

DISERTACIJE  
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LjubljanaFragmenti srednjeveških koralnih rokopisov  
s poznogotsko notacijo v Ljubljani  
Fragments of Medieval Plainchant Manuscripts  
in Late Gothic Notation in Ljubljana

Delo obravnava v Ljubljani ohranjene fragmente nekdanj popolnih, kasneje uničenih srednjeveških bogoslužnih rokopisov, ki vsebujejo zapis gregorijanskega koralna v poznogotski notaciji. V celoti ohranjene knjige s tem tipom notacije niso upoštevane. Fragmenti so se pokazali kot možni predmet raziskave ob sistematičnem iskanju preostankov srednjeveških glasbenih rokopisov v Ljubljani. Ostanke uničenih srednjeveških knjig so se ohranili predvsem kot knjigoveško gradivo, kot pergamentni nalepki na platnicah ali hrbitih mlajših knjig; ob načrtnem pregledu domala vsega vezanega arhivskega gradiva do približno srede 18. stol. v Ljubljani se je pokazala obsežna skupina 151 fragmentov koralnih rokopisov, pisanih z isto poznogotsko notacijo, in ti so bili določeni za posebno raziskavo.

S številko 151 so omenjeni fragmenti zaobseženi kot arhivske in knjižnične enote, ne glede na to, ali sestojijo iz enega samega popolnega ali nepopolnega folija, iz več folijev ali zgolj iz drobnega odrezka, za katerega je bilo prav tako možno ugotoviti, da je ostanek koralnega rokopisa s poznogotsko notacijo. Medsebojna primerjava je pokazala, da so mnogi od 151 fragmentov ostanke istih rokopisov. Če se ne upošteva nekaj drobnih in nedoločenih odrezkov, pripadajo 69 različnim, nekdanj popolnim, kasneje pa uničenim rokopisom. Med njimi je 20 fragmentov gradualov, 8 fragmentov sekvenciarjev, 1 fragment missale plenarium, 1 fragment misala, 2 fragmenta kirialov, 30 fragmentov antifonalov, 1 fragment breviarium plenarium, 3 fragmenti psalterjev ter 3 fragmenti, ki jih vsebinsko ni bilo mogoče določiti. Po obsežnosti sestoji 30 fragmentov iz enega samega popolnega ali nepopolnega folija ali drobnega odrezka, 13 je iz dveh folijev, nekaj največjih pa šteje od 12 do 37 popolnih ali nepopolnih folijev. Rekonstruiranih 69 fragmentov je kronološko razvrščenih; opisana je njihova zunanost in navedena njihova vsebina.

Da bi bilo mogoče določiti prostor, iz katerega izhajajo obravnavani fragmenti oziroma rokopisi, ki so jim fragmenti nekdanj pripadali, je njihova vsebina primerjana z več srednjeveškimi rokopisi in tiskani, med drugim s tiskanim oglejskim misalom in brevirjem s konca 15. stol.; večji del današnjega slovenskega ozemlja je namreč v srednjem veku spadal cerkvenoupravno pod oglejski patriarhat. Med primerjanimi viri se je pokazala nenavadno velika raznolikost, tako da je bilo le v zelo redkih primerih možno z večjo gotovostjo določiti bogoslužni izvor. Za 7 gradualnih fragmentov, 5 antifonalnih ter 1

psalterski fragment je možno domnevati, da so ostanki bogoslužno oglejskih rokopisov, nekaj je najbrž neoglejskih, večina pa je ostala nedoločena. Ohranjeni repertoar je v glavnem splošno znan, vendar so v njem tudi enote, ki jih v dostopnih popisih in izdajah gregorijanskega repertoarja ni. Sekvence in himni so obravnavni posebej.

Natančnejši notacijski kriterij, po katerem so bili obravnavani fragmenti izbrani, je:

1. izključna uporaba punctuma ali pa uporaba punctuma in redkejša virge kot znamenja za edini ton nad zlogom; 2. uporaba punctuma in virge v večtonskih znamenjih. Med 151 fragmenti torej ni takih, ki bi se kot znamenja za edini ton nad zlogom posluževali predvsem virge, niti ne takih, ki bi se tudi v večtonskih znamenjih posluževali samo punctuma. Vsa v obravnavanih fragmentih prisotna notacijska znamenja — vseh skupaj je 387 — so izpisana; sistematizirana so: 1. glede na izvor (npr. vsa znamenja, ki izhajajo iz podatusa, zapisanega s punctumom in virgo itd.); 2. glede na to, kako so sestavljena (npr. vsa znamenja, pri katerih je osnovnemu znamenju dodan en relativno višji ton, t.j. znamenja s pridevnikom „resupinus“ itd.). Posebej so sistematizirana in obravnavana znamenja, pri katerih imajo posamezni punctumi dodane tanke poševne črtice in ki so ostanki likvescentnih in ornamentalnih nevm. Po kriteriju, ki ga označuje pridevnik „poznogotski“, so med 151 fragmenti samo taki, ki kažejo očitno težnjo k debelim in kaligrafsko izdelanim potezam. Na osnovi zunanjšega izgleda pisave je 69 fragmentov kronološko razvrščenih od 14. do druge polovice 16. stol. S tem je preokračeno 15. stol. kot konec srednjega veka, vendar predstavljajo v gregorijanski dejanski konec srednjeveškega izročila šele reforme tridentinskega koncila v drugi polovici 16. stol.

Glasbena obravnava se iz metodoloških razlogov omejuje le na vezane oblike. Za oficijske antifone je izdelan tonar, kjer so vse antifone razporejene glede na 53 različnih diferenc antifonalne oficijske psalmodije, prisotnih v obravnavanih fragmentih. Poleg diferenc so prikazane še antifonalna mašna psalmodija, invitatorijalna psalmodija, rezponzorijalna oficijska psalmodija, lamentacije, prefacije in kratki rezponzoriji. Kot preizkus zanesljivosti izročila so primerjani zapisi tistih oficijskih antifon, ki so se ohranile v več fragmentih. Na prvi pogled kaže primerjava precejšnjo stopnjo neenotnosti, vendar je večina odstopanj takih, da je absolutni melodični tok le malo spremenjen ali pa sploh nespremenjen.

Od 69 obravnavanih fragmentov se jih je 43 ohranilo v zvezi s knjigami, ki so bile gotovo vezane na Kranjskem, kar pomeni, da na Kranjsko niso prišli kot že uporabljeno knjigoveško gradivo. Med temi je 10 takih, ki glede na vsebino najbrž ne bi mogli biti v uporabi na Kranjskem, ostalih 33 pa bi lahko zadostovalo potrebam trinajstih ali nekaj manj cerkva. Vendar je v mreži kranjskih cerkva s konca srednjega veka možno določiti le tri svetne in tri samostanske, kjer se je z večjo gotovostjo opravljalo koralno bogoslužje in kjer bi se lahko uporabljali s poznogotsko notacijo pisani rokopisi. Oglejski obred je bil na Kranjskem odpravljen približno do srede 17. stol. Zdi se, da je temu sledilo množično uničenje srednjeveškega bogoslužnega rokopisja, saj izvira večina del, v vezavi katerih so se ohranili tisti fragmenti, ki so bili tudi pred uporabo v knjigoveške namene na Kranjskem, iz stoletja od konca drugega desetletja 17. stol. do konca drugega desetletja 18. stol.

Delo vsebuje abecedni seznam vseh v obravnavanih fragmentih popolno ali nepopolno ohranjenih spevov in drugih bogoslužnih besedil.

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The object of study are the fragments of once integral, but later on destroyed medieval liturgical manuscripts which contain the Gregorian chant in late Gothic notation and have been found preserved in Ljubljana. No account has been taken of the in-

tegrally preserved books containing this type of notation. The fragments have been perceived as a possible object of examination during the systematic search for the remains of medieval music manuscripts in Ljubljana. Scraps of medieval books now destroyed have been preserved mostly in the form of bookbinder's material, such as parchment paste-up strips or sheets on the covers or spines of some later books. The systematic survey of virtually all the binded material in Ljubljana archives and libraries from the period prior to the mid-18th century has produced an outstanding corpus of 151 fragments of plainchant manuscripts written in the same late Gothic notation. These have been set apart for a separate examination.

The figure 151 stands here for the number of the above-mentioned fragments counted as archive and library units, regardless of whether they consist of a single folio, integral or incomplete, a number of folios, or a mere fragmentary clipping which has well enough admitted of being ascertained as a remainder of a plainchant manuscript in late Gothic notation. The comparison of individual units has proven many of the 151 fragments to have once belonged to the same manuscripts. When a few unidentifiable bits are disregarded, the entire corpus of fragments is now perceived as having once belonged to 69 different, at one time integral but later destroyed manuscripts. The corpus includes 20 fragments of graduals, 8 fragments of sequentaries, 1 fragment of a missale plenarium, 1 fragment of a missal, 2 fragments of kyriales, 30 fragments of antiphoners, 1 fragment of a breviarium plenarium, 3 fragments of psalters, and 3 fragments which defy any identification as to their contents. With regard to their size and coverage, 30 fragments have been found to consist of a single folio, either integral or incomplete, or a single fragmentary clipping, 13 of pair of folios, and several major ones of 12–37 folios, either integral or incomplete. The 69 reconstructed fragments have been arranged chronologically, with their externals outlined and their contents stated.

For the purpose of ascertaining the place of origin of the present fragments and manuscripts to which these fragments once belonged, a comparison has been made between the contents of the fragments and those of several medieval manuscripts and prints, including the late-15th-century missal and breviary of Aquileia, which is only logical since the greater part of the territory now covered by the Republic of Slovenia used to belong under the ecclesiastical administration of the Patriarchate of Aquileia in the Middle Ages. The comparison has established an amazing variety between the units, so that the exact liturgical source could be ascertained accurately enough but in few rare cases. 7 gradual, 5 antiphoner, and 1 psalter fragment permit of the conjecture that they represent the remainder of some liturgical manuscripts of the rite of Aquileia, another few are supposed to be of non-Aquileian origin, while the overwhelming majority remains unidentified. For the most part, the preserved repertory consists of chants commonly known at the time, but there are some that cannot be traced in the available registers and editions of the Gregorian repertoire. Sequences and hymns are considered in separation.

The exact notational criterion applied in the selection of the discussed fragments stands as follows: (1) the exclusive use of punctum, or the use of punctum and only rarely of virga, as the signs for the only tone over a syllable, (2) the use of both punctum and virga in the signs for more than one tone. None of the 151 fragments, then, use virga as the primary sign for the only tone over a syllable, and none use punctum as the exclusive sign in the signs for more than one tone. All notational signs found in the discussed fragments — altogether there are 387 of them — have been copied out and arranged systematically according to (1) their origin (e.g. all the signs originating

in the podatus codified with a punctum and a virga, etc.), (2) their structure (e.g. all the signs in which the simple sign has been enlarged by a relatively higher tone, i.e. the signs with the adjective "resupinus", etc.). Systematized and discussed separately are the signs where individual puncta have been furnished with thin oblique strokes and which are the remains of liquescent and ornamental neumes. In accordance with the criterion designed by the adjectival phrase "late Gothic" all the 151 fragments display a marked tendency to thick-lined and calligraphic handwriting. The external characteristics of the handwriting have served to place the 69 fragments in chronological order between the 14th and the latter half of the 16th centuries. Thus, the landmark of the 15th century chosen to denote the end of the Middle Ages has been crossed; nevertheless, one should remember that the end of the medieval tradition in the Gregorian chant was only marked by the reforms of the Council of Trent in the latter half of the 16th century.

For methodological reasons the musical discussion has been limited to the tones. A tonary has been produced for the office antiphons, with all the antiphons arranged according to the 53 different psalm tone terminations found in the discussed fragments. Besides showing the terminations, the study presents the tones for the introits, the tones of the invitatory psalm, the tones for the responsories, lamentations, prefaces, and short responsories. In order to test the accuracy of the tradition a melodic comparison has been made between those office antiphons that have been preserved in more than one fragment. *Prima facie*, the comparison has displayed a considerable degree of inconsistency, yet, nevertheless, most of the divergencies have proved to have but little effect on the absolute melodic course, or none at all.

43 of the 69 discussed fragments have been preserved in connection with some books which are certain to have been binded in Carniola (province in the German Empire, capital city Ljubljana), which proves that these fragments had not been brought to Carniola as bookbinder's material. These 43 fragments include 10 of the kind that, such as they were, were not likely to be in use in Carniola, while the remaining 33 may have met the needs of the thirteen, or fewer, churches there. However, there were but three secular and three monastic churches in the Carniolian network of churches in the late Middle Ages where the plainchant liturgy is fairly likely to have been in use, and where some manuscripts written in the late Gothic notation may have been used. The rite of Aquileia had been abolished in Carniola approximately by the mid-17th century. It would seem that the abolition was then followed by a mass destruction of medieval liturgical manuscripts since the greater part of the books which include in their binding the fragments of the manuscripts which had been in Carniola before they were used for bookbinding purposes originate from the late 1620's through the late 1720's.

The study includes an alphabetical index of all the chants and other liturgical texts that have been preserved integrally or partly in the discussed fragments.

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