copenh. R. Libr.

Punctuation: “Ur-codex”: Mid and on line *punctus* and an English-looking *punctus elevatus*. Later addition: no punctuation visible

Ink: “Ur-codex”: The ink looks rather black. Later addition: The ink looks brown.

Rubrics: “Ur-codex”: The rubrics are made by the main scribe. Later addition: No rubrics visible.

Musical notation: “Ur-codex”: No notation. The chant-text is written in a smaller script. Later addition: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: “Ur-codex”: The initials are monochrome, with simple decorations, like voided lines, discs or half-discs. The smaller initials or capitals are pen-written in black, highlighted with red. Later addition: The main initial is plain and red. The smaller initials are plain, alternating red and green.

Pigments: “Ur-codex”: The red looks a nice and bright vermilion. Later addition: The red and green pigments seem to have suffered from rough treatment.

Condition: Unlike most of the other entries in this catalogue this is a bound codex.

Literature: Kålund 1900, no. 457, Jørgensen 1926, 221, Fæhn 1962

Facsimiles: Fæhn 1962, 211-218

Seqv 61a add **Copenhagen, DRA, Fragments no. 3031-3032**

Uncertain source, Bohus and Viken 1622-23 (In: Regnskaber 1559-1660, Lensregnskaber, pk. 429, Båhus & Viken. A. Regnskaber 1622-1625)

Sequentiary

Parchment, 2 fragments, unknown size, Germany or Scandinavia (?), s. xv

Contents:

- 5 sequences: *Ad laudes salvatoris, Ave preclara maris stella, Missus Gabriel de celis, Veneremur crucis lignum, Virgines venerande*
- This manuscript does not comply with the Nidaros ordinal or the printed *Missale Nidrosiense*.

Support: Parchment

Extent: 2 fragments

Size: Unknown

Origin: Germany or Scandinavia (?)

Date: s. xv

Lay-out:

Writing space: Unknown

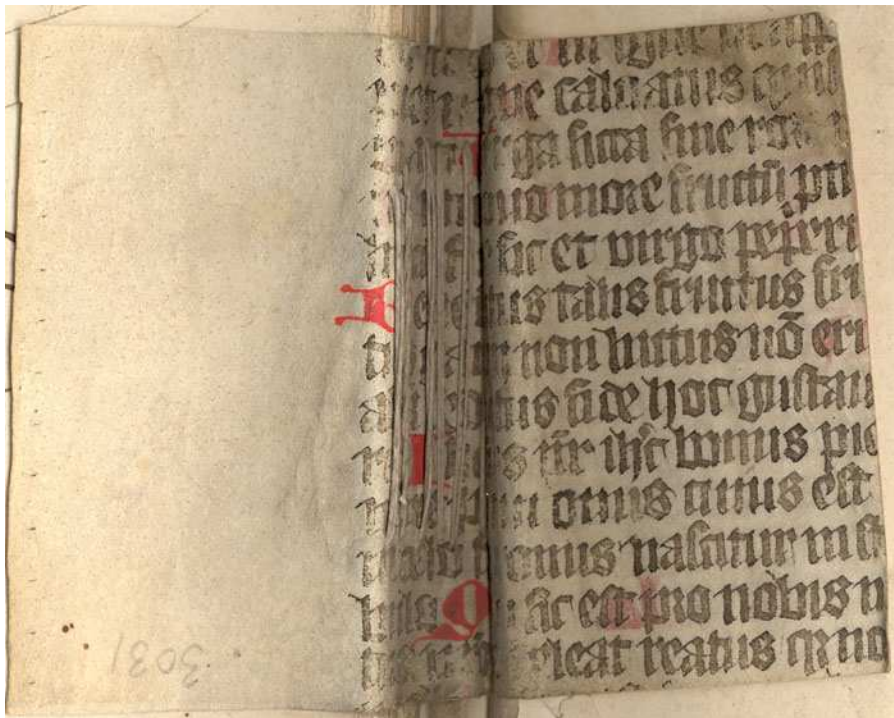
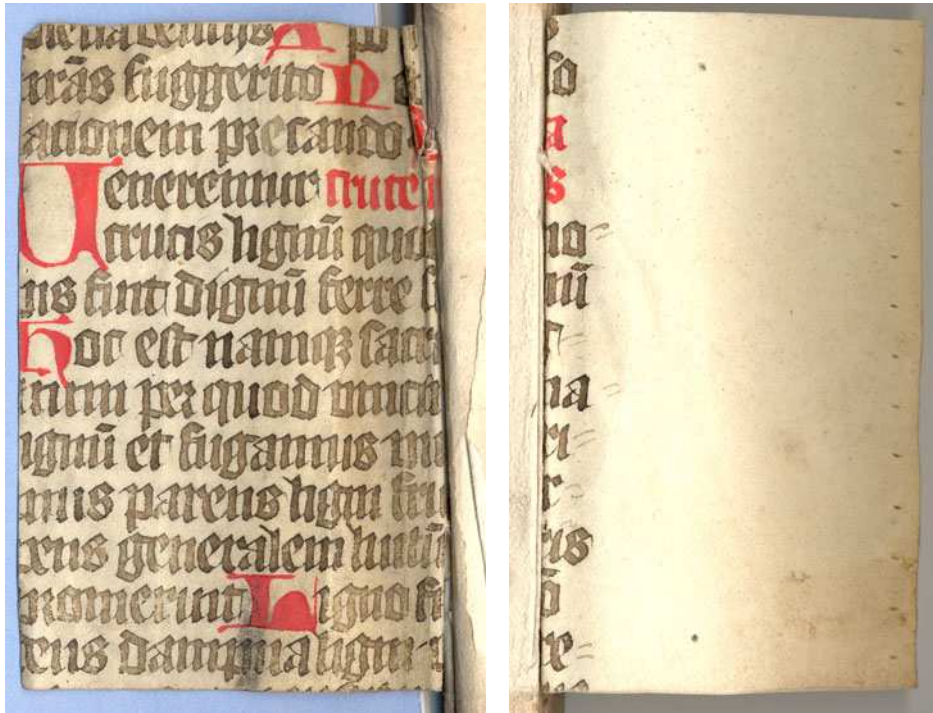
Number of columns: 2

Number of lines: Unknown

Line height: Not measured

Ruling: The pricking is visible in the margin, but the ruling is not visible.

Quire signatures, leaf signatures, catchwords: None visible



Seqv 61a add: Copenhagen, DRA, Fragment 3031. Photo: DRA

Part III: Catalogue



Seqv 61a add: Copenhagen, DRA, Fragment 3032. Photo: DRA

Script:

Gothic. The script is a *textualis formata*. No serifs are added, but the minims turn slightly to the right. The *g* is straight-backed. Round *r* is used even for the letter *e*. The hyphens are double lines.

x-height: Not measured

Abbreviations: The abbreviation for *-que* is a zig zag line, pointing towards Germany or Scandinavia.

Punctuation: None visible

Ink: The ink looks quite grey.

Rubrics: The rubrics seem to be written by the main scribe.

Musical notation: None

Decoration:

Initials/decoration: The initials are plain and red.

Pigments: The red pigments seems to be vermilion.

Condition: The fragments are cut quite small, and are still in situ on the accounts.

Literature and facsimiles: None

Seqv 61b add **Copenhagen, DRA, Fragments no. 3071-3072**

Tax account (Pengeskatregnskab) Bohus and Viken 1622-23 (In: Regnskaber 1559-1660, Lensregnskaber, pk. 454, Båhus & Viken. C. Ekstraskattemandtaller 1620-1626).

Sequentiary

Parchment, 2 fragments, unknown size, Germany or Scandinavia (?), s. xv

Contents:

- 4 sequences: *Agone triumphali*, *Clare sanctorum senatus*, *Interni festi gaudia*, *Mane prima sabbati*
- While *Agone triumphali* and *Clare sanctorum* are sequences from the commune, *Interni festi gaudia* is for St. Augustine (27/28 Aug) and *Mane prima sabbati* (most often) for St. Mary Magdalen (22 July)

Support: Parchment

Extent: 2 fragments

Size: Unknown

Origin: Germany or Scandinavia (?)

Date: s. xv

Lay-out:

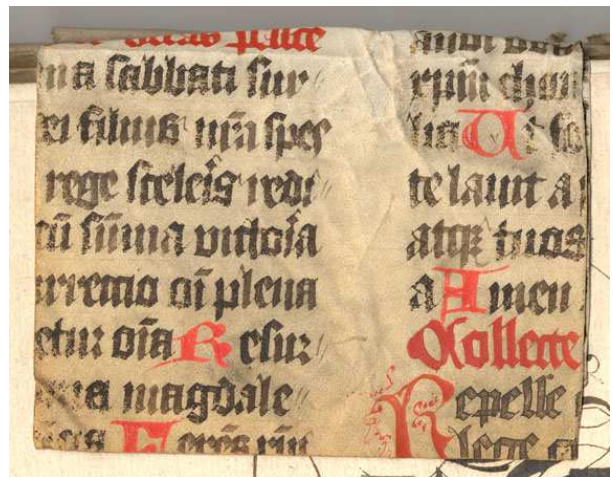
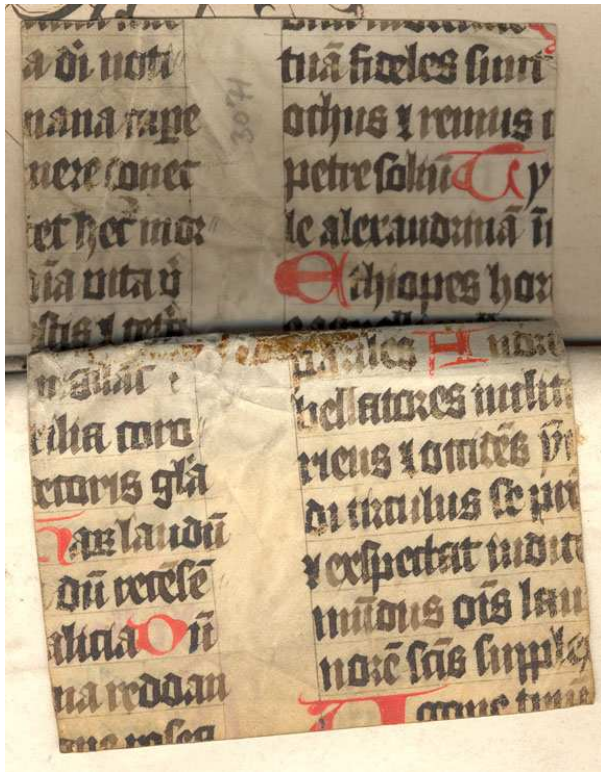
Writing space: Unknown

Number of columns: 2

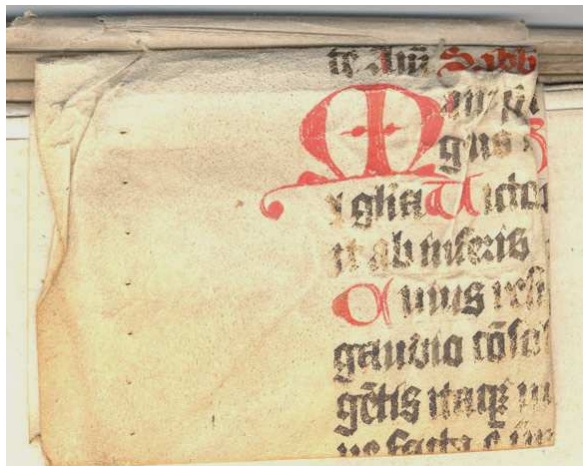
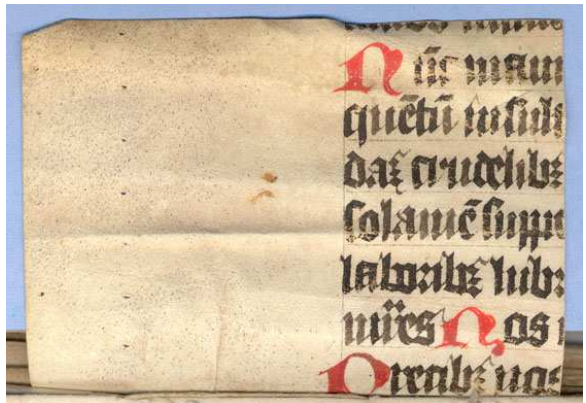
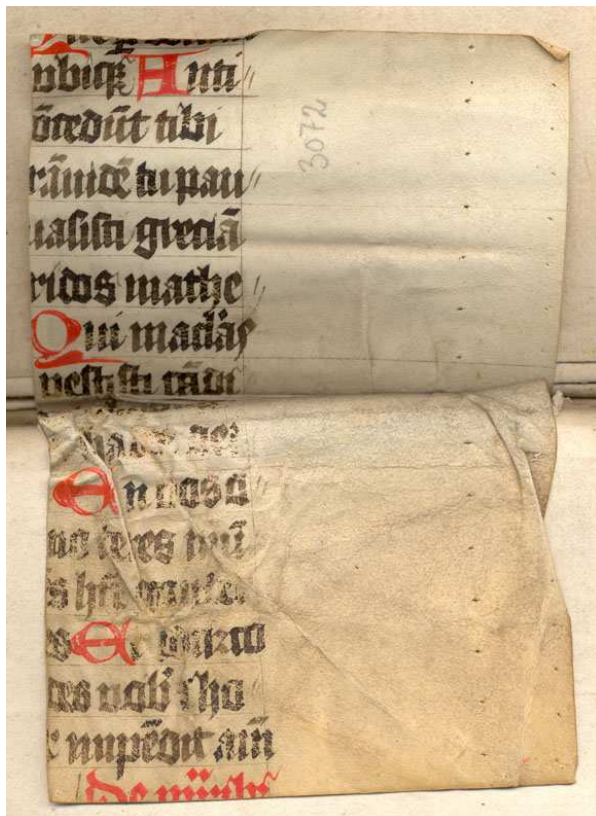
Number of lines: 16* (The original number of lines was probably close to twice as many)

Ruling: A light grey ruling is visible for the text lines and the writing frame.

Quire signatures, leaf signatures, catchwords: None visible



Seqv 61b add: Copenhagen, DRA, fragments no. 3071 (above) and 3072 (below). Photo: DRA



Script:

Gothic. The script is a *textualis formata*. There are no added serifs, but the minims turn upward to the right. The *g* is straight-backed. The hypens are double lines.

x-height:

Abbreviations: The abbreviation for *-que* (and *-bus*) is a zig zag line, pointing towards Germany or Scandinavia.

Punctuation: None visible

Ink: The ink looks relatively black.

Rubrics: The rubrics may be written by different scribes

Musical notation: None

Decoration:

Initials/decoration: The initials are red. Some have some panned decoration, or discs.

Pigments: There seems to be two different kinds of red, a darker one occurs in one of the rubrics.

Condition: The fragments are cut quite small, and are still in situ on the accounts

Literature and facsimiles: None

Seqv 62 add Stavanger museum's library, book cover

Cover (in situ) on Chr. Sriver: *Theognosia evangelico-christiana*, Nürnberg - Schweinfurt 1692.

Sequentiary

Parchment, two partial leaves, c. 33,5 x 24,5 cm, France (?), s. xiv or xv (?)*

Contents:

- 2 sequences: *Fulgens preclara*, *Prome casta contio*
- Both sequences are for Easter.
- The leaves were probably brought in with the book after the Reformation, and has no relationship with the Nidaros liturgy.

Support: Parchment. The original whiteness of the parchment is visible under a loose flip of the pastedown.

Extent: Two partial leaves

Size: 33,5* x 24,5 cm

Origin: The origin is difficult to ascertain. The g's, although they looked the same, seemed to be formed with both the Anglo-French and the German ductus. The contents seem to point in the direction of England or France, and of the two France seems the most likely place.

Secondary provenance: When the cover was put on the book is not certain, but it seems to have been at least before 1767 as there is a pastedown with a German inscription from that date, with the name Bartholomeus Häberlein. The German inscription indicates that the leaf was bound around the book in Germany. E. F. Eckhoff is written in a later hand. The book was a gift to Stavanger museum from L. C. Kielland.

Date: s. xiv or xv. In the museum the book is dated to the 1400's, but late fourteenth century should not be excluded.



Seqv 62 add: Stavanger museum's library: Cover on Chr. Scriver (1692). Photo: ÅO

Lay-out:

Writing space: 26* x 17,5 cm

Number of columns: 1

Number of lines: 10* (the top of the leaf is cropped)

Line height: 3 cm

Ruling: No visible pricking or ruling apart from the staves

Quire signatures, leaf signatures, catchwords: None

Script:

Gothic. The script is a nice formal *textualis*. It is a very “clean” script, without the use of hairlines, with the exception of a vertical hairline extending down from the *t*. The *a* is generally a two-compartment *a* closed with a hairline, but in some instances box-*a* is used. When studied in detail, it appears that the *g*’s have both Anglo-French and German ductus, although their appearance is fairly similar.

x-height: 6 mm

Abbreviations: Few

Punctuation: Punctus

Ink: The ink is faded due to the wear and tear of the book

Rubrics: None visible

Musical notation: Square notation on four red lines. C-clef.

Decoration:

Initials/decoration: No large initial is visible. The smaller initials are plain and alternating red and blue.

Pigments: Red and blue of good quality

Condition: Although the parchment is a bit darkened and the ink somewhat faded, the leaves are easily readable.

Literature and facsimiles: None

Seqv 63 add **Oslo, NRA, Lat. fragm. 780**

Bergenhuis len 1613-1630

Antiphoner

Parchment, 26 fragments from 14 leaves, c. 31,5 x 23 cm, unknown origin, s. xiv¹

Contents:

- 1 sequence (or strictly speaking breviary-trope, but sometimes used independatly as a sequence): *Inviolata, intacta et casta*

- The antiphoner covers:

f. "1" (780-8, lower quarter of leaf): Vincentius 22 Jan,

f. "2" (780-9,10, lower half of leaf): Vincentius 22 Jan, Pauli conversio 25 Jan

f. "3" (780-11,12, one half side): Pauli conversio 25 Jan

f. "4" (780-13,14, upper half of leaf): Pauli conversio 25 Jan

f. "5" (780-15,16, lower half of leaf): Pauli conversio 25 Jan

f. "6" (780-1,2,3,4 upper/lower half of leaf): Peter in cathedra 22 Feb

f. "7" (780-7,25, lower half of leaf): Peter in cathedra 22 Feb?

f. "8" (780-5,6, upper half of leaf): Albinus? Gregorius 12 March, Benedictus 21 March,
Annuntatio 25 March

f. "9" (780-19,20, one half side) Annuntiatio 25 March (**Prosa: Inviolata**)

f."10" (780-17,18, upper half of leaf) In inventione sancte crucis 3 May

f. "11" (780-23-24, lower half of leaf) In divisio (?) In petr. paul. (?)

f. "12" (780-22, upper quarter of leaf) Maria Magdalena 22 July

f. "13" (780-21, upper quarter of leaf) Maria Magdalena 22 July, Jacob 25 July

f. "14" (780-26) - unknown

- Not in accordance with the Nidaros ordinal? There is a number of corrections in the text.

Support: Parchment

Iugo inuoluta ta permana fr.
 unus diuinit te esse asatum u cert
 impigne cu erubescat uideul mtebr
 nne natum. D ur. Iona patri
 pro fa. inuoluta intacta & casta
 a fulgida celi porta. *U* mater alma
 laudii pia precamina. *N*ostra
 mpora. *L*e nunc flagitant deuo
 per precata dulcisona. *L*obis con
 ng que sola inuoluta pmanisti. *In Pa*
 timoratus expectabat redemptione u
 rat in eo. *D*it reg. *R*esponsium

Si. Dia p nob
ora det
genit.

Seqv 64 add: Oslo, NRA, Lat. fragm. 780.

Photo: NRA

Extent: 26 fragments from 14 leaves. The correct sequence of fragments is suggested above.

Size: 31,5 x 23 cm

Origin: Unknown. Possibly Scandinavia (?)

Date: s. xiv¹

Lay-out:

Writing space: 24 x 15,5

Number of columns: 1

Number of lines: 12

Line height: 2 cm

Ruling: There is visible pricking in both inner and outer margin. The holes go in pairs, marking the upper and lower limits for the text space. The writing space is framed also with a double vertical line.

Quire signatures, leaf signatures, catchwords: None visible (?)

Script:

Gothic. The script is a textualis media. The minims finish upward to the right with no apparent added serif. The ascenders are short, with a pronounced wedge-shape on top. The a is closed. There is ct-ligature. There are both round and straight d's, and the round d is used in biting. The g appears to be straight-backed, but the ductus breaks up the back line. The top of the r sometimes have something resembling a small hairline. The t at the end of words has a hairline on the right side of the upper stroke. The x is crossed. The y is dotted.

x-height: 3,5-4 mm.

Abbreviations: The ampersand is used for "et"

Punctuation: On line punctus

Ink: The ink for the text is quite black.

Rubrics: Yes. Possibly by the same scribe

Musical notation: Square notation on four red lines. C- and b-clefs.

Decoration:

Initials/decoration: Larger initials have pen-flourishings, while the secondary initials are black, highlighted with red. The reoccurring motif on the smaller initials is a half disk with a line above and below, attached to the left side of the letter.

Pigments: The red is nice and even. The blue is not the richest blue, but quite light in colour.

Condition: To have so many fragments from one manuscript is unusual.

Literature or facsimiles: None

Seqv 64 add **Oslo, NRA, Lat. fragm. 1030**

Nordlands len 1610

Gjerløw: Ant 17

Antiphoner

Parchment, 2 fragments from 2 leaves, c. 13,5 x 14,5 and 15 x 14 cm, Norway, s. xiii²

Contents:

- 1 sequence: *Lux illuxit (inc. only)*
- The contents of the antiphoner are edited by Gjerløw (1979, 251). f. "1"r starts in the first vesper of St. Olav's Office. The sequence is mentioned in a long rubric on the celebration of St. Olav's Office (and Mass) Sunday after 29 July.
- In accordance with the Nidaros ordinal, with additional information for the octave of St. Olav (Gjerløw 1968, 37).

Support: Parchment

Extent: Two fragment from two leaves.

Size: The two fragments are 13,5 x 14,5 cm and 15 x 14 cm.

Origin: Norway. The scribe is called the St. Olav scribe (see also Seqv 45b add and chapter 5.7.).

Date: s. xiii²

Lay-out:

Writing space: The writing space is c. 13 cm wide

Number of columns: 1

Number of lines: Unknown

Line height: Not measured

Ruling: Pricking is visible in the lower margin, as guidelines for the parallell double vertical lines framing the writing space. The ruling is different in the two fragments.

Quire signatures, leaf signatures, catchwords: None visible



Seqv 64 add: Oslo, NRA, Lat. fragm. 1030.

Photo: NRA

Decoration:

Ink: The ink for the text is quite brown on one of the fragments (the one shown on the Plate), and blacker on the other one, as well as for the notation. The other colours are red and a malachite green.

Initials/decoration: The initials are in red and green with decoration in brown ink, and they are a stylized version of the English “sprout” initials.

Script:

Gothic. The hand of these fragments is the St. Olav scribe (cf. Seqv 45b add). He writes a square, unprecise and not esthetically pleasing hand. See also chapter 5.7.

Part III: Catalogue

x-height: Not measured

Abbreviations:

Punctuation: Mid line punctus

Rubrics: The rubrics seem to be made by the St. Olav scribe himself.

Musical notation: Square notation on four red lines. C-clef.

Condition: The fragments are in relatively good condition. No whole leaf can be reconstructed.

Literature: Gjerløw 1968, 37; 1979, 250-51, Reiss 1911, 17

Facsimiles: Ommundsen 2005, 13, Reiss 1911, 17

A handlist of the manuscripts with sequences

Gjerløw's sigla	Signature (old number series)	From accounts marked	Other name	Book genre	No. of fragm.	No. of sequ.	Origin	Date
Seqv 1	NRA, lat. fr. 418	Numedal 1630-33, Eiker and Brunla 1631-41	A	Troper and Sequentiary	46 ²²	29	Norway	s. xiii ¹
Seqv 2	NRA, lat. fr. 336	Hadeland 1621, Valdres 1628	B	Sequentiary	2	6	Norway	s. xiii ¹
Seqv 3	NRA, lat. fr. 284	Hadeland 1625	B	Sequentiary	1	3 (?)	Norway	s. xiii ¹
Seqv 4	NRA, lat. fr. 1101 NRA, lat. fr. 980	Nordlands len 1622 Trondheims len 1622-23	C; Gr 55	Gradual and Sequentiary?	6 ²³ 1	3 2	Norway (?)	s. xv
Seqv 5	NRA, lat. fr. 627	Hedmark and Østerdal 1613, Fredrikstad 1618, Valdres 1629, Akershus slott 1604, Øvre Romerike 1617, Nedre Romerike 1620	D	Missal and Sequentiary?	11 ²⁴	10 ²⁵	Sweden (?)	s. xv
Seqv 6	NRA, lat. fr. 911	Trondheims len 1611	E	Sequentiary	2	3	Norway (?)	s. xiii m.
Seqv 7	NRA, lat. fr. 1088	Nordlands len 1616	F	Unknown	2	1	Germany or Scand. (?)	s. xiv
Seqv 8	NRA, lat. fr. 506 NRA, lat. fr. 507	Eiker 1616 Eiker 1617-18	G	Sequentiary	1 2	2 3	Norway (?)	s. xiv
Seqv 9	NRA, lat. fr. 533	Tune and Åbyggje 1612	H	Sequentiary?	2	3	Unknown	s. xiv
Seqv 10	NRA, lat. fr. 427	Numedal 1628	I	Unknown	2	2	Norway (?)	s. xiii
Seqv 11	NRA, lat. fr. 497	Akershus 1614	I	Missal with sequentiary (?)	2	1	England (or Norway?)	s. xii ²
Seqv 12	NRA, lat. fr. 952	Trondheims len 1613-1617	J	Sequentiary	13	11 ²⁶	Norway (or Sweden?)	s. xv
Seqv 13	NRA, lat. fr. 986	Nordlands len 1619, 1625, 1627,	K	Sequentiary	7	10	Norway	s. xv

²² Fragm. no 39 and 46 contain tropes, not sequences.

²³ 2 fragments have no sequences.

²⁴ Fragments no 1-7 have sequences, no 8-11 part of the Ordinary of the Mass, preceding the sequentiary.

²⁵ Eggen counts nine sequences, Lilli Gjerløw (1988) identifies one more sequence: Leta mundus.

²⁶ Eggen counts seven sequences, Lilli Gjerløw (1988) identifies four more.

Gjerløw's sigla	Signature (old number series)	From accounts marked	Other name	Book genre	No. of fragm.	No. of sequ.	Origin	Date
		Trondheims len 1618-1619, Vesterålen 1624, Helgeland 1621						
Seqv 14	NRA, lat. fr. 978	Strinda and Selbu 1622, Trondheims len 1622, 1633	L	Sequentiary	5 ²⁷	4	Norway (?)	s. xv
Seqv 15	NRA, lat. fr. 419	Fredrikstad 1615-17, Tunsberg 1613	M	Gradual with sequentiary	7 ²⁸	5	Norway	s. xiii ¹
Seqv 16	NRA, lat. fr. 471	Hadeland 1617	N	Unknown	2	2	England	s. xii ²
Seqv 17	Bergen, SA, Rosendal	Rosendal in Hardanger	O; Gr 10	(Gradual with?) Sequentiary	1 bif.	3	Germany (?)	s. xiv ¹ (?)
Seqv 18	NRA, lat. fr. 881 NRA, lat. fr. 882 NRA, lat. fr. 932	Trondheims len 1625, 1626 Trondheims gård 1624 Trondheims len 1625, 1626	P; Mi 106; Cod. 75	Missal	7 6 1	4 1 ²⁹ 1	Norway	s. xiii m.
Seqv 19	NRA, lat. fr. 634	Bratsberg 1602-03 and 1605-06	Q	Sequentiary?	2	3	Germany or Scand. (?)	s. xv
Seqv 20 (= Seqv 52 add)	NRA, lat. fr. 1120 NRA, lat. fr. 1114	Akershus Slott 1617 Nordfjord 1624	R	Sequentiary	2 2	2 2	Germany (?)	s. xv
Seqv 21	NRA, lat. fr. 715	Nordhordlen 1628	S	Sequentiary?	2	2	Norway (?)	s. xiii ¹
Seqv 22a	NRA, lat. fr. 1007	Andenes 1624, 1632, Nordland 1628, 1629	T; Man 19	Manual	8 ³⁰	1	Norway	s. xiii ²
Seqv 22b	NRA, lat. fr. XIX	Bratsberg len 1639-1641	T; Mi 112; Cod. 79	Missal	2	1	Norway (?)	s. xiii ²
Seqv 23	NRA, lat. fr. 281	Akershus Slott 1604	U; Gr 26; Cod. 135	Gradual	2	1	Norway	s. xiii ¹
Seqv 24	NRA, lat. fr. 843-20	"Konyng. Maÿt. aff Sundmørs leene fraa Philippj Jacobj Anno 1606 til Anno 1607"	V; Gr 24c	Gradual with sequentiary	1 bifol.	5	Scandinavia or Germany (?)	s. xv
Seqv 25	NRA, lat. fr. 532	Fredrikstad 1611	W	Sequentiary	2	3	Norway (or	s. xiii ¹

²⁷ Three of five fragments have sequences.

²⁸ Five of seven fragments have sequences.

²⁹ Virgini Marie laudes appears as incipit.

³⁰ From a total of eight fragments, only one fragment have sequences.

Gjerløw's sigla	Signature (old number series)	From accounts marked	Other name	Book genre	No. of fragm.	No. of sequ.	Origin	Date
							England?)	
Seqv 26	NRA, Pk. no. 52 (X) (lost)	"Omslag paa kirkebog fra Folden 1644-88, men paabegyndt for Nærø 1660"	X	Sequentiary	1	2	Unknown	s. xv
Seqv 27	NRA, lat. fr. 870	Stjørdal 1632	Y	Unknown	2	1	Norway (?)	s. xii/xiii
Seqv 28	NRA, lat. fr. 694	Stavanger len 1620, 1629, 1639	YY	Sequentiary	4	6 ³¹	Norway or Sweden (?)	s. xv (?)
Seqv 29	NRA, lat. fr. 251	Senja 1614, Nordlands len 1614	Z; Br-Mi 2	Breviary-missal	2 fol. ³²	2	France	s. xii ¹
Seqv 30	NRA, lat. fr. 236	Trondheim 1617, 1621	ZZ	Sequentiary	2	5 ³³	Norway (?)	s. xii ²
Additamenta								
Seqv 31 add	NRA, lat. fr. 235 GUNN, fr. 9 DRA, fr3630-31	Trondheim 1621-30 a.o. Kristianopel 16	Mi 80; Cod 61	Missal	13+2	1	Denmark (Lund) (?)	s. xii ¹
Seqv 32 add	NRA, lat. fr. 261	No provenance listed		Sequentiary	2	2	France (?)	s. xii m.
Seqv 33a add	NRA, lat. fr. 294	Akershus slot 1519, Hadeland 1619, 1621	Br-Mi 5	Breviary-missal	4 ³⁴	1	The Low Countries (?)	s. xii m.
Seqv 33b add	NRA, lat. fr. 489	Oslo and Hamar 1575, Gudbrandsdalen 1607, Tønsberg 1638 a.o.	Mi 107; Cod. 76	Missal	17	5 inc.	Norway (?)	s. xiii ¹
Seqv 34 add	NRA, lat. fr. 553	Akershus slott 1593	= Gr 34?	Unknown	2	2	Germany or Scand. (?)	s. xv (?)
Seqv 35 add	NRA, lat. fr. 571	Bragernes 1625		Sequentiary	1	3	Germany or Scand. (?)	s. xv (?)
Seqv 36 add	NRA, lat. fr. 573	No provenance listed		Unknown	11	4	Germany or Scand.	s. xiv (?)

³¹ Eggen counts two sequences, Gjerløw identified four others.

³² Two leaves, but a sequence only on leaf 2v.

³³ Eggen counts four sequences, Gjerløw identifies one more: Victime paschali.

³⁴ One of four fragments has a sequence.

Gjerløw's sigla	Signature (old number series)	From accounts marked	Other name	Book genre	No. of fragm.	No. of sequ.	Origin	Date
							(?)	
Seqv 37 add	NRA, lat. fr. 664	Stavanger len 1639		Sequentiary	2	2	France (or Norway?)	s. xii ²
Seqv 38 add	S.kat: LR pk 288, SAS, fragm. no 13 NRA, S.kat: LR pk 34, lat. fr. 668	Jæren og Dalene 1651-2 Kirkeregnskap Stavanger 1652-4 Ryfylke 1650 Stavanger len	Br-Mi 3	Breviary-missal	2 1 2 2	3 (all)	Norway	s. xiii m.
Seqv 39a add	NRA, lat. fr. 750	Nordfjord len 1614		Sequentiary	2	3	Unknown	s. xii/xiii
Seqv 39b add	NRA, lat. fr. 764	Bergenhus len 1612	Mi 38; Cod. 32	Missal	2	1 inc.	Norway	s. xiii ¹
Seqv 40 add	NRA, lat. fr. 776	Søndhordland 1628		Sequentiary	2	1	England	s. xii m.
Seqv 41 add	NRA, lat. fr. 797a	Sogn len 1611-12	Gr 20	Gradual	1 fol.	1	Unknown	s. xiii/ xiv (?)
Seqv 42 add	NRA, lat. fr. 798	Nordfjord 1644		Unknown	2	1	France (or Scand.?)	s. xiii ¹
Seqv 43 add	NRA, lat. fr. 803	Bergenhus len 1625-27, Aker 1629-30	Ant 34	Antiphoner	6	1	Germany or Scand. (?)	s. xv
Seqv 44 add	NRA, lat. fr. 813 ³⁵	Søndhordland 1618	Mi 69; Cod. 53	Missal	6	2	Scandinavia	s. xv
Seqv 45a add	NRA, lat. fr. 984a+b	Trondheims len 1611-1630 a.o.	Ant 18	Antiphoner	42	1	Norway	s. xv
Seqv 45b add	NRA, lat. fr. 1028	Nordlands len 1628, Senjen 1629-33	Man 1	Missal/manual	6	1	Norway	s. xiii ²
Seqv 46 add	NRA, lat. fr. 1029	Nordlands len 1614	Mi 49; Cod. 40	Missal	2	1	Norway (?)	s. xiii ¹
Seqv 47 add	NRA, lat. fr. 1075	Salten 1646		Sequentiary	2	3	Germany or Scand. (?)	s. xv
Seqv 48 add	NRA, box 44 C	Akershus len 1623		Sequentiary	4	2	Denmark	s. xv/xvi
Seqv 49 add	NRA S.kat: LR pk 717	K. Strinda 1643-44	Gr 44; Cod. 148	Gradual	2	1	Germany or Scand.	s. xv

³⁵ Listed under Mi 69 is the number 814, which is probably an error.

Gjerløw's sigla	Signature (old number series)	From accounts marked	Other name	Book genre	No. of fragm.	No. of sequ.	Origin	Date
							(?)	
Seqv 50 add	NRA S.kat: LR pk 692	A. Sagsk. Trondheim len 1623	Gr 45; Cod. 149	Gradual	2	1	Germany or Scand. (?)	s. xv
Seqv 51 add	NRA S.kat: LR pk 157 (Bratsberg)	B. Knekteskatt 1611-13 Bamble		Unknown	1 fol.	1	Norway (?)	s. xiii ¹
Seqv 52 add (= Seqv 20)	NRA S.kat: LR pk 718	Trondheims len 1643-44, Geværpenger 1643		Sequentiary	2	1	Germany (?)	s. xv
Seqv 53 add	NRA S.kat: LR pk 142	Bergenhus len, Sunnhordlen 1658		Sequentiary	2	3	Norway	s. xii ²
Seqv 54 add	Arendal, AAKS, AA 72	Tags on doc. from Bygland		Unknown	2 tags	3	Unknown	s. xiii ¹
Seqv 55 add	Arendal, AAKS, AA 4981-2			Sequentiary?	2	3	Unknown	s. xiii ²
Seqv 56a add	Bergen UL, MS 1550,7	Removed from Vegetius 1603		Antiphoner- gradual	1	1	Germany	s. xv
Seqv 56b add	Bergen, M. Skjensvold	Fragm. from Venice, private		Sequentiary	4	6	Italy	s. xv/xvi
Seqv 57 add	Oslo, MCH, C 34738/52	Found under floorboards of Lom stave church in 1973.		Parchment roll		1	Norway	s. xiii m.
Seqv 58 add	Trondh. GUNN, fr. 29			Sequentiary?	2	3	Unknown	s. xv or xvi
Seqv 59a add	Cph. KB Add 120 fol.	Bergenns fundatz		Sequentiary	1 fol.	2	Germany or Scand. (?)	s. xv
Seqv 59b add	Cph. KB NKS 32 8°		ManNor F	Manual	MS	1	Norway	s. xii ²
Seqv 60 add	Cph. KB NKS 133 f. 4		ManNor B	Manual	MS	3	Norway	s. xiii and xiv
Seqv 61a add	Cph. DRA, fr. 3031-32	Bohus and Viken 1622-23		Sequentiary	2	6	Germany or Scand. (?)	s. xv
Seqv 61b add	Cph. DRA, fr. 3071-72	Bohus and Viken 1622		Sequentiary	2	5	Germany or Scand. (?)	s. xv
Seqv 62 add	Stav., SM, Scriver	Cover on Ch. Scriver, in situ.		Sequentiary	1	2	France (?)	s. xiv or xv
Seqv 63 add	NRA, lat. fr. 780	Bergenhus len 1613-1630		Antiphoner	26	1	Unknown	s. xiv ¹

Gjerløw's sigla	Signature (old number series)	From accounts marked	Other name	Book genre	No. of fragm.	No. of sequ.	Origin	Date
Seqv 64 add	NRA, lat. fr. 1030	Nordlands len 1610						

AAKS – Arendal, Aust-Agder Kulturhistoriske Senter

DRA – The Danish National Archives, Copenhagen

GUNN – Gunnerusbiblioteket, Trondheim University Library

KB – The Royal Library, Copenhagen

MCH – Museum of Cultural History, University of Oslo

NRA – The Norwegian National Archives, Oslo

NRA S.kat. – The National Archives, Sandaakers katalog

SAS – Stavanger State Archives

SM – Stavanger Museum

UL – University Library

