

# A Newly Discovered Medieval Dominican Processional from Hungary\*

John HAINES  
Rome GA (U.S.A.)

In 1971, the Faculty of Music at the University of Toronto purchased a medieval manuscript from the New York book seller William Salloch. The Salloch catalogue dated the book from the fourteenth century and gave it the following description:

A Processional, beginning with the Offices for Palm Sunday, and containing antiphons for Holy Week and Ascension ... There are antiphons for St. Peter, the Virgin, and St. Catherine. At the end, there are antiphons for the reception into a Convent, for the reception of prelates and papal legates, and of secular princes. The manuscript is incomplete; it ends with the opening bars of 'In ablutione altaris S. Stephani regis.'<sup>1</sup>

The manuscript has probably escaped notice until now for it is a modest little book (115×160 millimeters) with unadorned initials and plain Gothic script, whose already homely binding subsequently suffered the deterioration of use and the hunger of worms. The binding nonetheless has the distinction of being medieval. The hardwood boards used as covers here went out of style at the end of the fifteenth century when pasteboard replaced wood. On the worn leather strip covering the spine and pulled and pasted over the boards were etched crude quadrangles, modest versions of the more ornate leather tooling and stamping found on fancier books.<sup>2</sup> About five years ago, I began a study of this manuscript and determined its Dominican content and possible Hungarian origins. Consequently, the Toronto processional is now

\* I would like to thank Kathleen McMorrow, Virginia Brown and Andrew Hughes of the University of Toronto, László Dobszay (Institute for Musicology of the Hungarian Academy of Sciences, Budapest), and most of all Michel Huglo, for assisting me in the various stages of research which led to this essay.

<sup>1</sup> From William Salloch Catalogue 287, September 1971.

<sup>2</sup> Otto Mazal, *Lehrbuch der Handschriftenkunde* (Wiesbaden: Dr. Ludwig Reichert, 1986), chapter 7; Bernhard Bischoff, *Latin Palaeography: Antiquity and the Middle Ages*, Dáibhí ó Cróinín and David Ganz, trans. (Cambridge: Cambridge University Press, 1990), 31.

included in Michel Huglo's forthcoming catalogue of some 880 medieval processional, about 150 of which are Dominican. University of Toronto, Faculty of Music, Rare Book Room manuscript E-6 201 is the only medieval processional found in Canada and this is the first study devoted to it.<sup>3</sup>

In both order and contents, the Toronto processional was carefully modelled on the Dominican prototype laid out by Humbert of Romans in 1254.<sup>4</sup> The Humbert *Processionarium* begins with the Palm Sunday antiphon "Pueri hebraeorum tollentes", continues with music for Holy Week, and concludes with occasional chants. Our manuscript also follows this order, as can be seen in the following diagram where each section and its incipit are given (*Example 1*).

The notation also follows the Humbert codex, featuring a standard square *punctum* (1.5×2 millimeters) on red staves; these were apparently drawn without a *rastrum*, or multi-nibbed device.<sup>5</sup> Our manuscript's texts and melodies mostly match the Humbert prototype word for word and pitch for pitch, down to note shapes and vertical strokes.<sup>6</sup> For example, for the opening antiphon "Viri galilei" from the Feast of the Ascension, the Humbert prototype (here manuscript Rome, Santa Sabina XIV, lit. 1) and the Toronto processional are melodically and graphically identical but for the latter's use of *a pes* and *clivis* rather than *a punctum* and *torculus* after the first single vertical stroke (*Examples 2a–b*).

If its *terminus ante quem* is most likely 1254, the Toronto processional's *terminus post quem* is not as easy to ascertain precisely because of its careful conformity to the Humbert prototype. In this, it especially shows affinities with other processional from the turn of the 13th and 14th centuries.<sup>7</sup> The rounded letters bring it in line with the Italian Gothic scripts common during this same time. In support of the binding's late fifteenth-century *terminus*

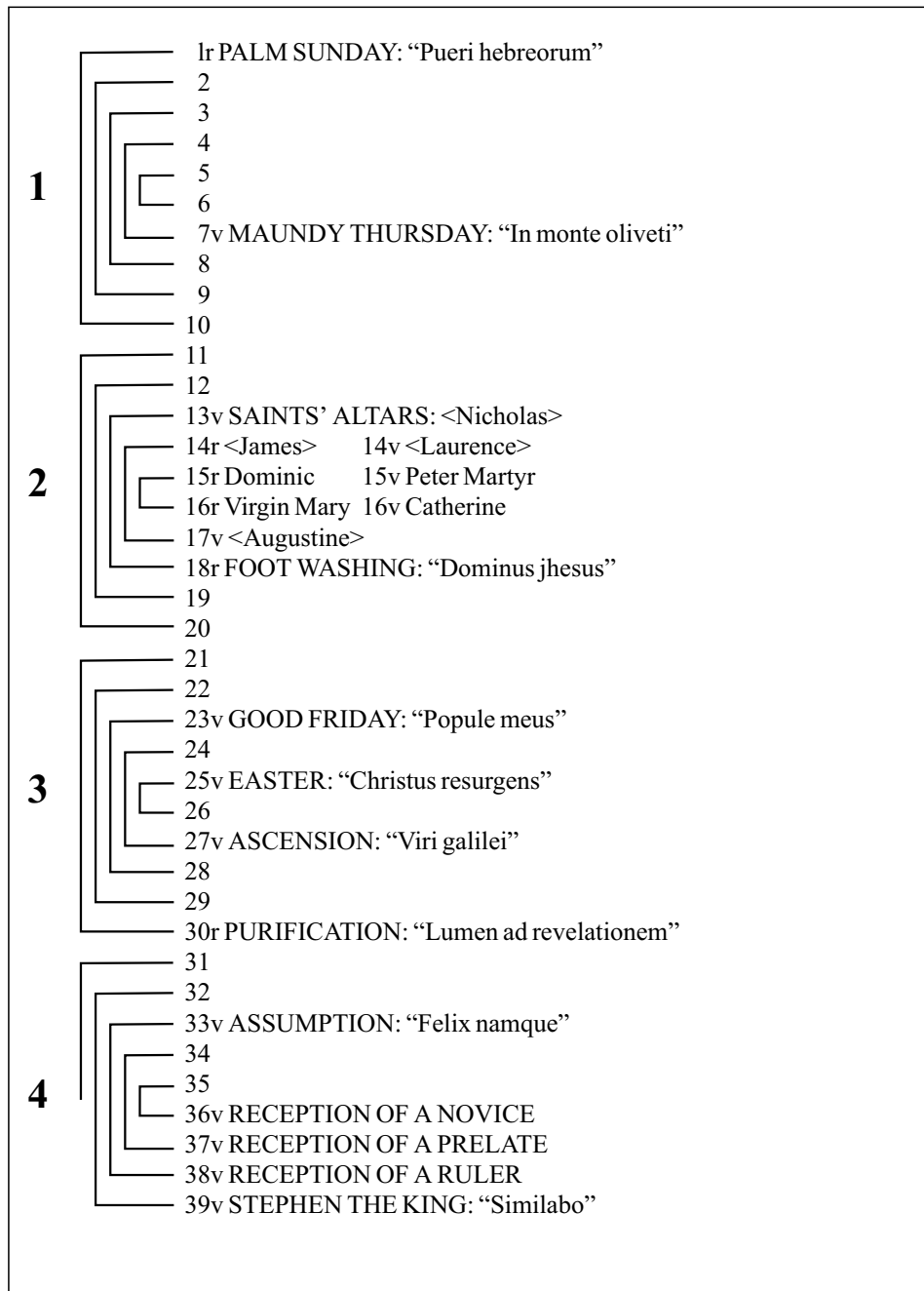
<sup>3</sup> Michel Huglo, *Les processionaux manuscrits* (Munich, 1999), *Répertoire International des Sources Musicales*, B XIV, vol. 1. Munich: Henle Verlag, p. 93.

<sup>4</sup> Only two of these exemplars have survived, manuscripts Rome, Santa Sabina, Biblioteca della Curia generalizia dei Domenicani XIV, lit. 1 and London, British Library Add. 23935.

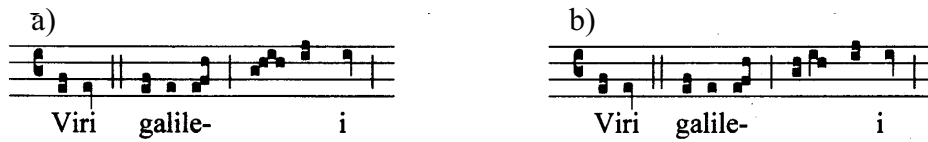
<sup>5</sup> On note head sizes and the medieval *rastrum*, see John Haines, "The Musicography of the *Manuscrit du Roi*" (Ph.D. dissertation, University of Toronto, 1998), chapters 5–6 and pp. 102–105, respectively.

<sup>6</sup> As another example of this, the contemporary Dominican processional, manuscript Walters Art Gallery W. 107, exhibits the same attention to musicographic detail in its adherence to the Humbert model. On the musical copying process in Dominican books, see Michel Huglo, "Réglement du XIIIe siècle pour la transcription des livres notés," *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. by Martin Ruhnke (Kassel: Bärenreiter, 1967), 121–133.

<sup>7</sup> Jane Disley, "The Dominican Processional Oxford, Bodleian Library, MS. Lyell 72 (GB-OL72)" in *Le polifonie primitive in Friuli e in Europa*, *Miscellanea Musicologica* 4, Cesare Corsi and Pierluigi Petrobelli, eds. (Rome: Torre d'Orfeo, 1989), 220; Christopher Allworth, "The Medieval Processional: Donaueschingen MS 882", *Ephemerides Liturgicae* 84 (1970), 169–186.



*Example 1: Order of gatherings*



Example 2a: Rome, Santa Sabina Biblioteca della Curia generalizia dei Domenicani XIV lit. 1, f. 63r

Example 2b: University of Toronto, Faculty of Music Rare Book Room E-6 201, f27v

*post quem* given above is the book's protective flyleaf, a discarded medieval bifolio written on both sides (*Facsimile 1*). Its contents are unidentified commentaries on biblical passages, one of which is the healing of the Canaanite woman's daughter from Matthew 15:21–28.<sup>8</sup> The flyleaf's writing is in a small Gothic cursive script whose numerous abbreviations concord mostly with fourteenth- but occasionally fifteenth-century writing.<sup>9</sup> Our manuscript therefore was most likely compiled in the fourteenth and bound sometime in the fifteenth century.

One detail does distinguish the Toronto processional from the Humbert prototype, namely the section devoted to the washing of the saints' altars found on folios 13v to 17v (see *Example 1*). Here are listed the saints especially venerated in the church for which the book was compiled; they are ordered as was the custom according to their altars' location in the church.<sup>10</sup> Of the eight saints, the texts and melodies for the first three (Nicholas, James and Laurence) and last one (Augustine) were almost completely erased. Through the modern helps of ultraviolet light and electronically searchable texts, their identities have been recovered.<sup>11</sup> Here are the eight saints with the incipits of their opening antiphons (<> indicate erased sections):

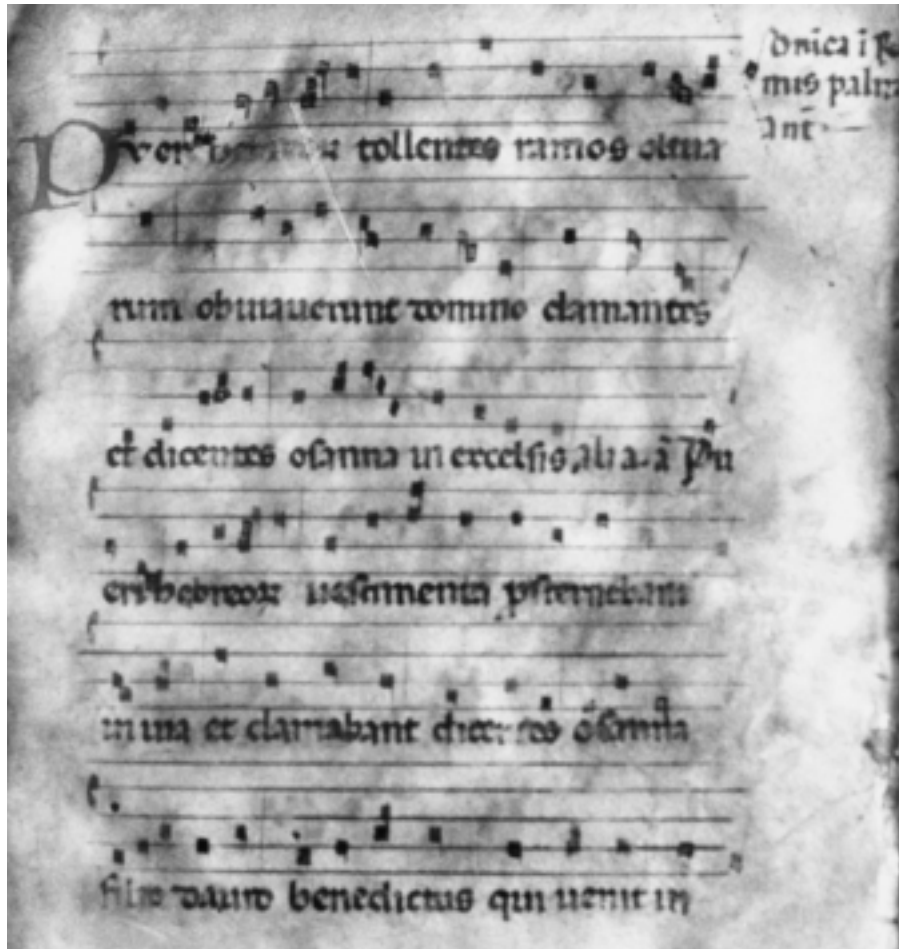
- |                 |                                   |
|-----------------|-----------------------------------|
| 1) <Nicholas    | "Amicus dei nicolaus">            |
| 2) <James       | "Beate jacobae omnium">           |
| 3) <Laurence    | "Laurentius bonum opus">          |
| 4) Dominic      | "Magne pater sancte dominice"     |
| 5) Peter Martyr | "Martyr egregie doctor veritatis" |

<sup>8</sup> I was unable to match the text with any known works in the electronic version of Jacques-Paul Migne's *Patrologiae cursus completus: Series Latina* (*Patrologia Latina Database: Computer File*, [Alexandria, Va.: Chadwyck-Healey, 1995]).

<sup>9</sup> Two of the later abbreviations are *t'in* (= terminum) and *suptum* (= supradictum), for example, which Adriano Capelli associated with fifteenth-century texts (Adriano Capelli, *Dizionario di abbreviature latine ed italiane*, 3rd ed. [Milan: Ulrico Hoepli, 1929]).

<sup>10</sup> I would like to thank Michel Huglo for this latter point. See Michel Huglo, "Processional," *The New Grove Dictionary of Music and Musicians*, vol. 15 (London: MacMillan, 1980), 280.

<sup>11</sup> *Cetedoc Library of Christian Latin Texts* (Turnhout: Brepols, 1995; *Cetedoc* = "Centre de traitement électronique des documents" at the Université Catholique de Louvain).



*Facsimile 1* (right side of the bifolio)

- |                |                         |
|----------------|-------------------------|
| 6) Virgin Mary | “Sancta dei genitrix”   |
| 7) Catherine   | ”Quia devotis laudibus” |
| 8) <Augustine  | “Letare mater nostra”>  |

The last five were standard Dominican saints after 1254: founder Dominic, his contemporary Peter Martyr, the Virgin Mary, Catherine of Alexandria, and Augustine. What is intriguing is the prominence of the first three saints Nicholas, James and Laurence. Although Nicholas in particular is a popular saint, his subsequent erasure along with the next two saints may indicate a change of hands around the time of the manuscript’s compilation or soon thereafter.

But the clue to our processional's origin is the addition of Stephen of Hungary at the very end of the book. Near the middle of the final folio's verso side, the incipit "In ablutione altaris sanctus stephani regis" is followed by the antiphon from the vespers of the Common of a Confessor not a Bishop: "Similabo eum viro sapienti qui edificavit domum suam supra petram." The folio which would have completed the final quinion is missing. This is an especially unfortunate loss, for the lost folio might have contained more distinctive chants offering clues about the book's origin. The rubric does make clear that the Stephen addition was destined for the washing of that saint's altar; that it is not found in the main section for the washing of the saints' altars is an unusual phenomenon. This peculiar placement thus appears to be an afterthought to the list of Maundy Thursday saints, one which nonetheless occurred during or soon after the manuscript's compilation since it was written by the main rather than a later hand. In fact, the addition of Stephen and the erased saints in the second gathering seem to be linked in some way and are possibly contemporary.

The addition of Stephen strongly suggests a Hungarian origin for the Toronto processional. King Stephen I of Hungary (ca. 970–1038) united that country under the banner of Christendom "with the cross in one and the sword in the other hand."<sup>12</sup> Canonized as saint and founder of the Hungarian state in 1083, Stephen became the saint most frequently honored in medieval books such as the twelfth-century Hungarian gradual, the *Codex Albensis*, where he is called "ungarorum apostulus."<sup>13</sup> The presence of Stephen also places the first three erased saints in a new light, for they too appear in the *Codex Albensis*, where the antiphon "Laurentius bonum" is also found.<sup>14</sup> Other medieval Hungarian books contain these three saints.<sup>15</sup> One

<sup>12</sup> György Györffy, *König Stephan der Heilige* (Gyomaendrőd: Corvina 1988), 104.

<sup>13</sup> Quoted from the antiphon "Sanctissimus rex Stephanus", from the *Codex Albensis* edited by Zoltán Falvy and László Mezey, eds. *Codex Albensis: Ein Antiphonar aus dem 12. Jahrhundert* (Graz Universitätsbibliothek Ms. Nr. 211) (Graz: Akademische Druck- und Verlagsanstalt; Akadémiai Kiadó, Budapest 1963), fol. 114v. Polycarpus Radó's monumental inventory makes clear Stephen's prominence in medieval Hungarian liturgical books (*Libri manuscripti bibliothecarum Hungariae et limitropharum regionum* [Akadémiai Kiadó, Budapest 1973], 21). Stephen's presence is primary proof of the Hungarian origins of the *Codex Albensis* (Falvy and Mezey, *Codex Albensis*, 167).

<sup>14</sup> Chants for Nicholas are found on fol. 5v, for Philip and Jacob on fol. 94r, and for Laurence on fol. 110v.

<sup>15</sup> All three saints appear in other Hungarian liturgical manuscripts, including a fourteenth-century breviary, a fifteenth-century antiphonary, and two fifteenth-century graduals (Polycarpus Radó, "Esztergomi könyvtárak liturgikus kéziratái", *A Pannonhalmi Főapátsági Szent Gellért Főiskola Évkönyve*, vol. 1 [1940–41], 46, 27, 21, 16). Nicholas is found in a fifteenth-century processional listed in Michel Huglo's upcoming inventory, Budapest, Országos Széchényi Könyvtár, C.l.m.ae. 162. Two medieval Hungarian processions which I have not consulted are cited in Janka Szendrei's inventory, C12 in the National Széchényi Library and C20 in the Esztergom Cathedral Library (Janka Szendrei, *A magyar középkor hangjegyes forrásai* [Budapest, 1998], 60–61).

Hungarian church in particular is a potential place of origin for the Toronto processional since it fits in with our manuscript's *termini ante* and *post quem*. Now the site of a grand hotel in Budapest, the central monastery of the Hungarian Dominicans was founded by king Béla IV (1235–1270). It was under the patronage of Saint Nicholas and therefore would have had prominent altars to both Nicholas and Stephen the King.<sup>16</sup>

Some key questions remain about this medieval processional which found its way to Canada, although answers for them ultimately may never be found. Why was Stephen the King added at the end of the codex? Why were saints Nicholas, James, Laurence and Augustine erased? Was this because the manuscript changed hands or did the church change its altar locations? And why in the washing of the altars section was there written over the erased section between saints Catherine and Augustine on folio 17r the antiphon for the Annunciation to the Virgin “Missus est gabriel angelus”? These puzzles await possible solutions as the continuing efforts of historians, liturgists and musicologists turn to medieval Hungary.<sup>17</sup>

<sup>16</sup> Nicholas T. Parsons, *Hungary: A Traveller's Guide* (London: Christopher Helm, 1990), 54–55. I would like to thank László Dobszay for confirming this information.

<sup>17</sup> A recent research appraisal for medieval liturgical Hungarian books is given by Michel Huglo in his “Bilan de 50 années de recherches (1939–1989) sur les notations musicales de 850 à 1300,” *Acta musicologica* 62 (1990), 243–44.