Jessica S. Harvey. Copy Cataloging of Medieval Liturgical Manuscript Reproductions: Lessons Learned at the UNC Music Library. A Master's Paper for the M.S. in L.S degree. April, 2007. 44 pages. Advisor: Jerry D. Saye

The description of medieval liturgical manuscripts has been problematic throughout the years. Until the recent publication of *Descriptive Cataloging for Medieval, Renaissance, and Early Modern Manuscripts* (AMREMM), catalogers in a general library setting had no adequate standards for creating AACR2-compatible records for these items. This paper describes issues encountered while cataloging reproductions of medieval liturgical manuscripts. It also provides general information to assist the non-specialist cataloger who lacks a background in medieval studies in describing medieval liturgical manuscripts. The paper discusses the use of outside sources, search techniques for locating copy in OCLC, the provision of Subject access, and offers a brief introduction to medieval Western liturgy and liturgical books.

Headings:

      Manuscripts/Cataloging

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      Transliteration

COPY CATALOGING OF MEDIEVAL LITURGICAL MANUSCRIPT
REPRODUCTIONS: LESSONS LEARNED AT THE UNC MUSIC LIBRARY

by
Jessica S. Harvey

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Approved by

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Jerry D. Saye

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Introduction

In 2006, the music library at the University of Chapel Hill undertook a large retrospective conversion project. The majority of items requiring conversion had already been described in enough detail in the card catalog to be outsourced to OCLC. Among the items whose earlier descriptions lacked enough detail to be outsourced were a large number of microfilms of medieval liturgical book manuscripts. In the course of determining how best to catalog these items, we were faced with many problems and difficult decisions which will be described throughout this paper.

This document is intended to cover the basics of core-level cataloging of non-print reproductions (i.e., not scholarly facsimile publications) of medieval liturgical books from the 9th century to the mid 16th century for catalogers who may lack extensive knowledge of medieval Western liturgy, musical notation, or Latin paleography.

For this paper, I am defining liturgical books in the narrow sense of books used in the official course of Christian worship, excluding books for personal use, such as prayer books. Liturgical books contain the songs, readings, prayers, and the *ordines* (directions or rubrics) that an officiant would use while performing the public rites of the Church in a given time period (Vogel, 9-10). In the interest of brevity, this document will focus on the description of the Roman Rite in Western liturgy. The temporal boundaries stretch from around the ninth century to the beginning of the Council of Trent (1545-1563), after which the liturgy became considerably more standardized.

Literature Review:

The issues involved in providing access to these reproductions at UNC are roughly the same as those outlined in "Hidden Collections, Scholarly Barriers" in respect to unprocessed or underprocessed special collections (Jones, 88-89). Most microfilm collections cannot be browsed in the stacks, and not all manuscripts are available through library catalogs or known finding aids.

Students and scholars who only searched for copies of many of these manuscripts in our library catalog would not have found any indication of their existence. We did have other means of providing access to the materials, including an old notebook and website which contained microfilm call numbers, repository headings, and shelfmarks for the manuscripts. In some cases, there would be a brief description such as "Gradual, XIV century." The website (called "uncataloged microfilm") was listed under "Local Databases" on the Music Library's main page. The information in these resources was based on very brief descriptions assigned when the microforms were first received by the library (in some cases, decades ago), not all of which were correct.

Since the middle ages themselves, the description of medieval liturgical manuscripts has been the realm of the medieval or religious scholars. Innovations in description (such as the creation of the union catalog of manuscripts in French provincial libraries, and the more recent forays into electronic description, have been celebrated and studied by the manuscript cataloging community throughout the years (Pass, 2000). However, standards for description have mostly been either non-existent, local to a given area, or operated as "guidelines" at best until relatively recently.

For example, the Deutsche Forschungsgemeinschaft's "*Richtlinien Handschriftenkatalogisierung*" is one of the more frequently cited standards for manuscript description. This particular set of guidelines was first published in 1963, as part of a project to update and expand German catalogs of manuscript holdings. Since then, it has been revised four times, and special standards have been created for dealing with special manuscripts (such as illuminated manuscripts). These standards have been the basis for many catalogs and indexes of medieval manuscripts, particularly in Germany (Wagner, 2004). At the same time, many institutions (particularly outside of Germany) prefer to take these rules and adjust them to their own liking, combining these rules with rules from other standards, and adding their own local practices. In addition, the *Richtlinien Handschriftenkatalogisierung* is used for the creation of in-depth descriptions of manuscripts, and does not provide guidance for the creation of core or summary records.

Some areas of medieval terminology are still frustratingly unstandardized, such as that used for the many types and variations of liturgical books (Hughes, 1982, 118). This remains a difficult area because a variety of terms have been used over time in different places, and these terms have not always enjoyed the most precise meanings. In addition, because each manuscript is different in its contents and their presentation, it has been tempting for those creating rules for the description of liturgical books in general to exclude medieval manuscripts and their forms from their consideration. For example, the International Federation of Library Associations and Institutions (IFLA)'s *List of Uniform Titles for Liturgical Works of the Latin Rites of the Catholic Church* (2nd ed.) specifically excluded pre-Tridentine liturgical books from its scope, saying:

"The Council of Trent prescribed the publication of *editions typicae* of single liturgical books, and this marks a turning-point in the history of liturgical books of the Catholic church. Before its standardizing influence many of the texts existed only in manuscript form and were of an individual nature, and might, therefore, be sought rather under the editor or the title of the edition" (IFLA, 1981, p. viii).

Until the relatively recent availability of digitized manuscripts from certain repositories, there have been three common methods of accessing medieval manuscripts. A scholar could use a published print facsimile, but that only worked if there already *was* a facsimile. Traveling to the holding institution and using the original was a possibility, but generally very expensive. The third possibility was ordering a microfilm of the manuscript from the holding institution. This has been made difficult by the lack of cataloging for many of the manuscripts presumed extant today.

Hughes believed that the vast majority of these manuscripts remained uncataloged in any substantial way, likely due to the strong need for a would-be cataloger to possess specialist knowledge in a variety of subjects to produce a full and accurate description of the sort many scholars would like to see. This situation could be rectified by the creation of descriptive records containing only the main information necessary for researchers to discover manuscripts and feel confident enough to purchase copies of said manuscripts from their holding repository (Hughes, 2004).

The creation of minimal records was also suggested by Thomas Amos, for slightly different reasons. Thomas (1990) described his efforts toward the development of the Hill Monastic Manuscript library's computer cataloging project. Initial data for manuscript description was collected at the filming site on inventory cards containing general information such as the project number for the manuscript, date, foliation, shelfmark, and authors and titles of works in the manuscript (when known). This

information was collected from catalogs and inventories of varying quality that were

available at the site of filming. The descriptions were then expanded according to rules

based on earlier standards for manuscript description such as Beaud-Gambier and

Fossier's *Guide pour l'elaboration d'une notice de manuscrit*, and the Deutsche

Forschungsgemeinschaft *Richtlinien Handschriftenkatalogisierung*, resulting in a catalog

of in-depth manuscript descriptions.

After seeing the results of this effort, Amos felt that the level of detail in the

resulting records, while well suited to scholars actually working with a particular

manuscript, might not be ideal for someone only looking for manuscripts. He suggested

the development of "first-level" records containing a smaller amount of information that

would be most pertinent to researchers searching for manuscripts, to prevent them from

having to sift through large quantities of extraneous information for the few things they

needed to know to find and request a copy of a manuscript. He also hoped that these

records could then be shared between institutions in a way similar to the sharing of

library "card-catalogue" records (Amos, 1990). .

Around the same time, Hope Mayo described the basic areas that needed to be

covered for manuscript description in computerized catalogs and indexes. Coming from

a background of cataloging early printed books in USMARC, Mayo described how the

library world had developed rules to standardize their indexing and provide authority

control, and pointed to earlier research showing the inconsistency of existing manuscript

descriptions. However, she felt that manuscript descriptions since the 1970s could be

seen to represent the minimum level of description necessary to adequately describe

medieval manuscripts. At a minimum, one should give (where available) personal

names, names of institutions, place names, titles, incipits, subjects, genres, iconography, and physical characteristics of the manuscript. Mayo mentioned the need for standardization of title indexing, and discussed the pros and cons of using existing subject or genre term lists. General lists would likely not be specific enough for scholars' needs, but a set list of terms would be advisable if computerized catalogs and indexes of medieval manuscripts were ever to be integrated into other larger bibliographic databases (1990).

The majority of early discussions about the use of electronic markup methods for manuscript descriptions focused on reproducing the existing formats of manuscript catalogs and indexes that scholars were been accustomed to using, and often discounted the usefulness of MARC (in its various formats) and AACR2 for manuscript description.

In an early article, Amos discussed the reasons why cataloging standards used by libraries that were based on the description of printed, published books, were likely to be a poor fit for medieval manuscripts. He described library cataloging as being dependant on "having materials for which standards exist or can easily be imposed." He noted that cataloging standards based on expectations for the type and layout of information typically available on a print book (i.e., it will have an identifiable title, publisher, publication date, etc.) were irrelevant to the description of medieval manuscripts that typically lack title pages and are frequently of dubious authorship (Amos, 1991).

In the late 1980's and early 1990s, more interest began to be shown in the possibility of cataloging medieval manuscripts using various forms of MARC and standards such as the *Anglo American Cataloging Rules, 2nd ed.* (AACR2) and *Archives, Personal Papers, and Manuscripts* (APPM). In 1988, Hannah Thomas described the

difficulties of cataloging Slavic liturgical manuscripts at the Hilandar Research Library

for OCLC and the National Union Catalog of Manuscript Collections (NUCMC) using

MARC-AMC and AACR-2. In cataloging Slavic liturgical manuscripts, Thomas

encountered many of the same problems encountered in cataloging Roman liturgy.

Slavic liturgy also presents some difficulties beyond those faced in the cataloging of

Roman liturgy, which were discussed by Pavlovsky (1997).

Hope Mayo discussed the possibilities of using MARC in computerized catalogs

of medieval manuscripts in several articles in the early 1990s. In an article from 1992,

she examined the possibilities and limitations of the USMARC-AMC format for

describing medieval manuscripts by demonstrating how one would catalog two

manuscripts from Huntington Library in San Marino, California, using AACR2 and

MARC, and then comparing the results with the manuscripts' full scholarly descriptions

as seen in Dutschke's 1989 book catalog of the library's manuscript holdings (Mayo,

1992).

Laurence Creider (2000) described issues and methods for searching for medieval

manuscripts in OCLC, and argued for the creation and adherence to better standards for

the creation of MARC records for medieval manuscripts. Gregory Pass (2001) put the

development of MARC and SGML-based cataloging standards for medieval manuscripts

within the context of earlier cataloging efforts by discussing the variety of earlier print

catalogs and the usefulness of both large, analytical catalogs (that give deep coverage of a

set of manuscripts) and union catalogs of less detailed descriptions (which bring together

basic information about a large number of manuscripts from a variety of repositories).

This interest in the use of computers in cataloging of medieval manuscripts led to the creation of the *Electronic Access to Medieval Manuscripts* (EAMMS) project. EAMMS was a collaboration between the Hill Museum & Manuscript Library and the Vatican Film Library at Saint Louis University, the purpose of which was to develop guidelines for the encoding and storage of pre-modern manuscript descriptions in electronic form (Pass, EAMMS website). The project focused on the use of MARC and SGML encoding of information about manuscripts.

The EAMMS began their MARC Initiative to review existing MARC encoding procedures and adapt them as much as possible to existing specialized techniques for cataloging pre-modern manuscripts. The MARC Initiative was also charged with creating a supplementary standard for AACR2 that would give more specific rules and suggestions for the creation of item-level records for literary and archival manuscripts that were created through "a scribal mode of book production as opposed to those produced by printing movable type."(Pass, EAMMS MARC Initiative website).

The work of the EAMMS MARC Initiative eventually led to the publication of *Descriptive Cataloging of Ancient, Medieval, Renaissance, and Early Modern Manuscripts* (*AMREMM)* in 2003. *AMREMM* is intended to be a MARC-compatible supplement to *AACR2* that will allow for the creation of item-level MARC catalog records for pre-modern manuscripts. *AMREMM* provides guidance for choosing chief sources of information for pre-modern manuscripts, and gives examples for the description of these manuscripts, in considerably greater detail than was previously available in *AACR2*.

A brief introduction to the liturgy

Catholic liturgy has always been complex, even after the standardization of practices at the Council of Trent. While the medieval liturgical books have a lot of variance from later standard texts, they are largely similar in the sense that they give instructions, songs, and/or readings for most of the same services. The largest differences between the various texts tend to come from differing choices for the inclusion and exclusion of materials used in the performance of the various celebrations, but differences do arise in the actual celebrations as well. The differences in the celebrations tend to be found in areas like the celebration of lesser feasts (for example, a given locale might celebrate a given saint or martyr that other churches did not find as important), whereas the major parts of the liturgy are generally very similar. With this in mind, we shall start our discussion with a brief overview of some important concepts to the Western liturgy.

Mass

The Mass (also called the Eucharist, Holy Communion, or Missa) was focused around the celebration of the Holy Communion. It consists of texts spoken or sung by the celebrant or his assistants, chants sung by the choir, and dialogues between the celebrant and choir. Texts for the Mass—whether spoken or sung—could be Ordinary (basically common to all Masses throughout the year), or Proper (varying according to season, or particular feasts).

Office:

The main purpose of the offices was (and is) the recitation of psalms, which are distributed within the offices throughout the week in such a way that over the course of the week, all will be said. The precise distribution of the psalms varies among the different Uses (local variants of liturgical practice), and preferences changed over time as well (Hughes, 1982, p. 51). The daily office consisted of the night service of Matins, followed by Lauds, and six liturgical "hours" sung between dawn and dusk: Prime, Terce, Sext, None, Vespers, and Compline (Harper, p. 45).

The Liturgical Year

The daily schedule of services and prayer was complicated by the need to manage two different cycles of observances. The first of these, the Temporale (also known as the Proper of the Time), celebrated the life of Christ. This cycle begins with Advent (the preparation for the birth of Christ), and moves through the familiar cycle of notable events pertaining to Christ: Christmas (his birth), Epiphany (the revelation of Christ to the Gentiles), Lent (the 40 days in the wilderness), Palm Sunday (his entry to Jerusalem), Maundy Thursday (the last supper), Good Friday (his crucifixion), Easter (his resurrection), Ascension Day (his ascension to heaven), and Pentecost (the gift of the Holy Spirit) (Harper, p. 49). The precise dates of celebration within this cycle vary because the date of Easter changes from year to year, depending on the phases of the moon.

The other cycle that can be observed is the annual cycle of feast-days, known as the Sanctorale. The feasts given in the Sanctorale are fixed by date, and the major feasts

were common throughout the Western Church. The celebration of lesser feasts varied

across regions, Orders, dioceses, and even individual churches. The various feast-days

and other observances were kept track of through the use of a Kalendar (also called

Calendar). Complex rules governed the performance of services on days where the

celebrations of the Temporale and Sanctorale conflicted.

Books of the Mass and Office:

After the Council of Trent, the Catholic Church had seven major liturgical books:

the *Missale*, *Graduale*, *Antiphonale*, *Martyrologium*, *Pontificale*, and *Rituale*. Other

books existed, but they were largely excerpts from these texts without any true character

of their own. Thus, the Catholic Church had fewer than a dozen true liturgical books

(Vogel, p. 3-4).

In contrast to the Post-Tridentine liturgical books, the liturgical books of the

earlier Middle Ages displayed a large amount of variability.   In earlier centuries, smaller,

specialized books proliferated. As time progressed, these books were combined to

become the more comprehensive liturgical books found in the later Middle Ages. In

addition, each liturgical book was copied for members of a particular community in a

particular location, and the idiosyncrasies of the various locales' practices frequently

show through in the contents and structure of their liturgical books. The term "Use" is

used to refer to the variant practices of a group from a particular region.

The books for the Medieval Christian liturgy may be divided into three main

categories: books used in the performance of the Mass, books used for the Office, and

books which gave information and instructions for both the Mass and the Office (Harper,

p. 59). These categories may further be subdivided according to who the book was intended to serve. For instance, after the 10th or 11th century, the Missal collected the text of the chants, readings, and prayer forumulae that were used by the main officiant at Mass. Missals may or may not also contain notation for chants. If they do, they may be referred to as "noted missals." The Gradual, on the other hand, was created for the use of whoever was directing the choir during Mass. Therefore, it collected the notated chants of the Mass intended to be sung by the choir, and generally did not reproduce the texts of the other portions of the Mass.

The main book of the Office for the officiant is the breviary. Medieval breviaries, like Missals, are composite books that may contain only texts, or they may also include notation for chants (in which case they may be referred to as "noted breviaries"). The breviary typically includes the antiphonal, psalter, hymnal, collectar, homiliary, lectionary, and passionary (Hiley, 1990, p. 288-289).

The Office equivalent of the Gradual (i.e., the book containing Office chants for the choir) is the antiphonal. The antiphonal typically contained all the musical propers (the music particular to a given service) for the offices, antiphons, responsories, and invitatories, and sometimes included hymns as well.

There have been varying levels of specificity in the classification of medieval liturgical books. At the most technical end of the spectrum, there may be considered to be more than a hundred distinct titles (Vogel, p. 4). A fairly balanced list of basic types of liturgical books, as cited in Hughes (1982, p. 118-119) is as follows:

Books of General Use:
Ordinal

Tonary

Mass Books	Office Books
Sacramentary	Collectar
Lectionary	Lectionary
Festal Mass-Book	Ordo/Pica
Ordo Misse	Psalter
Kyriale	Antiphonal/Antiphoner
Gradual	Benedictional
Cantatorium	Invitatorium/Venitarium
Sequentiary, troper	Breviary
Missal	Book of Hours

No relationship between the contents of the Mass books on the left and the Office books to their right is meant to be implied here. The Book of Hours, though listed rightly with the Office texts here, was really a personal religious text rather than an official text, and therefore will not be discussed further in this paper. A description of each of these book types has been included in Appendix A.

As we saw in the discussion of the Temporale, the year of the church begins with the First Sunday of Advent (which comes four Sundays before Christmas). The majority of liturgical books (except for Sacramentaries and Lectionaries) therefore begin with the chants or prayers for the First Sunday of Advent. Sacramentaries and Lectionaries typically begin with the Nativity (Apel, p. 6-7). This knowledge can help us gain our bearings when looking at a new document. For example, a Gradual will typically begin

with "Ad te levavi," which is the usual introit (a chant sung during the entrance of the celebrant at Mass) for Advent (McKinnon).

Cataloging the manuscripts:

Core level description:

In situations where catalogers who do not have strong backgrounds in medieval liturgy are being asked to create catalog records for reproductions of manuscripts, it makes sense to keep the scope of manuscript description small. Hughes felt that a catalog (in the sense of a list of manuscripts in a library) had certain information that was absolutely necessary to allow scholars to identify and purchase copies of needed manuscripts. The core information that was absolutely needed for such a catalog included:

> [1] the country, city, and library (Given the linguistic ambiguity of many town names in Europe and the duplication of them in North America, it is mandatory to include the country); [2] the current manuscript number or shelf mark; [3] the kind of liturgical book; [4] previous catalogues and reports (Hughes, 2004, p. 145).

In addition, Hughes felt the catalog should also record information about foliation, the number and size of leaves, the presence and style of musical notation and illuminations, the general state of repair of the manuscript, and its earlier call numbers, and (if possible to ascertain) the dates and places associated with the manuscript (Hughes, 2004). Although Hughes was writing about a somewhat different tool for providing access for a somewhat different audience (medieval scholars seeking manuscripts from manuscript collections, as opposed to the general library user group seeking manuscripts in a more general research library setting), the needs being fulfilled by a brief record in a

library OPAC are essentially the same, and this hierarchy of importance should be considered in our description.

Amos (1990) suggested that a "first level" record for medieval manuscripts should include the holding institution's name, its city, the manuscript's shelfmark, foliation, date, format, title, contents (including foliation, author, title, and incipit, where needed), and bibliographical information. Overall, Amos's suggestions weren't far from Hughes.

AMREMM recommends that a "summary" record for medieval manuscripts should contain the following, when available: titles (including the title proper, parallel titles, and other title information) statement of responsibility, edition/version statements (and statements of responsibility), the place and date of production of the Ms., physical description (including extent, dimensions, and other details), and notes (AMREMM, 0D).

The actual records produced for liturgical manuscript reproductions using these rules will likely contain less information than this implies. Some of this information will not apply when cataloging reproductions (dimensions, for example), some will most likely not apply to the manuscript at hand (e.g. edition statement), and some (such as the place of production) may be unknown or uncertain.

Searching for outside sources: Catalogs and Indexes, as well as specialist texts.

Given the complexity of the material at hand, one must be thankful for the fruits of prior medievalist catalogers' labors. Both AACR2 and AMREMM note that

information about manuscripts may be supplied from outside sources, if properly cited
(AACR2, 4.0B1; AMREMM, OB1).

If a reproduction of a given manuscript has found its way to your library, in all
likelihood there is a published description of the manuscript available somewhere in your
collection. Rather than spending an inordinate amount of time recreating the wheel by
attempting to provide an entirely original description of the manuscript at hand (and, due
to a relative lack of specialist knowledge about medieval liturgy, likely doing a poor to
fair job of it), it is advisable to consult the published description(s) first.

When searching for descriptions of medieval manuscripts, the first question to
consider is what type of material you are preparing to catalog. The UNC microfilms that
spurred the creation of this document were, as one would expect, almost exclusively
reproductions of liturgical books containing musical notation. This affected the search
for manuscript descriptions, as we preferred sources which were likely to contain
descriptions relevant to many of the microfilms. As such, our most frequently consulted
sources included resources like *Le Graduel Romain* (a collection of brief descriptions of
Graduals held in a number of repositories), and the *Sources* section of *Grove Online*
(which contains descriptions of numerous liturgical books containing chants).

When these sources failed to produce a description of the manuscript at hand, we
typically consulted book catalogs for the manuscripts' holding repositories. These may
be found within one's library by searching the catalog for the repository's authorized
name as a subject, with the subdivision "catalogs." If you have a large and
heterogeneous collection of manuscript reproductions to catalog, it may be worthwhile to
spend some time browsing your library's holdings under LC class Z6621, either online or

in the stacks, to familiarize yourself with what sort of resources are easily available to you. Also, searches for "Manuscripts AND X AND catalogs" (where X equals a specific country, region, or topic of interest) will return further results.

I have reproduced two descriptions of Ms. 114 from the Bibliotheque Municipale in Douai in Appendix 1 so that we might see one example of how the manuscript description varies across print catalogs. The first example is from an early catalog of manuscripts from provincial libraries in France. This is an early union catalog from the late 19th century that was much celebrated when first published. Most of the records found in this catalog are relatively brief, but describe the general type of manuscript (in this case, a Gradual with prosae that have chants), the date range in which it is thought to have been created (the beginning of the 14th century), the script used in the manuscript, basic information about its contents and source (Marchiennes), foliation, and binding information.

The second example, from *Le Graduel Romain*, is briefer, and focuses more on the musical aspects of the manuscript. It, too, describes the manuscript as being a Gradual from Marchiennes, with sequences (another term for prosae with chant), from the 14th century. It further mentions that the Kyriale is appended to the manuscript, and the manuscript contains Messine notation on four red lines. Notice that the description from *Le Graduel Romain* gives a citation after the description. Entries in *Le Graduel Romain* do not give the highest level of detail about the contents of the manuscript, but often they will point scholars to more detailed descriptions through the use of bibliographical notes.

The citation "P.M." refers to *Paléographie Musicale*, a publication of facsimile editions of medieval liturgical documents with plainchant that also features in depth description and indexing. In this case, both *Le Graduel Romain* and *PM* come from the same reputable source – Le Abbaye Solesmes (which is known for its promotion of plainchant in the Church).

Other catalogs or indexes may contain more detailed information about the contents of a manuscript, giving more extensive information about the contents, binding, foliation, and provenance of manuscripts. These descriptions may continue for multiple pages. In some cases, journal articles or books may also describe the manuscript at hand.

Searching for copy:

In addition to the problems frequently encountered while searching for medieval manuscripts in OCLC that Creider described in his 2000 article, medieval liturgical book manuscripts can be particularly difficult to search due to lack of obvious or common titles for the works in question. It has been our experience that the titles given in the 245 field are rarely taken from the item in hand, but are instead supplied by the cataloger. The titles appearing in the 245 field are often taken from pre-existing descriptions of the manuscript, and may appear in the original language of the consulted resource or roughly translated into English.

As mentioned by Creider, many of the records for medieval books currently in OCLC appear to have been created prior to existing standards for the description of medieval manuscripts in AACR2 and MARC. You are likely to see a lot of non-AACR2 records. This causes many problems when searching for copy.

In Appendix E I have attached a screen-capture of the record I was eventually able to find for Ms. 114 from Douai, which will serve as an example of one of the (presumably) numerous manuscript records "hiding" in the OCLC database. This is not a critique of the entering library's cataloging decisions from the year 1992, but rather an illustration of some of the difficulties inherent in finding existing copy of these old, non-standard materials.

Generally speaking, at UNC we have found it advantageous to begin our searches by looking for the authorized form of heading for the holding institution's name. In some instances, authority work will have been done for the manuscript in question. By searching under the authorized form, we increase our likelihood of finding recent copy in compliance with AACR2 rules. Unfortunately, at the current time, much of the existing copy is quite old, and does not follow standard cataloging practice.

If no authorized form of heading for the institution can be found, or no hits for the manuscript in question are found in a search under the heading for the institution, more creative searching should be employed.

Often a keyword search will be the most fruitful. I found Ms. 114 through a basic keyword search for "Douai" and "114." This was successful because a relatively small number of records mention Douai, let alone both terms. For more commonly appearing institutions such as Bayerische Staatsbibliothek, a narrower search will be needed. Using a truncated term or terms from the institution name, along with the numerical portion of the manuscript's shelf number (say, Bayerisch* AND Staatsbibl* AND 266) may yield results, but even that search may need to be further refined. Our shelf number may appear in many records for some other reason (as a page number, for example).

This is the point where things become a little bit challenging. The lack of standards (until relatively recently) for description of these materials, and the age of much of the existing copy have left us in the position of being unable to anticipate what information will be available in any existing copy, or where that information will be located. Most records will give at the very least some portion of the name of the holding repository (or a former holding repository), and the repository's shelf-mark for the item (or the former shelf-mark for the item).

While well known manuscripts such as Einsideln 121 (perhaps the earliest known "complete" Gradual) will often have good authority control, allowing the user to search by current and past shelf-numbers and repositories, less popular manuscripts generally lack authority work. With any luck, our research in outside sources will have already alerted us to major changes in shelf-number or a change in the holding institution, and we will be able to expand our search accordingly.

When trying to cull a large pool of search results, limiting the search to a particular format is not advisable. The same manuscript may have been entered as a book or a score by different catalogers, depending on their interpretation of the nature of the work. It may also be tempting to add date information into one's search, but this too is problematic. Setting aside the issue of date accuracy with regards to the manuscript itself, when searching for reproductions of a manuscript in the current pool of available records you are likely to encounter records which have been entered under the date of reproduction, rather than the dates associated with the manuscripts themselves. Therefore, limiting results to items created during the Middle Ages may hinder the location of viable copy.

There are other relatively "safe" means of narrowing search results. One may reasonably expect to be able to limit results to "microform" or "not microform" materials. If research in outside literature and book catalogs indicates that the manuscript is consistently described as one particular kind of liturgical book, including a truncated version of the book type can be very useful.

One must still consider the variety of terms and spellings for a particular book type. For example, if you look at the copy for Douai 114, and look at the book catalog descriptions on the preceding page, you can see that the title in the 245 field is a partially translated portion of the description from *Le Graduel Romain* (albeit not cited). Had they not translated the portion they did, a search including the term "gradual" would have excluded this record, but a search including "gradu*" would return it in either condition.

Perhaps the most challenging part of the search process is deciding when to give up. In our project, we try to keep our searches under five iterations. During the search process, it is important to consider what sort of record would not be found by any given search you try. However, it is easy to get carried away with this line of thought. These are fairly uncommon items, and if after four or five well-thought-out searches you haven't found anything useful, the most likely reasons are:

1.) There is no extant copy for the item at hand; or

2.) There is copy, but it is so non-descriptive as to be useless.

If you have found a description or two of your manuscript in some authoritative print or electronic resource, that information can be used as a supplement to information collected from examination of the item at hand to create original cataloging for the manuscript in OCLC without too much difficulty. Remember to cite your sources for

outside information, and pay close attention to the AACR2 rules for the creation of headings for liturgical documents and manuscripts.

AACR2 and AMREMM

AACR2, as many have already described, is not well suited to the description of medieval manuscripts. Chapter 4 (manuscripts) seems geared more toward the description of modern manuscripts and collections of manuscripts. The chapters for books are a poor fit for these documents as well. Anyone looking for relevant examples for variant pagination or dates or the description of neumatic notation will be frustrated. AACR2 does have good instructions for the creation of headings for liturgical manuscripts and liturgy in general, and these added entries go a long way to meeting Hughes's requirements for the minimal catalog record.

AMREMM gives considerably better direction in terms of choosing appropriate sources of information, and also offers considerably more relevant examples for physical description and notes pertaining to (but not limited to) musical notation, shelfmarks, dates, physical format, and source of title. At the same time, it diverges from AACR2 in various ways, many of which lead to more time-intensive processes of description that produce records of considerably greater detail than are necessary for the location of a manuscript reproduction in most libraries.

One of these alterations concerns the transcription of page numberings, which AMREMM prefers be ignored in favor of counting the number of leaves present. Page numbers appearing on these manuscripts will frequently be written in different hands, in different styles, and often times a manuscript will have two entirely different sets of page

numbers appear on each page, each of which may or may not be a consecutive run of numbers.

Counting the actual leaves bypasses the difficulty of adequately describing varying page numbers that appear on a manuscript. However, counting the leaves is time consuming, and a poor reproduction of a manuscript may have extra leaves as sections of the manuscript were reproduced more than once, or fewer leaves reproduced than are actually present in the original, leading to the possibility of a misleading page count.

Subject Access:

The Library of Congress's Subject Cataloging Manual for Subject Headings suggests that the following aspects should be brought out when cataloging a complete, individual manuscript without added commentary (H 1855):

> Topical information
> Category of religious work, for example, missals
> Liturgical use by specific religion or denomination
> Manuscript heading; or facsimile heading for the manuscript
> Facsimile heading for literary works
> Illuminations present

Of these, perhaps the most important are the Category of religious work, liturgical use by specific religion or denomination, and manuscript heading. Library of Congress Subject Headings (LCSH) do a reasonably good job bringing out most of these areas, but they not very strong in the area of "category of religious work." This has as much (and probably more) to do with the confusing, variable nature of medieval liturgical documents as the LC Subject Headings.

For example, LCSH does not offer much in the way of advice for the cataloger working with an item referred to as an "Antiphonarum Missae." It is left to the cataloger

to notice that this is an antiphonary of the Mass, not Office. Because the common usage of "antiphonary" means a book containing all the chants for the Office, this item should not be given the subject term "antiphonaries." But what should it be called? In Palazzo's *History of Liturgical Books*, the Mass antiphonal is considered more or less synonymic with the Gradual, being a hold-over term from the old days (8th century and back) when "Antiphonal" could mean either or both the chants of the Office and the Mass (p. 70). In this case, I would recommend using the subject term "Graduals (Liturgical books)" and including the term *antiphonale missae* or some variant thereof in either a supplied title or note.

If we were working with a more specialized thesaurus, this would be less of a problem. For example, *Catholic Subject Headings* (4th ed.) gives the Antiphonarium Missae its own term, defining it as "a liturgical book containing the antiphonal and responsorial chants of the Mass," and defines Antiphonarium as "a liturgical book containing the chant not only of the antiphons but of all sung parts of the Divine Office" (p. 10). The Graduale is defined as "A liturgical book containing all the chants required for the Mass, both ordinary and proper, throughout the year" (p. 168). It should be mentioned again that the terminology used in the description of medieval liturgy has been fluid over the years. Whoever decided to use the phrase "antiphonale missae" (or antiphonarium missae, or antiphonary of the Mass, etc.) to describe the item in hand may not have been using it in the same strict sense as the writers of the *Catholic Subject Headings*.

Reading the language of the manuscripts:

At first glance, the text typically found in medieval liturgical books can be somewhat discouraging to a cataloger who is unfamiliar with Latin or not accustomed to the abbreviations used by medieval scribes. For the most part, when working from an expert description in the course of creating a minimal-level catalog record, it is not necessary for a cataloger to be able to read and fully comprehend the contents of a manuscript in hand. We need only know enough to verify that the description we have matches the manuscript in front of us. In the course of making that judgment, one can often spot-check small areas of text to identify a given reading or chant.

If one can determine the actual Latin text (that is, if one can decode the abbreviated text into common Latin text), it is likely that a search in Grove Online, CANTUS, any resource containing the full text of the Vulgate, or even a basic internet search on Google will give a chant name or bible verse, and (depending on the resource queried) possibly even information about the liturgical books that commonly contain it.
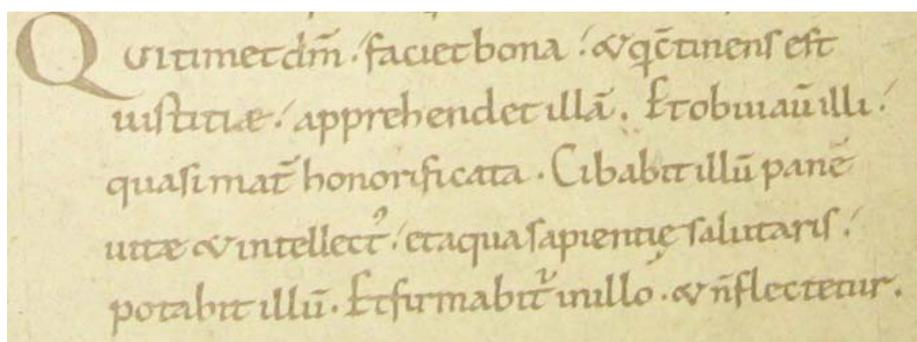

Figure 1 Sample Latin text

The text shown above displays some common abbreviations used in medieval manuscripts. The first two words in the excerpt—"qui timet"—are relatively

straightforward. Note, however, the line above the following letters "dm." The appearance of strange symbols over or within the text which cannot otherwise be explained as neumes is a strong sign that a word has been shortened, or a particularly common phrase has been left out. There are resources available that will give the full word or phrase indicated by symbols like our "dm."

One of the most frequently used resources for this sort of Latin paleography is Capelli's *Lexicon Abbreviaturarum*. This handy book lists most of the abbreviations you are likely to encounter while cataloging Roman liturgy, arranged alphabetically, with particularly strange symbols that defy alphabetization (often standing for very common words like "et") given afterward, alphabetically by meaning. Numbers are given at the end. It is possible to access digitized copies of the 1918 edition of Cappelli online in various places.

If we look up "dm" as it appears in our excerpt, we find it means "Deum." We are also shown several examples of the abbreviation for Deum in different scripts from different centuries. One should resist the temptation to discount a catalog description's estimated date of manuscript production based on the resemblance of a few words to older or newer forms of abbreviation.

The text from the excerpt given above, after consulting Cappelli, reads:

Qui timet Deum faciet bona, et qui continens est justitiae apprehendet illam et obviabit illi quasi mater honorificata. Cibabit illum panem vitae et intellectus, et aqua sapientiae salutaris potabit illum et firmabitur in illo et non flectetur.

Of course, one can get away with transcribing a much smaller sample of text for our purposes. I would suggest choosing some prominent bit of text (ideally, take whatever starts with the largest letter-size), and checking the first three to five words. A quick search on Google for "Qui timet Deum faciet" brings up several electronic texts of Ecclesiasticus (also called Sirach), chapter 15, from the Vulgate, which (mostly) match the text of our particular manuscript. Some variability is to be expected between a hand-transcribed manuscript and a modern edition of the Vulgate.

After consulting Hughes (1982), we find that this is part of one of the summer readings of the Office. A search in the Catholic Encyclopedia (the 1918 edition of which may be accessed for free online in many places) suggests the same.

Musical Notation:
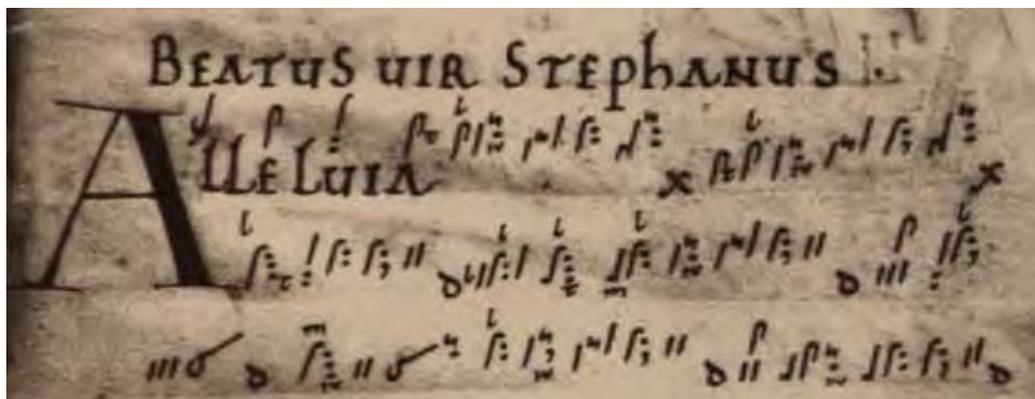
Figure 2
An alleluia, excerpted from Corpus Christi College, Cambridge, Ms. 473

The appearance of musical notation for chants in medieval liturgy varies from place to place and across time, as well. The form of notation used for plainchant is known as the neume. Neumes are first seen in manuscripts of the early 9th century,

although it is unknown whether neumes were not used in earlier centuries, or if earlier manuscripts containing neumatic notation simply have not been passed down to modern times (Floros, p. 75).

The easiest distinction that may be made about the musical notation contained in liturgical manuscripts is the presence or absence of lines. Neumes (such as those in the example above) which do not appear on a line or lines may fall into one of two categories: they may be adiastematic neumes or diastematic neumes. Both terms derive from the Greek word διάστημα, meaning "interval." Adiastematic neumes are so called because they do not, in and of themselves, indicate tone intervals with any precision. Adiastematic neumes are written horizontally, and roughly on the same level as each other, which limits the amount of information that may be conveyed about the rise and fall of the melody of the chant. Some manuscripts will attempt to clarify these relationships with the inclusion of letter neumes (Floros, p. 75). Diastematic neumes, on the other hand, attempt to indicate tone levels through the placement of neumes in space—the higher placement of a neume indicates a rise in tone, lower placement indicates a lower tone. Both adiastematic and diastematic neumes were common in the period between 800 and 1050 (Floros, p. 74-77).

After 1050, neumes increasingly appear on lines, with few exceptions (the most notable probably being chant books for the monks of St. Gall). Between 1050 and 1200, neumes tended to be given on two, three, or four lines (and the spaces between them). Letters were written at the beginning of the lines to indicate what tones they represented (Floros, p. 86-87).

The neume characters used up to this point, whether adiastematic, diastematic, or appearing on lines, looked different depending on the preferred style of the scribe or monastery responsible for the manuscript's creation. The different styles of early neumatic notation are typically named after their geographic place of origin. Thus, we will see terms like Lotharingian, Breton, Aquitanian, Central French, German, Anglo-Saxon, Beneventan, and north Italian (Emerson, et al.). Examples of these forms of neumatic notations can be seen in the New Grove Dictionary of Music article "Notation, III: History of Western notation: 1. Plainchant" (Hiley, in Grove).

In the 12th century, neumes began to develop "heads" somewhat like our modern musical notation. The "heads" of the neumes were square or rhomboid (generally diamond-like), rather than rounded. Square notation developed from the Central French notation, and spread throughout Europe. By the thirteenth century, it was the most common form of neumatic notation (Floros, p. 88).
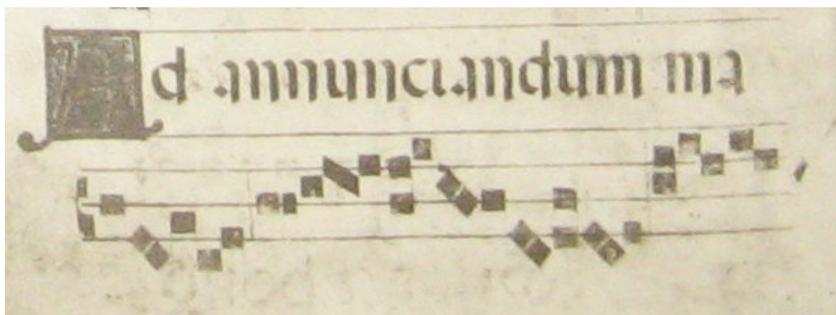
Figure 3 Square notation from a 15th cent. Gradual

In the 13th and 14th centuries German-speaking countries developed notations based on German scripts and the Lorraine (also called Metz) notation that are known as "German Gothic" or "Gothicized Metz." The German Gothic notation had a rhomboid head with a spike-like tail that gives it the appearance of a nail, for which it is called

"Hufnagel" or "Hobnail" script. The Gothicized Metz notation employs only the

rhomboid shape.

Conclusions:

When first looking at a medieval manuscript reproduction, the task of describing the item can seem overwhelming. This in turn may lead the reproduction to be relegated to a cataloging backlog, or to be provided imperfect access through a peripheral finding aid or collection-level description apart from the library catalog.

In actuality, it is possible to create a catalog record that describes these reproductions with enough detail to promote access to the materials in a general library catalog with considerably less effort than it would first appear, through the consultation of existing book descriptions and other outside sources.

Appendix A: Major Books of the Liturgy

(Definitions based on Cross & Livingstone, Hughes (1982), Harper, and Vogel)

Books of general use:

Ordinal: gives incipits (first lines) and rubrics (instructional notes) for performance of Mass and office throughout the year.

Tonary: Gives information about musical matters (helps define the mode of antiphons, and gives guidance on the tone and rhythm for the recitation of their related psalms). Usually gives information for both Mass and offices, often excluding the invitatory. Also commonly known as Tonale.

Mass books:

Sacramentary*:* Book for the celebrant (of any type from a parish priest up to the pope) that contains all the texts of orations and prayers needed to celebrate the Mass at any day in the year. Prior to the 10th and 11th century, it was the main text for the celebrant at Mass, in later centuries it was supplanted by the Missal.Also commonly known as: Sacramentarium, Sacramentorium, Sacramentorum.

Lectionary: Contains texts of readings from the epistles and gospels. In earlier centuries, the readings might be found in two smaller books--the **epistolary** (containing texts from the Epistles) and **evangelary** (containing texts from the gospels).

Festal Mass-Book: contains all Mass items, but only for selected feasts of the year.

Ordo Misse: contains the Ordinary of the Mass (as opposed to the Proper parts of the Mass). The Ordinary parts with music may be listed separately in the Kyriale.

Kyriale: The book (or part of a book) containing the Ordinary chants of the Mass (Kyrie eleison, Gloria, Credo (Pater Noster), Sanctus, Agnus Dei, and Ite missa est or Benedicamus Domino). The Kyriale may include tropes, especially for Kyrie.

Gradual: A book containing the chants sung by the choir at Mass. Some include a Kyriale (often added to the end of the manuscript) and/or hymns. It is also commonly known as the Graduale, and may occasionally be referred to as the "Grail."

Cantatorium: An older form of liturgical book that typically includes musical items sung by a soloist rather than choir, including the verses of graduals and alleluias and tracts. This term may also refer to books of sequences, tropes, and/or prosulas.

Sequentiary: At its most narrow definition, the sequentiary contains the melodies of sequences. May also refer to a book of music and texts for the sequences. accretions, the compositions of which were less common by the 13th century.

Troper: A book or portion of a book that contains tropes (texts and related music that introduce or add on to chants of the Mass or—to a lesser extent—the Divine Office).

Missal: A book collecting the texts of readings, prayers, and chants necessary for the performance of the Mass, to be used by the officiant. Missals began to be used sometime around the 10th century. The Missal combines the contents of the Gradual, Epistolary, Antiphonal, Evangeliary, Ordo, and Epistolary. Also commonly known as Missale, Liber Missalis.

Office books:

Collectar: A collection of prayers formed using an invocation, petition, and "a pleading of Christ's name or an ascription of glory to God" used in the Divine offices.

Lectionary: A book containing scriptural and non-scriptural readings for the Office. Some books provide only lists of incipits. The contents usually found in the Lectionary may be found in smaller books as well. Non-scriptural readings (such as saints' lives) may be found in Legendar, and martyrs' lives in a Passional or Martyrology.

Ordo (or Pica): A liturgical book giving incipits for sections of the year as necessary (with directions for the performance of services). It is generally not found as an independent book until the 15th century.

Psalter: A book containing psalms for use in official worship. Hughes says this type of psalter should be distinguished from Ferial or Choir Psalters, which also contain common items such as antiphons, chapters, canticles, short responsories. Psalters often have a hymnal appended to them.

Antiphonal: In early times, the Antiphonal contained both chants for the office and Mass. The Mass and Office chants were later placed in separate books (the *Antiphonarium officii* and *Antiphonarium missae*). Today, Antiphonal refers only to the Office chants, generally all the musical propers for day and night offices, antiphons, responsories, and invitatories. May include Hymns (or hymns may be in separate section at end, or in Psalter, or in another book). Also known as Antiphoner, Antiphonarium or Antiphonary.

Benedictional: Contains formulae for the bishop's blessing at Mass.

Invitatorium (or Venitarium): A book that gives musical tones for the invitatory

Breviary: A book containing the texts of prayers, readings, and chants to be recited for the Divine Office.   Came to prominence during the 11th and 12th centuries. Often has Ferial Psalter and Hymnal. May contain notation for chants (in which case, it is a "Notated Breviary"). Also known as Breviarium, Ecclesiastici Ordinis.

Book of Hours: Liturgical book for personal use that contained a person's favorite offices, excerpted from the Breviary. Common in the late 14th- and 15th-century

Appendix B: Print descriptions of Ms. 114, Bibliothèque Douai.

From the *Catalogue Général des Manuscrits des bibliothèqes publiques des*

***departments*:**

No 114. Graduale Romanum et prosæ cum cantu. – Commencement du
XIVe siècle.
Abbaye de Marchiennes. G. 140, D. 182. – Écriture miniscule gothique,
de dix lignes, tracées à la mine de plomb; majuscules gothiques, avec
filigranes.
-Offices de toute l'année, avec fêtes particulières à Marchiennes; au bas du
feuillet 112 on lit: <<R.P. en Dieu dampt Jacques Coene.>> -- Souillé par
l'usage.
-Reliure en veau. – 234 feuillets; parchemin; 330 millimètres sur 210.

The same manuscript described in *Le Graduel Romain:*

DOUAI 114   RIC 2

        Graduel de Marchiennes avec Kyriale et séquences ajoutés a la fin
(cf. *Anal. Hymn.* 10, p. 301); début du XIVe siècle. Meme série de versets
alléluiatiques que Douai 113 (= Ric 3) et Douai 110 (= Ric 4). Notation
messine sur 4 lignes rouges (carrée pour le Kyriale).
P.M. III, pl. 177 A.

Appendix E: OCLC copy for Ms. 114, Douai

OCLC	26015647	Held by NOC – 1 other holding

Scores ▼	Rec stat	c	Entered	19920615		Replaced	20021217034302.0

Type	c	ELvl	K	Srce	d	Audn		Ctrl		Lang	lat
BLvl	m	Form	a	Comp	zz	AccM		MRec		Ctry	xx
		Part		TrAr							
Desc	i	FMus		LTxt	n	DtSt	q	Dates	1300 , 1399		

040			IXA ǂc IXA ǂd OCLCQ
090			ǂb
049			NOCC
110	2		Catholic Church.
240	1	0	Gradual (Pre-Vatican II)
245	0	0	[Gradual of Marchiennes avec Kyriale et séquences ajoutés à la fin].
260			[S.l. : ǂb s.n, ǂc 13–]
300			131 [i.e. 262] leaves.
533			Microfilm. ǂb Paris : ǂc Bibliotèque nationale, ǂd 1977. ǂe 1 reel ; 35 mm.
730	0		Douai (114)

Appendix D: MARC record for Ms. 114, Douai

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LEADER 00000cdm  2200325Ki 4500
001     26015647
003     OCoLC
005     20070214021839.0
007     hd afu|||b|cu
008     920615s13uu    xx cc   a       n    lat d
035     (OCoLC)26015647
040     IXA|cIXA|dOCLCQ|dNOC
049     OFC6
099  9 55-M1124
110 2  Catholic Church.
240 10 Gradual (Marchiennes)
245 10 [Gradual from Marchiennes with Kyriale and sequences]
       ‡h [microform].
260     ‡c [13--]
300     [131 leaves]
500     Ms. first appeared in the 14th century.
500     Title taken from description in Le Graduel Romain.
510 4  Graduel Romain, ‡c v. 2, p. 48
533     Microfilm. ‡b [Paris : ‡c Bibliotèque nationale, ‡d 197-?]. ‡e 1
       microfilm reel ; 35 mm.
650  0 Gregorian chants ‡y 500-1400 ‡v Manuscripts.
650  0 Graduals (Liturgical books)
710 2  Bibliothèque municipale de Douai. ‡k Manuscript. ‡n 114.
710 2  Abbaye de Marchiennes (Marchiennes-Ville, France)
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Fig. 1: excerpt of image appearing in *Paléographie musicale, vol. 1: Le Codex 339 de la Bibliotheque de Saint-Gall*. PL XX. Solesmes: Abbaye du Solesmes. 1889.

Fig. 2: excerpt of image appearing in *The Winchester Troper: from Mss. Of the Xth and XIth Centuries.* W. H. Frere (Ed.). London. 1894.

Fig. 3: excerpt of image appearing in *Gregorian Music: An Outline of Musical Palæography.* Benedictines of Stanbrook. London: Art and Book Company. 1897. Plate 7.