

# The Ellis Library Prague Missal: A Book History

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The beginning of the Canon of the Mass, Fol. 71r

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## Prague Missal

### Introduction

A missal is a book containing the liturgy of mass, or the Eucharist. It is used by the officiating priest during the celebration of Mass, and contains all the texts spoken or sung. These texts primarily comprise formularies—or sets of prayers in a fixed order. These include Propers, or texts that vary according to the feast, as well as unchanging prayers common to any feast of the liturgical year. The former include collects, prefaces, secrets, post-communion-prayers. The latter include the canon of the mass.

Since the liturgy is the public act of worship, the traces of its authors tend to dissolve into a single collective voice. This feature has not stopped liturgists, medieval and modern, from trying to discern traces of distinct authors. As a result, some names are known to us. Certain formularies are attributed to pope Gelasius (*r.* 492–96), but this evidence is largely legendary. Others are attributed to Pope Gregory the Great (*r.* 590–604). The evidence for his authorship rests on firmer grounds than that for Gelasius<sup>1</sup>. Alcuin (734–804), the Anglo-Saxon deacon and adviser to Charlemagne, composed many formularies to supplement those of Gregory the Great. Certainly, countless anonymous redactors have left their mark on the liturgy through the centuries whose names are now lost to us.

It is perhaps more useful to think of the missal geologically, as consisting of strata. The deepest stratum includes phrases such as the Kyrie eleison that derive from pre-Christian Roman imperial contexts. Another foundational stratum derives from Scripture, especially the Gospels and Epistles of the New Testament. Middle strata include the redactions just mentioned. Surface strata contain the various adaptations introduced in the Germanic kingdoms of the Middle Ages, and subsequently absorbed by

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<sup>1</sup> The attribution appears in letter (c. 735) from the Northumbrian archbishop Egbert. J.-P. Migne, "De Institutione Catholica," in *PI* 89. cols. 441–2.

Rome. The missal has continued to evolve since the genesis of the Prague Missal.

### Contents

Missals are typically divided into three sections, the calendar, the *temporale*, and the *sanctorale*, arranged in that order. The *temporale* includes those feasts keyed to the life of Christ, beginning with Advent. It includes moveable feasts, such as Easter, and immoveable feasts, such as Christmas. The Canon usually appears in the middle of the *temporale*. The *sanctorale* includes the feasts celebrating the saints, beginning with the feast of Saint Andrew on November 30. The arrangement concludes with votive masses (masses for specific occasions or with a specific devotional focus, such as the Virgin).

In its present state the Ellis Library Prague Missal lacks a calendar. Its *temporale* is extremely abbreviated. It includes certain feasts, skipping, it seems, the Ascension and Pentecost. It does include the mass formularies in their entirety, including introit, collect, epistle, gradual, sequence, tract, gospel reading, and offertory. However, the contents seem occasionally idiosyncratic. For example, the reading for the Ascension is included in the mass for Trinity Sunday. Yet, the manuscript has original foliation and signatures that indicate the text is complete.

Ff. 1r - 4r	Easter Sunday
Ff. 4r - 8r	Trinity Sunday
Ff. 8r - 17r	Church Dedication

***Sanctorale:*** 20r-130v

Ff. 17r-20r	Conception of the Virgin
Ff. 20r-25r	Saint Sebastian
Ff. 25r-27r	Saint Dorothy
Ff. 27r-28r	Saint George
Ff. 28r-31v	Saint Adalbert
Ff. 31v-34v	Saint Mark
Ff. 34v-42v	SS Phillip and Jacob
Ff. 42v-48v	Visitation

Ff. 48v-51r	Saint Margaret
Ff. 51r-57v	Mary Magdalene
Ff. 57v-61v	Saint Laurence

**Canon**

Ff. 61v-70v	Canon Minor
Ff. 71r-89r	Canon of the Mass

***Sanctorale:*** 89r-182v

Ff. 89r	Assumption of the Virgin
Ff. 105r-112r	Saint Wenceslas
Ff. 110r-115r	11,000 Virgins
Ff. 115r-119v	Saint Wolfgang
Ff. 119v-123v	Saint Elizabeth
Ff. 124v-130v	Katherine of Alexandria

**Votive Masses** 130v-182v

Propers for masses of the Blessed Virgin 130v-142v

## Occasional Masses 151v-182v

For sins	151r
For Making a Journey	152v
For the Living and the Dead	155r
All Soul's Day	156v
Requiem Mass	158v
For Making Alms	165v
For Brothers and Sisters	166r
In Cemeteries	167v
For Father and Mother	168v
On Friday	176r

## Additions

Office of the Passion	178v
Common of the Saints	182v
Mass of the Holy Cross	182v

I do not believe that the missal is part of a multi-volume set because its contents include feasts celebrated throughout the entire year. It includes Easter, the highest feast of the Christian church, and reflects a special devotion to the Trinity and to various saints, especially those whose cults centered in Bohemia. The missal thus reflects the devotional interests of the priest who commissioned it, and was probably intended for his own personal use in the performance of private masses. Moreover, the rubrics do not indicate the sequence of actions and movements he needs to perform. Many Bohemian missals do contain these instructions, such as Prague, Royal Premonstratensian Canonry of Strahov, DA III 17, Prague, National Library of the Czech Republic, XII.C 4b, Prague, Royal Premonstratensian Canonry of Strahov, DG III 20, as well as contemporary print missals, such as that printed in 1467. The closest analogue to the Prague Missal that I have found, New Haven Beinecke Library, MS 1014 also lacks those rubrics.

### **Manuscripts and Editions**

Missals came into widespread use until the thirteenth century. Prior to the central Middle Ages, the liturgy of the mass was dispersed among several books, especially, the sacramentary. The earliest attempts to combine all the texts of the mass into one book date from the ninth century. An example of such a proto-missal is Stowe Missal, (Dublin, Royal Irish Academy, MS D ii 3). The two forms coexisted for several centuries until the missal, but by the thirteenth century, missals had completely replaced their predecessors.<sup>2</sup>

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<sup>2</sup> For a list of missals that date from the ninth- to the twelfth-centuries, see Gamber, *Codices Liturgici Latini Antiquiores*, 2 vols., Spicilegii Friburgensis Subsidia 1 (Fribourg: 1963-4). 527-47.

Historians of the liturgy have pointed to several factors that account for the success of the missal. Most broadly, they have pointed to “[a] certain evolution of the ecclesiology of the liturgy occurred after the Carolingian period, one consequence of which was the concentration of the liturgical action in the celebrant’s hands.”<sup>3</sup> Beginning in the eleventh century, it became obligatory for the priest to recite all words of the service, even those were also spoken or sung by other celebrants, such as the deacons or choir members. Other factors include the rise of the mendicant orders, whose itinerant priests required complete, single-volume missals. The continuing rise of private masses also contributed.<sup>4</sup>

The importance of the Eucharist to Christianity means that missals are among the most numerous surviving books of the Middle Ages, perhaps surpassed only by books of hours. A search on the Digital Scriptorium with keyword “missal” yields 239 hits, and these are only missals housed in the United States by a limited number of participating institutions. Given their geographical and temporal spread, there is considerable variety in their appearance. They could be lavishly illustrated, such as the twelfth-century Stanheim Missal (Los Angeles, The J. Paul Getty Museum, Ms. 6.), or they could be humble in appearance, such as the Swiss bifolia

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<sup>3</sup> Eric Palazzo, *A History of Liturgical Books: From the Beginning to the Thirteenth Century*, trans., Madeleine Beaumont (Collegeville, Minnesota: The Liturgical Press, 1998). 107.

<sup>4</sup> For accounts of the development see *ibid.* 21-110. Though dated, Leroquais’s introduction to his catalogue of sacramentaries and missals in French libraries remains a classic. Victor Leroquais, *Les Sacramentaires Et Les Missels Manuscrits Des Bibliothèques Publiques De France*, 3 vols., vol. 1 (Paris: 1924). Especially, xii. See also the account by J.M. Pierce, “Missal, Roman,” in *New Catholic Encyclopedia* (Detroit: Gale, 2003). 9: 672-674.



now housed at Conception Abbey (Conception, Conception Abbey Library and Seminary, CA 12). They could be as small as 9.9 x 7.8 cm (Columbia, University of Missouri, *Fragmenta manuscripta* 98), or they could be giant, such as the celebrated Sherborne Missal of the early fifteenth century, which measures a whopping 53.6 x 42 cm.

Bohemian missals survive from the twelfth century; however, the majority of manuscript missals date from the fourteenth century. The following is a selective list, with special attention to those produced in or for Prague.<sup>5</sup>

### Manuscript Missals

- |           |  |
|-----------|--|
| 1365      | Olomouc, Czech Republic, Research Library of Olomouc,<br>M III 9<br><br>A noted missal in double columns with alternating red and blue initials and a historiated initial                                      |
| 1380      | Dallas, Southern Methodist University, Bridwell MS 17<br><br>Prague. At 14 x 10 cm, it is slightly smaller than the Ellis specimen and illustrates the importance of portable missals to the mendicant orders. |
| 1399-1499 | Prague, Královská kanonie premonstrátů na Strahově,<br>DA - III 17<br><br>A noted missal. Composite codex with quires in double lines and others copied in single lines. Mixed substrate.                      |
| 1450-1600 | New Haven, Beinecke, MS 1014   |

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<sup>5</sup> A very useful introduction to the missal in Prague can be found in Zdeněk V. Tobolka, *Missale Pragense of 1479*, Monumenta Bohemia Typograpica, vol. IX (Prague: s.n., 1931).

A near contemporary manuscript missal, also from Prague. It is a more deluxe production, with a woodcut and musical notation for the sung parts of mass. It contains fewer folios— only 123—but has more lines per page, making it of similar length as ours. It is an almost identical size. It includes propers for many of the same feasts, including, the translation of Ss. Wenceslas, Vitus and Adalbert.

- 1450-1499 Prague, Královská kanonie premonstrátů na Strahově,  
DD II 20  
Copied in long lines on both paper and parchment. Decorated initials. Full-page miniature before the Canon of the Mass. Decorated border around *Te igitur* of the Canon. No musical notation.
- 1450- 1499 MS Prague Bib. Mus. Nat. IV B 6.  
Includes the feast for Jan Hus. The only Utraquist missal known to survive.
- 1479 Prague, National Library of the Czech Republic, 39.D.7.  
Produced in Plzeň. Also on paper. Text is arranged in double columns. Decorated initials in green, blue, and gold. No musical notation or miniatures.

### Printed Missals

- 1458 Mainz, Fust and Shoeffler  
Canon of the Mass only. This edition of the Canon was intended to replace the manuscript Canons already that worn out from use.
- 1470 Basle, s.n. [Ruppel] (?)  
Incomplete folio edition of uncertain origins

- 1474 Milan, Antonio Zarotto.  
First complete missal to be printed
- 1475 Eltville, Brothers of the Common Life  
Incomplete quarto edition
- 1479 s.n. [Plzeň] (?)  
The first missal printed in Bohemia. The printer and place of printing are uncertain. Four copies remain in existence. Printed with textura type-face; on paper; spaces left for hand-decoration, including a page for a canon illustration. In calendar, names of the months in Czech also .
- 1489 Bamberg, Johann Sensenschmidt.  
The copy of this missal housed at the Newberry Library is on paper with one vellum quire for the canon of the mass. Double column.
- 1570 Various  
In the wake of the Council of Trent, the *Missale Romanum* was printed in 1570 under the auspices of Pius V. This missal achieved a level of standardization not previously accomplished. It was subsequently revised under the auspices of the Holy See in 1604, 1634, and 1884.

From this list it is possible to identify common feature of the missals in use in and around Prague at the time the Ellis Library Prague Missal was produced. Some degree of decoration is almost universal. Even less deluxe missals often contain a miniature or historiated initial before the Canon of the Mass. There are, at a minimum, a few grades of colored initials. Many also included musical notation for the sung parts of the mass.

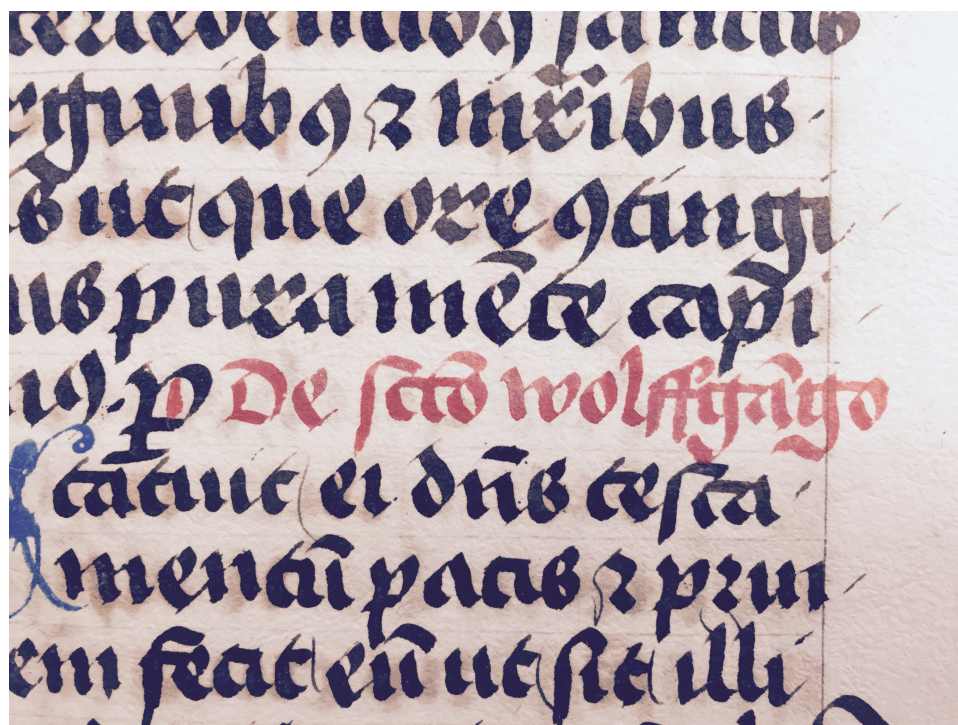
### **Audiences**

The missal contains mass for universal, as well as local saints. The local saints offer particularly intriguing evidence for the origin of the missal.

A mass for Wenceslas appears on ff. 105r-112r. He is also mentioned in the Common of the Saints on 182v. Wenceslas was a Duke of Bohemia, in 935. His relics were translated to the cathedral of S. Vitus in Prague in 935. He is honored with major feasts in Poland, Bohemia and Moravia.<sup>6</sup>

St. Vitus is mentioned in the Common of the Saints; the Cathedral of St. Vitus in Prague is mentioned in the service for St. Wenceslas. Vitus was a Roman saint martyred by Diocletian. His cult was widespread, but his relics were divided between S. Denis, Corvey, and Prague. He is the patron saint of Bohemia.

There is a service for St. Wolfgang 115r-119v. Wolfgang was the Bishop of Regensburg in 972-4. He created a bishopric for Bohemia in 973. A double-feast in his honor is celebrated throughout Central Europe.



The beginning of the feast for Saint Wolfgang, f. 115r

<sup>6</sup> F.G. Holweck, *A Biographical Dictionary of the Saints* (Saint Louis, Missouri: B. Herder, 1924).

There is a feast for St. Adalbert on ff. 28r-31v. Adalbert was a Bishop of Prague, and subsequently, of Gnesen in Poland. He also founded Brevnov monastery outside of Prague. His relics were translated to Prague in in 1039. He is honored with a double feast in Silesia, Bohemia, Moravia, and Hungary.

The colophon dates the missal from the feast of St. Alexis. Hans. P. Kraus, from which the University of Missouri acquired the manuscript, believed on this basis that it was connected to the Order of Alexians, an order who gained official recognition in 1469. However, a consultation with the Alexian Brothers Archive reveals no record of an establishment in Prague at this time.<sup>7</sup> Moreover, they were a lay order, and an officiating priest would have used his own missal. On the other hand the cult of St. Alexis was widespread, as the production of *vitae* in several vernacular languages attest. There is even an interesting link here with Prague in that the first witness of his cult is a sermon by Adalbert, bishop of Prague.<sup>8</sup>

Many of these saints were honored in various locales throughout Central Europe and the Western Church more broadly. However, the cumulative weight of so many saints with connections to Prague in such an abbreviated missal supports a Prague origin.

### Prague

Late medieval Prague was the political capital of the Holy Roman Empire and a cultural capital of the whole of Europe, second perhaps only to Paris. At the time the Prague Missal was produced, Prague was home to several competing churches, all certain that they alone offered the way to salvation. It was home to all the religious orders found throughout

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<sup>7</sup> Donna Carl Dahl (director, Alexian Brothers Provincial Archives), in e-mail correspondence with the author, January, 2015.

<sup>8</sup> Adalbert of Prague, "Homilia in Natale S. Alexii Confessoris," in *PI* 137.

Europe at this time, as well as the Utraquist Church and the Bohemian Brethren, the two Hussite churches surviving from the Hussite Wars.

A century before the Ellis Library Missal was produced, Prague was the center of a religious reform movement that centered around the figure of Jan Hus (1369–1415). He shared some ideas with John Wyclif, such as the importance of translating the Bible into the vernacular. However, in Bohemia, parts of the Bible had been available in the vernacular from the eleventh century.<sup>9</sup> Hus diverged from Wyclif on significant issues. Most importantly, he endorsed the doctrine of transubstantiation. His view on the Eucharist only differed from the orthodox in that he believed that all members of the church should partake of both the bread and wine, though, according to the practice of the time, only the priest partook of the wine. Though Hus was critical of corrupt members of the institutional church, he did not deny the validity of the priestly and episcopal offices themselves. He veered only denying the primacy of the bishop of Rome over the other metropolitans. He also endorsed the cult of the saints and the power of relics. Indeed, he himself would be revered as a saint after his execution. Even according to the doctrines of the time, there was very little heretical in Hus's teachings.

Nonetheless, Hus was excommunicated in 1411, and burned at the stake in 1415 at the Council of Constance. The Hussite movement was born in the wake of his execution. Though Hus's ideas were its starting point, the movement soon developed independently of his ideals. He would not have endorsed the radical insurrectionist Taborites, who rejected the liturgy and priesthood. While the Taborites were extinguished by the mid-fifteenth century, the Hussite movement remained an important force in Bohemian culture at the time the Prague Missal was produced—and indeed, through the seventeenth century. The Utraquists, who followed Hus's practice of administering both bread and wine at communion, were a moderate group who were the majority church at the time the missal

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<sup>9</sup> Devana Pavlik, "The History of the Book in the Czech Republic and Slovakia," in *The Book: A Global History*, ed. S.J. Michael F. Suarez and H.R. Woudhuysen (Oxford: Oxford University Press, 2013).

was produced.<sup>10</sup> Utraquist liturgy is often (though not always) in the vernacular. It often survives in printed, rather than manuscript form. It is distinguished by the inclusion of the feast of Jan Hus.<sup>11</sup> Another group, the Unity of the Brethren originated in Prague in 1450.<sup>12</sup> The church grew rapidly from 1494; they made extensive use of the printing press to spread their ideas.

The lack of any illustration or musical notation, may reflect the renewed emphasis on clerical poverty found among many religious groups at this time, mainline and otherwise. The use of handwritten Latin in an age when print and vernacular were used to transmit the liturgy certainly suggests a conscious choice to adhere to and to promote the traditional means of transmitting the Catholic liturgy. Though the missal's small size would be appropriate to an itinerant priest, perhaps affiliated with an order such as the Dominicans, its highly selective contents would seriously limit its usability. I believe the missal was commissioned by a priest, perhaps from the cathedral of Prague, for his own use in performing privately commissioned masses for the laity. The heaviest amount of soiling occurs on the pages with the votive masses.<sup>13</sup>

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<sup>10</sup> The Utraquists derive their name from the phrase *sub utraque specie*. The Utraquists gained official recognition in 1433 at the Compactata of Prague. F.L. Cross and E.A. Livingstone, eds., *The Oxford Dictionary of the Christian Church* (Oxford: Oxford University Press, 1997). 1673.

<sup>11</sup> For background on liturgy of the Utraquists see David R. Holeton, "The Evolution of Utraquist Eucharistic Liturgy: A Textual Study," *Bohemian Reform and Liturgical Practice* 2, (1998). 97-126. See also, David Zdeněk, *Finding the Middle Way: The Utraquists' Liberal Challenge to Rome and Luther* (Baltimore: Johns Hopkins University Press, 2003).

<sup>12</sup> Brock, P. . "Bohemian Brethren." In *New Catholic Encyclopedia*, 2, 460-1. Detroit: Gage, 2003.

<sup>13</sup> The practice of commissioned private masses is discussed in Joseph A. Jungmann, S.J., *The Mass of the Roman Rite: Its Origins and Development*, trans., Francis A. Brunner, 2 vols. (New York: Benziger Brothers, 1951-5). 167-8.

The closest analog I have found is Beinecke MS 1014 (see p. 11), which originated in Prague around the same time as the Ellis Library missal. It is of a similar size and quality. It consists almost entirely of votive, or special-occasion masses. According to the description in the Christie's Catalog where the missal was listed, the missal was copied by a Prague Cathedral priest, Michael, for his own private, devotional use.<sup>14</sup> It has the personal names of his family members in the prayers. The Ellis Library Prague Missal does not have personal names, but it does have inclusive language in the formularies (e.g. *fratres et sorores* on 63r; *pro fratribus et sororibus* on 166v), suggesting a lay community.

## Codicology and Paleography

### Catalogue Entry

Catholic Church, Missal  
Prague, 1501

182 leaves (15 lines) ; 22 cm

Ms. written in Prague[?] in large Gothic book script on paper. Includes propers for translation of relics of St. Wenceslaus to St. Vitus' Cathedral, Prague, on f. 109. Rubrics in red; some initials in red, some in blue.

Vellum on boards from an antiphonal.  
RARE RES BX2015 .A2 1501

The manuscript was again cataloged for the Digital Scriptorium (Digitalscriptorium.org.) This is a more complete record. It contains much of the same information as above; however, it contradicts information about the script, which it identifies as Bastarda instead of Gothic. It includes the following note about the date:

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<sup>14</sup> "Valuable Illuminated Manuscripts, Printed Books, and Autograph Letters," ed. Christie's (2002).



Date is specified as [1]501, second feria after the feast of St. Alexius; that feast, 17 July, fell on a Saturday in 1501; the following Monday (=feria secunda) was therefore 19 July

It contains an additional entry about the antiphonal leaf that covers the boards:

Title: Antiphonal?

Language(s): Latin

Notes: Contains parts of a service possibly related to marriage, cf. on the back cover the reference to "sponsas" and the words "in sanctificatione et honore possidere."

Parchment: 394 x 252 mm

Czechoslovakia?

Imitative of roman font

Square black notation on red 4-line staves

Text and pagination (presumably, or foliation) are produced by stencil.

This leaf survived as binding to another book.

### **Additional Physical Description**

Heavily soiled first and final folios suggest that the codex was unbound for a time. There is offsetting on fol. 1r from the previous verso. For example, there is red pigment on the "a" of l. 6. There is brown off-setting down through line 12 that extends into the right margin. The same brown offsetting is in the upper margin, and may suggest that these are some other type of stain because the scribe always reserves an upper margin of 25 mm. for rubrics or else leaves them blank. This offsetting suggests the presence of at least one missing folio. This offsetting could be from a missing calendar, which would explain why the offsetting does not follow the patterns of the page layout. If the book was left uncovered for a time, however, it may also have absorbed some pigment from what book it was stored next to.



Offsetting visible on fol. 1r.

Fore-edge tabs, made of the same quality paper, facilitate access to the Canon of the Mass. Some are thin strips of between 5 and 7 mm, while others are quite thick. Stains on the edges of ff. 71, 72, (Canon of the Mass) 130, 146, 147 (Masses to the Virgin), and 158 (Requiem Mass) suggest the presence of others. The stain on 158 is particularly large. A tear on 158 may have been caused by this tab. There are also paper tabs in the gutter between folios 78v and 79r, the division between quire 10 and 11. Could these have once attached a miniature? The placement is not exactly where we would expect to find one—just before the Canon, but is close enough to raise the possibility.



Paper tabs still visible on the fore-edge

### **Collation**

The Prague Missal consists of 182 folios in 23 quires. The collation is as follows:

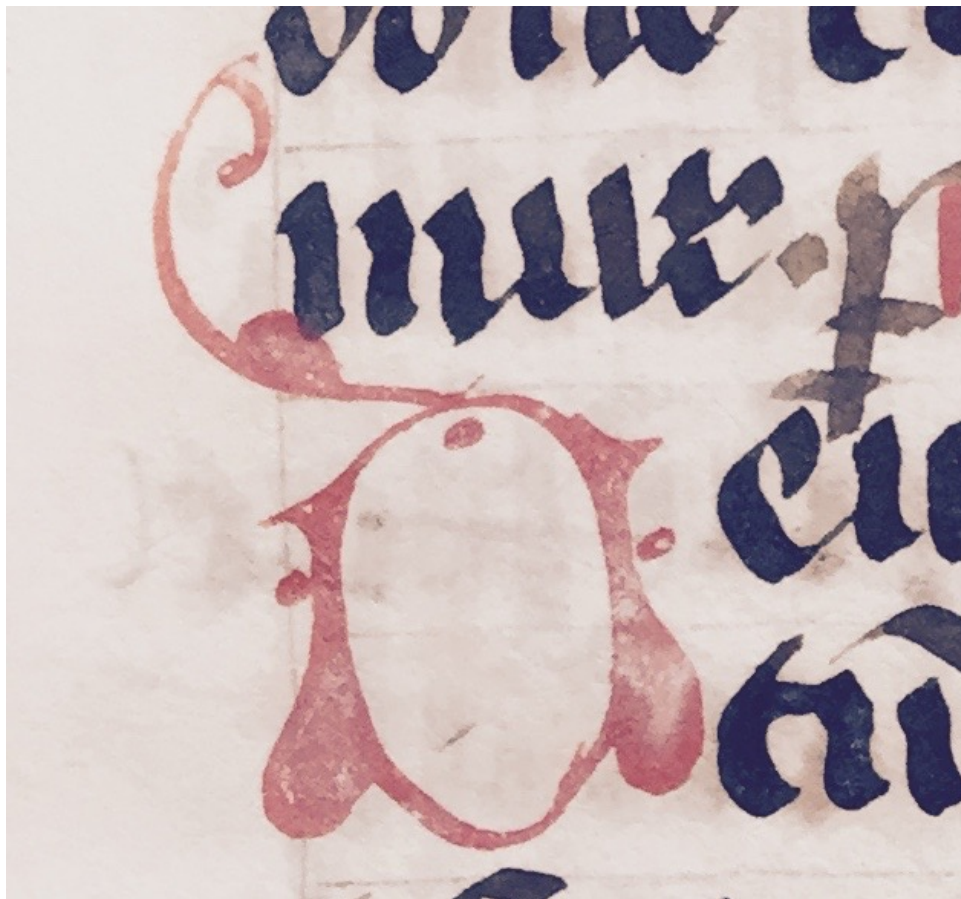
a-g8, h6, i-z8

Original signatures appear in red, centered at the head of each verso of the quire, except quires 10 and 11. Folios 87 and 88, of quire 12, also lack signatures. The signature for quire 12 appears on fol. 89v, instead of the expected 87v. Original foliation for each quire appears in red Roman numerals centered on the rectos. Each quire is foliated independently. Pencil foliation was not added until later in the upper right hand corner of the versos.

### **Layout**

The pages are ruled in ink for 15 lines throughout the majority of the text, and for 11 in the Canon of the Mass. There are single bounding lines. The first line of text appears below the top line. Some prickings are still visible, but most were trimmed off. On 182v, which contains later additions, the scribe managed to squeeze in 35 lines of text, though it had been ruled, like the others, for 15.

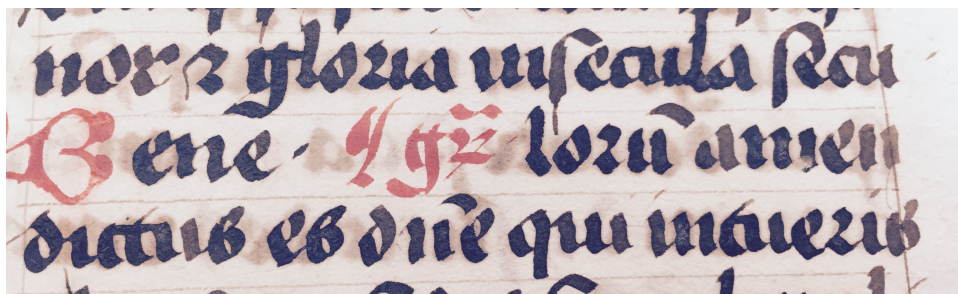
There is extensive rubrication throughout to distinguish sections within each mass formulary. These rubrics appear to be in a lead based red ink because there is a white residue visible on many of them.



Initial "d" from folio 28r, showing the white residue that has formed on the red pigment.

It appears that the scribe copied the text last, putting the initials and rubrics in beforehand. Occasionally his calculations are incorrect, and the rubric appears after the text has begun or interrupts the text of the preceding prayer. On lines 8-9 on f. 5r, the rubric for the gradual interrupts the first word of the text of the gradual, which itself interrupts the last word of the preceding prayer:

In secula secu - / Bene [red, capital B] gradual [red gr] lorum  
amen/ dictus es...



fol. 52, detail

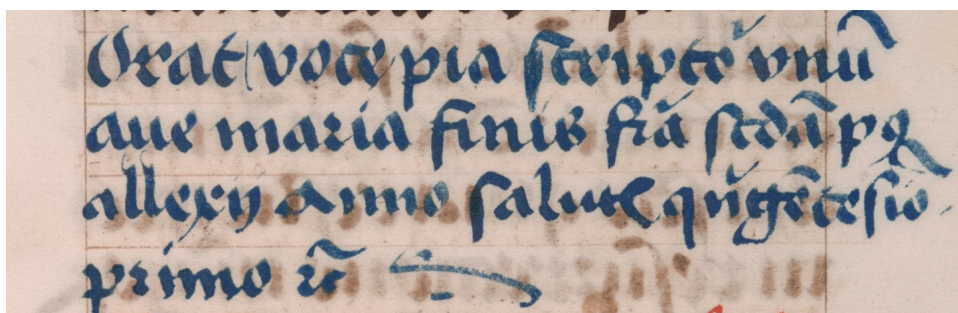
This example would suggest that the initials were put in first, then the rubrics, then the text.

### Colophon

The colophon appears in blue ink on folio 178v.

Orat voce pia scriptor unum ave maria. Finis feria secunda postquam alexii anno salutis quingentesimo primo et cetera.

[The scribe prays an Ave Maria in a devout voice. The end [is] on the second feria after [the feast of] Alexis, in the year of salvation, 1501, et cetera.]



Fol. 178v, detail

### Script

The majority of the Prague Missal (ff. 1-178v) was copied in a bold Hybrida script using brown iron gall ink.<sup>15</sup> Hybrida is a late minuscule Gothic script that combines characteristics of cursive and bookhand. Cursive elements include the single-barrel “a,” and the “f” and long “s” that extend below the baseline. Its bookhand, or textualis feature includes loopless ascenders.<sup>16</sup>



long “s”

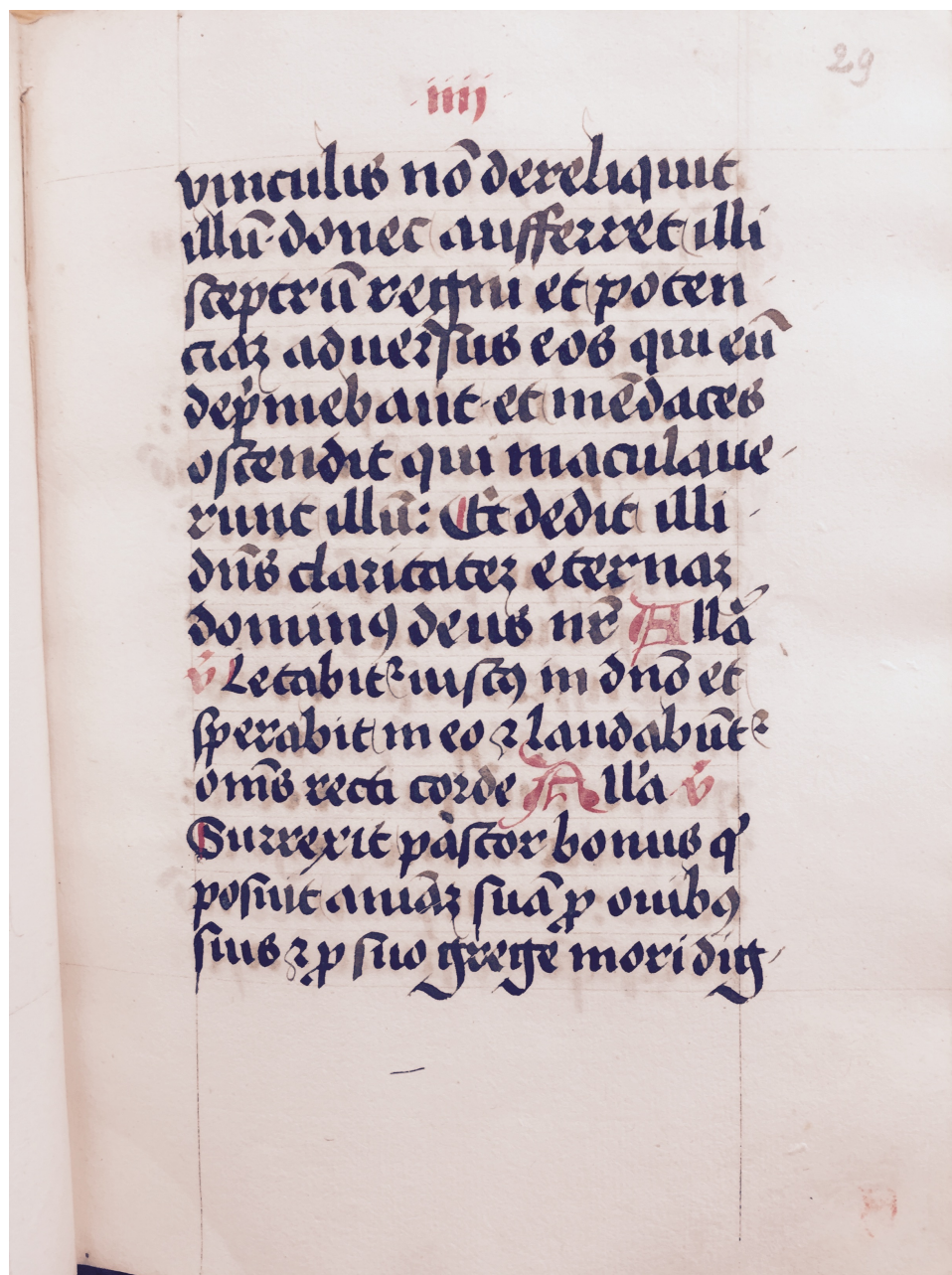
“b” with loopless ascender

“c” with vertical hairline

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<sup>15</sup> I adopt the terminology of Albert Derolez. The Digital Scriptorium recorded Bastarda, rather than Hybrida, but Hybrida is the preferred term to avoid confusion with Lettre Bâtarde. Albert Derolez, *The Palaeography of Gothic Manuscript Books*, Cambridge Studies in Palaeography and Codicology (Cambridge: Cambridge University Press, 2003).

<sup>16</sup> For discussion and examples of Hybrida, see *ibid.* 163-169.



The hand displays the following tendencies:

- Very tall ascenders on "l" and "h" that extend above the ruling
- Vertical hairline on headstroke of final "t" and "c"
- An angular "c"
- Uncial "d" with left leaning ascender. A pronounced terminal serif

- Angular “g” with slight ascender. Lower barrel closed with hairline.
- “q” with rounded barrel and a descender that does not extend beneath ruling.
- Double r, first is textualis r, second is round cursiva r.
- Round r at final position
- Round s in final position
- “a” in initial position has a descender that curves to the left, extending below the ruling.
- Angular “c” with vertical hairline
- Hairline approach stroke on “l” and “b”
- Uses both tironian note and et.
- A “v” with a slightly shorter right limb curves back to form a closed barrel. Left limb is slightly taller with a rightward serif; it ascends above the headline but not above the ruling.

Subtle changes are distinguishable within the stint of Scribe I. These are probably the result of different sittings, different pens, or the result of re-cutting the quill. These are visible on 19v and 20r, 22r-23r, 68v and 69r, 77v and 78r, 133v ll. 6-8, 15, 134r, ll.1-7, 135r, 7ff, 35v-136 l.4, 144r, 150 ll.11ff.159r -160v, l. 13, and the rubrics on 161v.

There are two sets of additions. The first set begins on folio 178v after the colophon. This addition is *cursiva antiquior*, with the double-barreled “a” typical of this otherwise cursive script. The final set of additions are a rapid, and rapidly-deteriorating *cursive*, as if the priest were late to the service he was copying.<sup>17</sup>

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<sup>17</sup> For cursive antiquior and cursiva, see *ibid.* 133-141 and 142-162.



## Decoration

There are five grades of initials, most of which are red, though some are blue. A single four-line initial begins the Canon of the Mass on 71r. Three-line initials separate the different services; two-line initials separate different prayers within a formulary; one-line initials separate verses within the sequences. Finally, a red stroke through the capital distinguishes each verse of the Scripture readings. Formeé crosses indicate where the priest crossed himself.

The four-line initial has an unusual form of decoration. It appears that the scribe blew on the wet pigment to create the effect of a spray.

There are blue initials the Easter, the Canon minor. The sequences for the services for 11,000 Virgins, St. Wolfgang, and St. Katherine are striking for the quantity of blue pigment used in the presentation of their services.

Guide Letters in pencil are sometimes visible, especially on ff.6r, 9v-10r.

## Corrections

There are corrections to the text made in two different hands. Typically, the corrector puts a double slash where the correction should go, and encloses the correct word in double slashes above the word. Corrections are on 74v, 75r, 77v, 78r, 78v, 84r, 84v, 86r, 122r, 127v, 133r, 143v. That so many of these corrections are clustered together, suggesting less favorable working conditions. On 7v a rubric was added later in the margin. There are erasures on 71v and 134v.

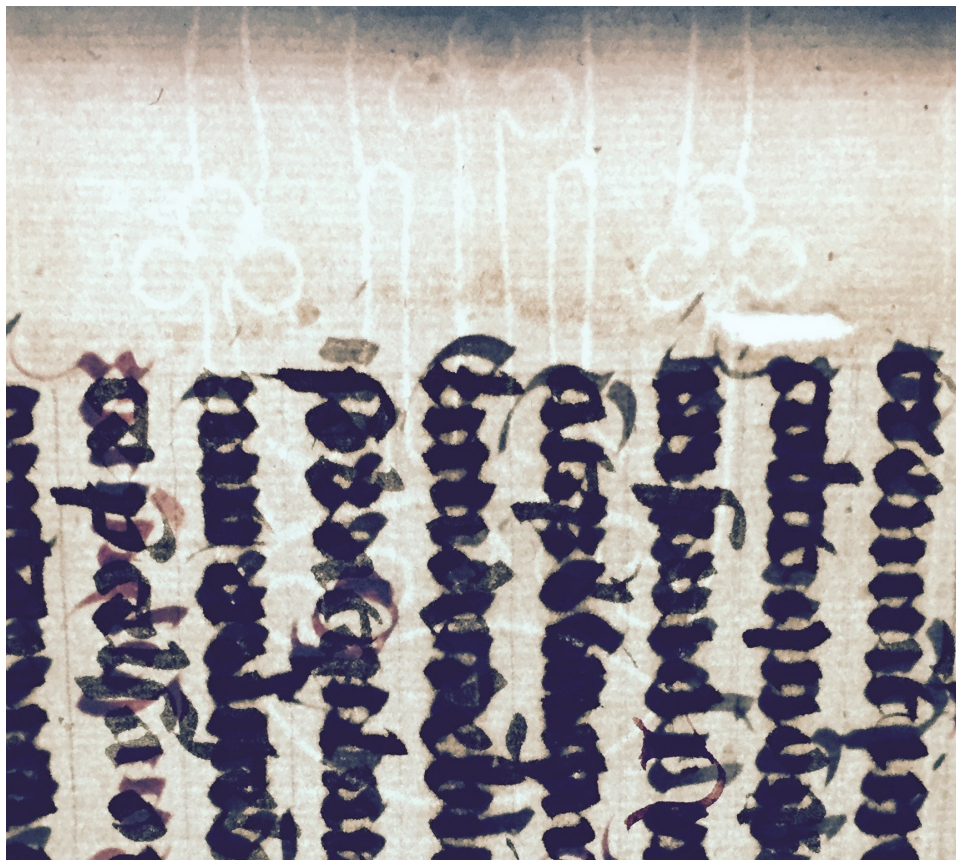
### Paper and Watermarks

The sheets of paper are Chancery, the most common size during the fifteenth century. An uncut sheet measures c. 32x c45 cm. The current leaf size is 21 cm. x 15.5 cm., probably due to trimming during the binding process. The format is quarto.<sup>18</sup> The chainlines are horizontal throughout, and there are usually two watermarks per quire.

There are two different papers, both using a different variety of the Imperial Crown watermark. Neither finds an exact match in Briquet. The watermark appearing in the first two quires is close to 4921; however, the ball underneath the cross is perfectly round, and the diadem lacks the three upward projecting fingers in front of the clovers. Its width is 53mm.

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<sup>18</sup> Needham, Paul. "Res Papirea: Sizes and Formats of the Late Medieval Book." In *Rationalisierung Der Buchherstellung Im Mittelalter Und in Der Frühen Neuzeit : Ergebnisse Eines Buchgeschichtlichen Seminars, Wolfenbüttel, 12.-14. November 1990*, edited by Martin Boghardt, Peter Rück, and Philipps-Universität Marburg, 123-145. Marburg an der Lahn: Institut für Historische Hilfswissenschaften, 1994.

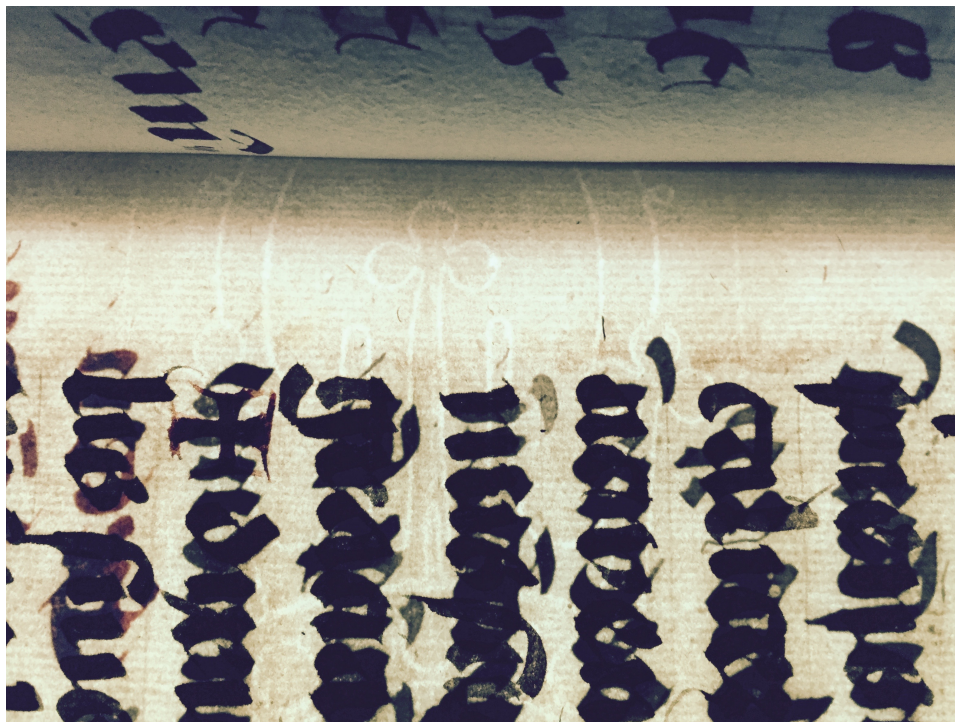


According to Briquet, this watermark originates in Augsburg in 1500.<sup>19</sup> The chain lines of this paper measure 30mm apart. The watermark appearing on the remaining quires is similar to 4895, except the ball supporting the cross is flat on top. Its width is 55 mm. According to Briquet, this paper was produced in Leipzig from 1475-1520.<sup>20</sup> The chain lines measure 32 mm apart.

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<sup>19</sup> Charles-Moïse Briquet, *Les Filigranes: Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600: avec 39 figures dans le texte et 16,112 fac-similés de filigranes* (New York: Hacker Art Books, 1966). 297.

<sup>20</sup> *ibid.* 296.



### **Binding and Assembly**

The quires were attached at three sewing stations, visible where they attach to the boards underneath the pastedowns. Frayed out cords of the sewing stations help secure the attachment of the text block with the case.

The binding looks like twentieth-century case binding. There are no head- or tail-bands. The binding is only attached to the text-block by the pastedowns and front and back end-papers (machine-made) that are tipped in around the first and last quire. The front end-paper adheres to fol 9. of the first quire and the back end-paper, to f. 175, the first leaf of quire 23. The style of binding, in which the covers extend beyond the text-block, is characteristic of modern binding.

The boards are covered with a leaf from an antiphonal. The text, neumes, and foliation on the leaf are stenciled. Stenciled liturgical books can date from the seventeenth century, and became especially widespread during the eighteenth century in France and Germany.<sup>21</sup> However, I believe the leaf dates from the twentieth century. It has none of the features we expect with parchment. Except for the smudges and stains from use, it has none of the natural variations in color and texture. Natural parchment has a tendency to curl and buckle. This leaf lies completely flat. Its texture is also unlike any parchment I have come across. I believe the parchment leaf that covers the binding of the Prague Missal is synthetic. Chemical analysis of the pigment may also reveal twentieth century pigments.



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<sup>21</sup> Eva Judd O'Meara, "Notes on the Stencilled Choir-Books," *Gutenberg-Jahrbuch*, (1933).

## Condition

The missal suffered from water damage at some-time in its past. Folk repairs with pulped paper and scotch tape have been attempted. A consultation with conservator Jim Downey, of Legacy Bookbindery, revealed that that the Missal appears to have suffered from mold damage in the past that caused the structure of the paper to degrade. He detected that the paper had been resized.

## Provenance

### H.P Kraus

The University of Missouri, Columbia, acquired the book from the book dealer H.P. Kraus. Kraus (1907-1988) began selling books in Vienna in 1932. He escaped with some of his stock prior to the outbreak of World War II, and in 1938, opened H.P. Kraus in New York.<sup>22</sup> Several penciled inscriptions on the front and back paste-downs match inscriptions in books known to have been acquired from Kraus. There also appears to be an erased shelf-mark, which may be from the library from which he, or a previously seller, acquired it.

### University of Missouri

The University of Missouri must have acquired the book in the 1940s or early 50s. I found an undated copy of the original listing, but have been unable to find the original in either the Bi-Weekly Bulletin or the Catalogue, both published by Kraus, from 1954 forwards. It seems that the book must have been acquired between 1938-1953. I am currently in contact with the Grolier Club, who houses a complete run.

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<sup>22</sup> H.P. Kraus, *A Rare Book Saga: The Autobiography of H.P. Kraus* (New York: Putnam, 1978).

The University of Missouri is a public land-grant university, founded in 1839. Its department of Special Collections and Rare Books includes a small collection of medieval manuscripts used mainly for teaching undergraduates, graduate students, and the wider community. The current staff is active in promoting awareness about the collection. Several hundred new students visit the collection every semester to see the Prague Missal alongside other landmarks in the history of communication.

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