



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH

LITURGICAL BOOKS



Photo Andy Brice

Celebrant intoning from the 'Altar Missal,' Jesus Mass, St Teilo's

Description

Books were custom-made for each enactment. Edited Latin texts were prepared with diacritics to assist with pronunciation, diagrams of locations were drawn, and full ‘rubrics’ were written in English for clergy. Singers worked from transcribed versions of the chant in modern notation (with digitized full-size facsimile of the 1527 Sarum Gradual made available on the chancel lectern), and devotional texts were assembled for those laity whose status suggested literacy. Appropriate leather ‘sleeves’ were provided for the books used by clergy, deacon and subdeacon (Missal, Epistle and Gospel books).

Gradual

A leather-bound, high-resolution full-colour digital copy of the 400-page *Graduale secundum morem & consuetudinem preclare ecclesie Sarum*, 1527 (N. Prevost, Paris, imprint Wynkyn de Worde, J Renis [Reynes] and J. Sueton [Sutton]) (*Short-title Catalogue*, 2nd edn., 15863 was made for the project. (The edition chosen for digitization was Christ Church, Oxford, Arch. Inf. Subt.K.2.)

Epistle and Gospel Book

Printed custom-made transcriptions of the required text and tone were prepared on single sheets, and concealed in two hand-made leather books acquired from a modern supplier.

Altar Missal

The specially prepared version of the Missal text used for the enactments was based primarily on the 1526 printed edition of the Sarum Missal, one of the main sources used for Francis Henry Dickinson’s *Missale ad usum insignis ac preclare ecclesie Sarum* (Burntisland, 1861–83). In this case the ‘sleeve’ was a handsomely-bound nineteenth-century copy of the Book of Common Prayer (illustrated).

Other books

Several other individual booklets were produced for ‘literate’ layfolk, for singers, and also for clergy, all discretely bound in black card. A full-size ‘choirbook’ in modern notation (enlarged with the aid of the photocopier) was produced for the singers at the Jesus Mass, who sang grouped around the newly-made choir lectern, based on the Ranworth music-desk.

Bibliography

Late Medieval Liturgies Enacted: The Experience of Worship in Cathedral and Parish Church, ed. Sally Harper, Paul Barnwell and Magnus Williamson (forthcoming, 2014).

Magnus Williamson, ‘Affordable splendour: editing, printing and marketing the Sarum Antiphoner (1519–20)’, *Renaissance Studies*, 26 (2012), 60–87.

Note compiled by Sally Harper

