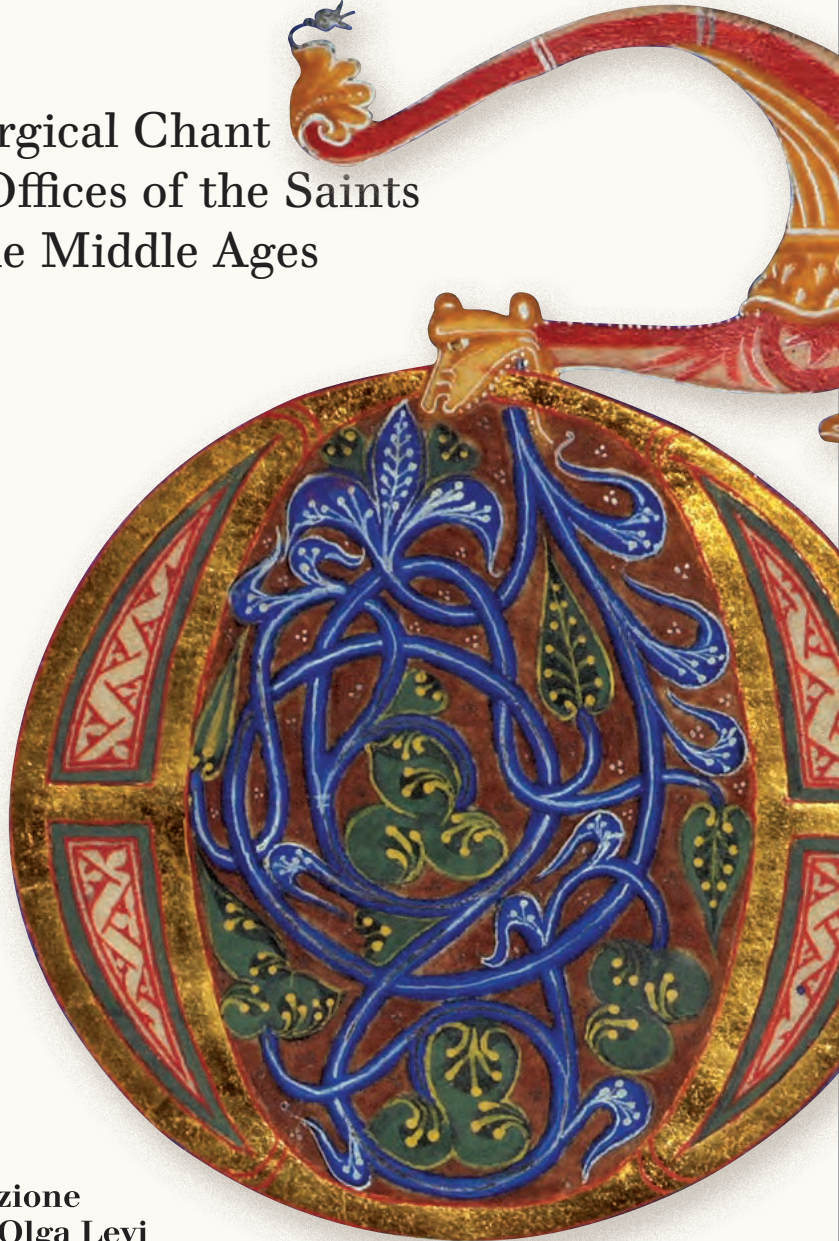


Historiae

Liturgical Chant
for Offices of the Saints
in the Middle Ages



Fondazione
Ugo e Olga Levi
onlus

Historiae
Liturgical Chant for Offices of the Saints
in the Middle Ages

ANTIQUAE MUSICAE LIBRI

Comitato editoriale della collana

Marco Gozzi *direttore*

Giacomo Baroffio

Giulia Gabrielli

David Hiley

Silvia Tessari

Historiae
Liturgical Chant for Offices of the Saints
in the Middle Ages

Proceedings of the conference
Venice, Italy, 26-29 January 2017

edited by David Hiley
with Luisa Zanoncelli, Susan Rankin,
Roman Hankeln and Marco Gozzi



Edizioni Fondazione Levi
Venezia 2021

Consiglio di Amministrazione

Davide Croff *Presidente*

Luigi Brugnaro

Paolo Costa

Fortunato Ortombina

Giovanni Giol

Nicola Greco *Vicepresidente*

Giancarlo Tomasin

Revisori dei Conti

Raffaello Martelli *Presidente*

Chiara Boldrin

Maurizio Messina

Comitato scientifico

Roberto Calabretto *Presidente*

Sandro Cappelletto

Dinko Fabris

Laurent Feneyrou

Cormac Newark

Paolo Troncon

Marco Tutino

Paula Varanda

Vasco Zara

Direttore e direttore della Biblioteca

Giorgio Busetto

Staff

Ilaria Campanella

Claudia Canella

Alessandro Marinello

Fabio Naccari

Anna Rosa Scarpa

Collaboratori

Margherita Olivieri

Camilla Zennaro

Archivio Giovanni Morelli

Paola Cossu

Laura Desideri

Francesco Verona

Valeria Zane

Angelina Zhivova

Collaboratori alla redazione

Kathryn Puffett

Claudia Canella

Progetto grafico

Karin Pulejo

Impaginazione

Patrizia Cecilian, Karin Pulejo

In copertina

Fondo Antico, Lat. Z. 506 (=1611), fol. 91v,
particolare

Biblioteca Nazionale Marciana, Venezia

su concessione del Ministero dei Beni
e delle Attività Culturali e del Turismo -
Biblioteca Nazionale Marciana.

Divieto di riproduzione

This publication has been supported by



© 2021 by FONDAZIONE LEVI

S. Marco 2893, Venezia

Tutti i diritti riservati per tutti i paesi

edizione on-line

<https://www.fondazionelevi.it/editoria/historiae/>

ISBN 978 88 7552 063 2

Historiae

Liturgical Chant for Offices of the Saints
in the Middle Ages

- VII Presentation
Davide Croff
- IX Foreword
- 3 The Office in Carolingian hands
Susan Rankin
- 33 Theology and teleology in the festal Night Office: what performance directions reveal about the design and experience of *historiae*
Henry Parkes
- 57 Literary and musical borrowing in a versified office for St Donatus of Arezzo
Benjamin Brand
- 73 On the hermeneutics and function of saints' offices: observations and questions
Harald Buchinger
- 91 Music and text in saints' offices: two approaches
Roman Hankeln
- 135 Emotion and human identification in medieval saints' offices: a response to Roman Hankeln
Nils Holger Petersen
- 145 A web-based interface for the computational analysis and recognition of interval patterns in chants from late medieval saints' offices
Morné Bezuidenhout and Mark Brand
- 165 Working with the research legacy of Andrew Hughes
Kate Helsen
- 179 Medieval offices from Ghent and Cambrai: some ways of interpreting their melodies
Barbara Hagg-Huglo

223	Geography and historiography in early West Frankish historiae (750-950) <i>Jean-François Goudesenne</i>
247	The seven historiae for the medieval cathedral of Trier: a conservative point of view <i>Danette Brink</i>
261	Saints' offices in Austria <i>Robert Klugseder</i>
273	Historiae in the Central European area: repertorial layers and transmission in Bohemia, Poland and Hungary <i>Zsuzsa Czagány</i>
297	Late liturgical offices in Aquileian manuscripts <i>Jurij Snoj</i>
315	Research on historiae in Italy: desiderata and opportunities <i>Marco Gozzi</i>
333	The offices of the saints Adalbert, Hedwig and Stanislaus in Trent: a history of exclusion <i>Cesarino Ruini</i>
339	Historiae in the South Tyrol: competing influences and historical developments in local chant composition <i>Gionata Brusa and Giulia Gabrielli</i>
373	The office of St Eusebius of Vercelli from the eleventh to the twentieth century: prolegomena to an edition <i>Stefania Vitale</i>
405	Abbreviations
407	Bibliography
448	Index of primary sources
459	Index of chants
469	Program of the meeting

Davide Croff

Presentation

The volume presented here is dedicated to a conference concerning a great phenomenon of religiousness and the relative music of the Middle Ages, which, in many cases, dates back to the eighth century, if not beyond: compositions dedicated to the life of the saints and the chants that accompany them, an immeasurable heritage which, in its entirety, is one of the characterizing elements of European identity.

The conference promoted by David Hiley and Luisa Zanoncelli, organised in Venice by the Fondazione Ugo e Olga Levi, has then produced the enhancement of a specific research theme under the guidance of Marco Gozzi, University of Trento: the Italian *Historiae*, thanks to special funding from the Levi Foundation. A special research group, which he leads, continues the research on the Italian side, getting – we are sure – new important results.

Currently, the new series «*Antiquae musicae books*», directed by Marco Gozzi with the collaboration of Giacomo Baroffio, David Hiley, Giulia Gabrielli, and Silvia Tessari, intends to promote a number of publications on this theme, starting precisely with this present volume. For this, we would like to thank, along with the people already mentioned here, Fritz Thyssen Stiftung of Cologne, who supported the conference and the present publication of the proceedings.

Once again, therefore, the approach taken by the Fondazione Ugo e Olga Levi is to encourage the advancement of research by never resting at one single result but by continuing to explore new methods and obtain new results which are then shared in publications as well as in open access on-line at the LEVIDATA database, where its diffusion is guaranteed.

Marco Gozzi
Università degli studi di Trento

Research on *historiae* in Italy: desiderata and opportunities

The aim of this paper is to outline possible future lines of research on *historiae* in Italy, that is, to define the method and the objectives of an Italian project that I hope will be put into effect over the next few years, involving colleagues and young researchers chosen for this purpose. The University of Trento, which over the last few years has expanded its musicology programme considerably and now offers a new intercollegiate Master's degree in collaboration with the Free University of Bolzano (which it is hoped may be extended to include the University of Innsbruck), could spearhead a national project to be carried out in cooperation with all interested colleagues from other Italian and foreign universities. Trento, together with the Fondazione Ugo e Olga Levi in Venice and with the Pontifical Institute of Sacred Music may therefore become and remain over time the driving force of this renewed interest in Italy in *historiae* and in liturgical sources studies in general. It is increasingly difficult in Italy to obtain public funding for music research studies, especially when these concern the Middle Ages, but the work continues despite the scarceness of resources. One example is the series *Monumenta Liturgiae et Cantus*, to which a sixth volume¹ has just been added, and other volumes are in progress. The current state of the research on the Italian *historiae* shares the general situation and the needs already described by David Hiley in the Introduction to this volume. He alludes to the immense extent of the musical repertory, to the disparate research approaches and the different types of edition, and to some groups of *historiae* already published. Obviously, much remains to be done.

The desiderata regarding the research on the Italian *historiae* may be summarized in order of priority, as follows:

- 1. Expert cataloguing** of manuscript and printed liturgical books, with or without notation, that transmit *historiae*. The analysis should also be extended to include: (a) the offices composed after the fifteenth century, for example, of saints canonized in the 1500s and 1600s and often ignored in catalogues; (b) all the liturgical books (of the most different types) of the different religious

1. Gozzi 2012; Gozzi 2013; Torelli 2016; Brusa 2018; Gozzi and Rusconi 2019; Bee and Gozzi 2020.

orders and different dioceses, and unusual types of source such as hagiographic collections, calendars, scholarly history studies, etc.; (c) the supplements of manuscripts and printed books and the numerous existing fragments that have still not been catalogued but that may provide new information.

2. The most complete census possible of the historiae of all the patron saints (ancient and modern) of the Italian dioceses, towns, monasteries, and convents, in order to create a database containing all the chants used for the offices of the patron saints.

3. Good modern editions of all the Italian historiae, with music notation. Printed editions, but also, and in particular, editions available on the web and, if possible, developed with computer programmes in open format, so that they can be shared across different music softwares (preferably using open-source and other systems that are known and structured, such as The Music Encoding Initiative – MEI) – <http://music-encoding.org/>). Editions should include music analyses and comparisons of variant musical readings.

4. Historical studies of the synodal acts and documents concerning the commissioning of the text and music of new historiae and/or concerning the recomposing of historiae regarded as obsolete.

5. Comparative analysis of the literary texts of the historiae: accurate study of the forms and metres (with identification of the rhythmic scanning of the verses); linguistic, lexical, phonetic, semantic, rhetorical and stylistic analyses, with the highlighting of micro and macro structures, parallelisms, iterations, symmetries and contrasts. The texts should merge in a full-text database that allows concordances to be identified and significant strings to be searched for in all the corpus, so that even fragments may be recognized.

6. Study of the notation in the historiae preserved with music (possible plicae, forms of cantus fractus, alphabet notations, stroke notation, etc.).

7. Analysis of the music text: form (open, with repetitions, outline of the individual verse phrases, etc.); mode (ambitus of the voices, repercussio, cadence, fidelity to the mode or digression); melodic analysis: pitch structure, type of scale used, preferred pitches, melody types, type of intervals used (extended, dissonant, by step); cadence analysis; rhythmic analysis: melodic accents, possible pauses; timbre and texture. Several other analyses may be carried out with the help of the computer.

8. Text-music relationship. Verification of the observance of the poetic micro and macro structures:

- a) relationship between the syntax of the text and the musical accent;
- b) words, syntax, verses, stanzas, etc. at the level of semi-phrases, phrases, periods ending with cadence, more or less long pauses, etc.;
- c) metric forms (synaloephas, diaeresis, enjambement, etc.) respected or not.

Syllabic or melismatic elaboration (the melismas render the understanding of the text difficult). Highlighting of the portions of text repeated, refrains, and the particular emphases in a word or phrase.

9. Comparison of the textual and musical structures and the style of the historiae (tenth to fifteenth centuries) with other contemporary monodic repertoires with rhythmic text (Laude, Cantigas, Cansos, Chansons, Lieder, etc.).

10. Study – wherever possible – of the performance practices in the historiae: ornamentation, improvisation, secundatio, rhythmicization, use of musical instruments, processional customs, etc.

11. Execution and recording of the transcribed historiae, by specialized groups, to be made available on the web for research and study use.

I would like to stress the first, overriding necessity (point no.1 of the above list), which I believe to be the basis of all the subsequent work: the competent and complete cataloguing (hence with a detailed description of the contents, as done is the CANTUS project <http://cantusindex.org/>) of Italian liturgical books containing historiae, both manuscripts and printed editions. The printed books – which, because of a certain cultural shortsightedness, are frequently excluded from the study – are also precious testimonies of traditions that are sometimes very ancient.²

There is still much to be done in this field. The cataloguing of Italian manuscripts has an important and glorious past, but it is mainly a matter of inventories, rather than actual cataloguing, starting from the important series coordinated by Giuseppe Mazzatinti entitled *Inventari dei manoscritti delle biblioteche d'Italia* (Inventories of the manuscripts of the libraries of Italy): 116 volumes, published between 1890 and 2015. The descriptions are very brief. Figure 1 shows an entry for a fifteenth-century breviary, obviously ‘Roman’, in the National Central Library of Florence; not surprisingly, we are not told which historiae it contains.

2. Fortunately, the text editions in *Analecta Hymnica* do take account of printed liturgical books. A database of the sources used in the historia editions of *Analecta Hymnica* is now available on line. <https://www.fondazionelevi.it/editoria/historiae/>

II, I, 165.

« Incipit ordo Breviarii secundum consuetudinem romane curie ». Precede il Calendario.

Membran., sec. XV, in fol., ff. non num. col taglio dorato e scr. a due col. Con ricca miniatura nel frontespizio e con undici miniature in altrettante iniziali. Provenienza: S. Maria Nuova (a. 1783). Leg. mod. in tela e mezza pelle con impressioni a secco e in oro.

II, I, 166. (Magl. Cl. XXXVI, num. 11).

« Incipit ordo missalis secundum ordinem romane curie ». Precede il Calendario.

Membr., sec. XIV, in fol., ff. non num., col taglio dorato e scr. a due col. Molte iniziali sono miniate. A metà del vol. è una grande miniatura che rappresenta Cristo in croce con, ai lati, la Vergine e Giovanni: una città, verde campagna, colli e monti nel fondo. Provenienza: Magliabechi. Legatura mod. in tela e mezza pelle.

Figure 1. From Giuseppe Mazzatinti, *Inventari dei manoscritti delle biblioteche d'Italia*, volume ottavo: Firenze, Biblioteca Nazionale Centrale, Forlì, Bordiniani, 1898, 56

The *Iter Liturgicum Italicum* by Giacomo Baroffio (2001) remains a very useful starting point for locating existing manuscripts, and has now been supplemented by the Index available on line at www.fondazionelevi.it/ricerca/historiae-italiane/. Recently, other important cataloguing projects of Italian manuscripts (not only liturgical) have been completed, or are in the process of completion:

1. MDI / Manoscritti Datati d'Italia

<<http://www.manoscrittidatati.it/mdi/index.php>>.

Dated manuscripts to the year 1500. Volumes published in Florence, SISMEI (Society for the Study of Medieval Latin) - Edizioni del Galluzzo. A list of the volumes of the series, inaugurated with the manuscripts of the province of Trento, is as follows:

1. *Provincia di Trento*, 1996
2. *Biblioteca Riccardiana di Firenze. I. Mss. 1-1000*, 1997
3. *Biblioteca Riccardiana di Firenze. II. Mss. 1001-1400*, 1999
4. *Provincia di Vicenza e della Biblioteca Antoniana di Padova*, 2000
5. *Fondo Conventi Soppressi della Biblioteca Nazionale Centrale di Firenze*, 2002
6. *Biblioteca civica "Angelo Mai" e delle altre biblioteche di Bergamo*, 2003

7. *Padova. Archivio di Stato, Archivio Papafava, Biblioteca Civica, Biblioteca del Seminario vescovile*, 2003
8. *Sicilia*, 2003
9. *Fondo Palatino della Biblioteca Nazionale Centrale di Firenze*, 2003
10. *Biblioteca Braidense di Milano*, 2004
11. *Classense e delle altre biblioteche della provincia di Ravenna*, 2004
12. *Fondo Acquisti e Doni e dei fondi minori della Biblioteca Medicea Laurenziana di Firenze*, 2004
13. *Provincia di Forlì-Cesena*, 2006
14. *Biblioteca Riccardiana di Firenze. III. Mss. 1401-2000*, 2006
15. *Provincia di Arezzo*, 2007
16. *Province di Grosseto, Livorno, Massa Carrara, Pistoia e Prato*, 2007
17. *Province di Frosinone, Rieti e Viterbo*, 2007
18. *Biblioteca Queriniana di Brescia*, 2008
19. *Biblioteca Medicea Laurenziana di Firenze. 1. Plutei 12-34*, 2008
20. *Grottaferrata, Subiaco e Velletri*, 2009
21. *Biblioteca Nazionale Centrale di Firenze. III. Fondi Banco Rari, Landau Finaly, Landau Muzzioli, Nuove Accessioni, Palatino Capponi, Palatino Panciatichiano, Tordi*, 2011
22. *Archivio Storico Civico e biblioteca Trivulziana*, 2011.

2. The series SISMEI Manoscritti medievali (Medieval Manuscripts) (Collana 'Biblioteche e Archivi').

The collection includes:

- I manoscritti medievali della Biblioteca capitolare feliniana di Lucca*, ed. Gabriella Pomaro, 2015.
- I manoscritti medievali della provincia di Arezzo. Cortona*, ed. Elisabetta Caldelli et al., 2011.
- I manoscritti medievali di Trento e provincia*, ed. Adriana Paolini, 2010.
- I manoscritti medievali delle province di Belluno e Rovigo*, ed. Nicoletta Giovè Marchioli and Leonardo Granata, 2010.
- I manoscritti medievali della biblioteca del convento francescano di San Fortunato di Todi*, ed. Enrico Menestò, 2009.
- I manoscritti medievali della Biblioteca comunale "L. Leonii" di Todi*, ed. Enrico Menestò et al., 2008.
- I manoscritti medievali di Vicenza e provincia*, ed. N. Giovè Marchioli - L. Granata - Martina Pantarotto, 2007.
- I manoscritti medievali della Biblioteca comunale di Trento*, ed. Adriana Paolini, 2006.
- I manoscritti medievali della Biblioteca Città di Arezzo*, ed. Giovanna Lazzi et al., 2003.
- I manoscritti medievali delle province di Grosseto, Livorno, Massa Carrara*, ed. Sandro Bertelli et al., 2002.
- I manoscritti medievali di Padova e provincia*, ed. Leonardo Granata and Nicoletta Giovè, 2002.
- I manoscritti medievali della provincia di Prato*, ed. Simona Bianchi et al., 1999.
- I manoscritti medievali della provincia di Pistoia*, ed. Giovanna Murano - G. Savino - S. Zamponi, 1998.
- I manoscritti della biblioteca del Seminario vescovile di Padova*, ed. Andrea Donello et al., 1998.

84 CATALOGO

le)**. Ai ff. 226v e 227r aggiunti da mano coeva *arbor omnianguinitatis* e *arbor affinitatis*; la stessa mano, a f. 227v, annota: *Breviature posite in Summa Pisani*. Sul dorso e sulla controguardia anteriore, segnatura Alberti, riscritta a matita dopo il restauro: PFF. Il codice appartiene a Johannes Sulzpach, decano dei canonici del Duomo di Trento dal 1447 al 1464; è attestato nella Biblioteca capitolare dal sec. XVIII.

Alberti, *Repertorium*, 107r; Stefenelli, *Repertorium*, nr. 41; Leonardi, *Schedario*; Cortesi, *Cultura e letteratura*, 113 nr. 55; CMD-Trento, 35 nr. 12; Baroffio, *Iter liturgicum*, 254; Frioli, *Libri e biblioteche*, 479, 480; Passamani, *Giovanni Sulzpach*, 12, 13, 14, 16, 82, 83, 96, 107, 108, 112, 114, 115, 121, 125, 135, 189-190 nr. 17.

* Nell'ordine: Mt, Mc, Lc, Joh, Ap, 1c, 1-2Pr, 1-3Ioh, Iuda, Rm, 1-2Cor, Gal, Eph, Phil, Col, 1-2Ti, 1-2Tm, Tit, Phil, Eb, At.
 ** Su Johannes Sulzpach cfr. Curzel, *Canonici e Capitolo*, 591-592 *et passim*; Passamani, *Giovanni Sulzpach*. Al Sulzpach appartengono anche i codici 10, 12, 25, 29, 39, 44, 45, 46, 47, 48, 57, 60, 62, 69, 71, 75, 76, 83, 111, 140, 144, 152 (cfr. schede nr. 7, 9, 19, 23, 29, 33, 34, 35, 36, 37, 38, 40, 42, 44, 46, 48, 49, 55, 63, 65, 67, 72).

II. ff. 80-158 sec. XV¹

ff. 80rA-158vB Breviarium (acefalo* e mutilo)

1-7¹⁰, 8⁹; segnatura a registro; tracce di richiami; numerazione dei fascicoli in numeri romani; inizio fascicolo lato carne; 312 x 228 = 20 [232] 61 x 22 [77 (12) 84] 33; rr. 32 / ll. 31; rigatura a colore. Notazione musicale quadrata in nero su tetragrammi in rosso. Iniziali semplici, titoli, ritocchi delle maiuscole in rosso.

La presenza delle *Legendae* di santi come Ludmilla e Venceslao, fra gli altri, inducono a ritenere questa parte del codice proveniente dalla Boemia.

ff. 80rA-158vB Breviarium (acefalo* e mutilo)

1-7¹⁰, 8⁹; segnatura a registro; tracce di richiami; numerazione dei fascicoli in numeri romani; inizio fascicolo lato carne; 313 x 232 = 34 [220] 59 x 28 [73 (10) 72] 49; rr. 38 / ll. 37; rigatura a colore. Più mani. Iniziali semplici maggiori e minori, titoli, sortolineature, segni di paragrafo e ritocchi delle maiuscole in rosso.

La presenza delle *Legendae* di alcuni santi venerati nelle diocesi della Germania meridionale induce a ritenere tale unità proveniente dalla Baviera.

* Le prime righe del testo non sono leggibili a causa della caduta dell'inchiostro.

53

80 Composito.

Membr.; ff. VI, 159 (158)*, I'; 313 x 232. Legatura di restauro in cuoio su assi**.

Ai ff. IIIr-Vv tavola delle *Legendae* contenute nelle due unità, di mano della seconda metà del sec. XV, forse la stessa responsabile della numerazione dei fogli. Segnature, riscritte a matita dopo il restauro: sulla controguardia anteriore Alberti CO; al f. Ie *Gentilotti* 259. Il codice, costituito da sezioni di due diversi breviari, provenienti dalla Germania meridionale e dalla Boemia, è attestato nella Biblioteca capitolare dal sec. XVIII.

Alberti, *Repertorium*, 109r; Bonelli, *Monumenta*, 402 nr. 259; Stefenelli, *Repertorium*, nr. 49; Leonardi, *Schedario*; Thirini, *Manoscritti liturgici*, 26-29 nr. 7.

* La numerazione antica, in numeri romani, inizia dal secondo foglio del fascicolo iniziale. Il primo foglio è stato numerato a matita da mano recente.
 ** Restaurato presso il Laboratorio di restauro del libro di S. Maria di Rosano (Firenze), 1978.

I. ff. 1-79 sec. XV¹

ff. 1rA-79vB Breviarium (acefalo e mutilo)

1-8¹⁰; numerazione dei fascicoli in numeri romani;

2a.

Trento, Biblioteca capitolare, 80, f. 55r (nr. 53)

LI

2b.

Figure 2
 From *I manoscritti medievali di Trento e provincia*,
 ed. Adriana Paolini, 2010, a) p. 84 and b) Plate LI



Figure 3. Trento, Biblioteca Capitolare, MS 80, fols. 34v-35r

Unfortunately, these very praiseworthy volumes have one considerable defect: the liturgical manuscripts and, even more so, the liturgical-musical ones are often described without the least awareness of their proper nature; sometimes mistakes are made regarding their classification (type of service book), and there are obvious errors and omissions.

As an example Figure 2 is taken from the volume *I manoscritti medievali di Trento e provincia (The medieval manuscripts of the city and province of Trento)* of 2010: n. 53 is the profile of a composite manuscript of *Officia sanctorum* which, for the description, draws upon Fortunato Turrini's catalogue of 2001, which is unfortunately full of errors. I have already pointed out in a review (2003b) that I did not intend to criticize the author, but to warn librarians not to use that information.

The description of the manuscript in Figure 2a (p. 320) refers to square notation (“notazione musicale quadrata”), but this is not correct. The title *Breviarium* is misleading; *Officia sanctorum* would have been better or – if one wants to follow the uniform title system proposed by the IFLA (International Federation of Library Associations and Institutions)³ – *Antiphonale Officii* (with a list at least of the saints not included in the Roman calendar of the 1400s and specifying of the incipits of the chants with notation). In our discipline there are plenty of experts who would be willing to help and give their opinions. Why are specialists consulted about the miniatures, yet musicologists are not asked for their opinion when notation is present? The page reproduced in the volume (Table LI, see Figure 2b p. 321) contains three antiphons with notation from the office *In Assumptione Beatae Mariae Virginis* (15 August). Looking at the only page reproduced, it would seem that the antiphons for the Lauds are (after *Assumpta est* and *Maria Virgo*): *Benedicta filia*, *Pulchra es*, and *In odorem unguentorum*. Yet if we look at the complete opening (Figure 3 pp. 322-323), we can clearly see that the copyist mistakenly failed to conclude the antiphon *In odorem unguentorum* on fol. 34v, and therefore recopied it in full on the opposite page at the end of the series.

Compared with the nevertheless praiseworthy series of *SISMEL*, the series *La tradizione musicale* (Florence: Galluzzo) has examples of more detailed and precise manuscript descriptions, for instance the monograph dedicated to the historia of St Donatus (patron saint of Arezzo) by Giovanni Alpignano and Pierluigi Licciardello, published in 2008.⁴

There are, obviously, many other catalogues and inventories of Italian liturgical manuscripts, compiled for individual libraries, or museums, or the collections of particular region. Several are dedicated solely to illuminated manuscripts.

3. *List of Uniform Titles* <<http://archive.ifla.org/VI/3/pubs/unititles.htm>>.

4. See further the essay by Benjamin Brand in the present volume.

Unfortunately in these catalogues liturgical books, and particularly the liturgical-musical books, are often poorly described, so that one finds graduals called antiphonaries and other such errors.

A brief summary now follows of information about Italian manuscripts that can be consulted online.

Project **Manus online**: a census of the manuscripts of Italian libraries.

<<http://manus.iccu.sbn.it/>>

Not many codices have been described so far, but the database is growing. Here too, the quality of the manuscript profile depends very much on the knowledge of the cataloguer. In order to look for historiae, one has to look for ‘officium’ and ‘officia’ on the *Ricerca//semplice* (simple search) screen; the first search provides 535 results, the second 87 (but, of course, not all the items pertain to historiae).

Project **Codex**: inventory of the medieval manuscripts of Tuscany.

<<http://www406.regione.toscana.it/bancadati/codex/>>

In 1992 the region of Tuscany launched the computerized cataloguing of medieval manuscripts (that is, dated or dateable before the year 1500) present in its area. The project, completed in 2013, involved all the libraries in Tuscany, except for the state libraries, and all the other possible conservation centres: state and municipal archives, ecclesiastical chapter libraries and archives, monasteries, convents, churches, episcopal seminaries, academies and similar cultural institutions, museums. Wherever possible, privately owned manuscripts were also catalogued. The coordination of the cataloguing process and the scientific management of the project were assigned to SISMEL, <<http://www.sismelfirenze.it/>>, which was responsible for the database and the printed publication of the research results in the *Collana Biblioteche e archivi* (library and archive series) (SISMEL - Edizioni di Galluzzo). The web publication of the database was carried out by the Scuola Normale Superiore in Pisa.

There are also two to three colour images of many of the manuscripts and these are very useful for taking in at a glance the characteristics of the codex and for integrating the information in the description.

Nuova Biblioteca Manoscritta: catalogue of the manuscripts of the libraries of the Veneto region.

<<http://www.nuovabibliotecamanoscritta.it/>>

Nuova Biblioteca Manoscritta (NBM) is the online publication of the cataloguing project of the manuscripts of the libraries of the Veneto region

and the software for their description. It contains information on the libraries taking part in the project and the material for the study of, and research on, the manuscripts. NBM is supported and financed by the Veneto Region, in collaboration with the Dipartimento di Studi Umanistici of the University Ca' Foscari in Venice. It contains mainly the profiles concerning liturgical codices of the fifteenth to eighteenth centuries. Unfortunately, the descriptions are often brief, without images and thus require a visit to the library to check for offices which may be present.

Not even the digitalizing projects complete with manuscripts and editions (with images uploaded to the web) help very much (for example: Florence, the liturgical books of the *Opera di Santa Maria del Fiore* <<https://operaduomo.firenze.it/archivio/risorse-digitali>>, because the accompanying metadata that can be searched are very often insufficient for identifying particular chants. Thus researchers looking for historiae must leaf through the whole book and find the treasure for themselves. This is perhaps more enjoyable, but it is somewhat laborious.

With regard to printed books, it will suffice to show two German and one Italian incunabula, showing parts of the offices of Sts Joachim, Joseph, Anna, Maria Jacobi et Maria Salome (Figure 4), the office of the Compassion of the Blessed Virgin Mary (Figure 5 p. 328), and the office of St Homobonus of Cremona (Figure 6 p. 329).

In Italy, too, booklets were printed with the texts of offices for the saints: usually single offices, or saints for single dioceses or single religious orders. A search for sixteenth-century publications with the word 'Officia' (plural!) in the title in EDIT 16, the *Censimento nazionale delle edizioni italiane del XVI secolo* (National Census of Italian Editions of the Sixteenth Century), whose aim is to document the printed Italian production of the sixteenth century and to carry out recognition of the examples at a national level <http://edit16.iccu.sbn.it/web_iccu/MAIN.htm>, produces a list of 124 Italian editions of the sixteenth century containing multiple offices. As an example, Figure 7 (p. 330) shows the proper office of St Vigilius of Trent, printed in 1588. *Officia propria sancti Vigili episcopi et b. Simonis Innocentis martyrum ac sanctae Massentiae viduae ab omnibus ecclesiasticis in Tridentina diocesi statutis diebus recitanda*, Trento, Giovanni Battista and Giacomo Gelmini de Sabbio, 1588.⁵

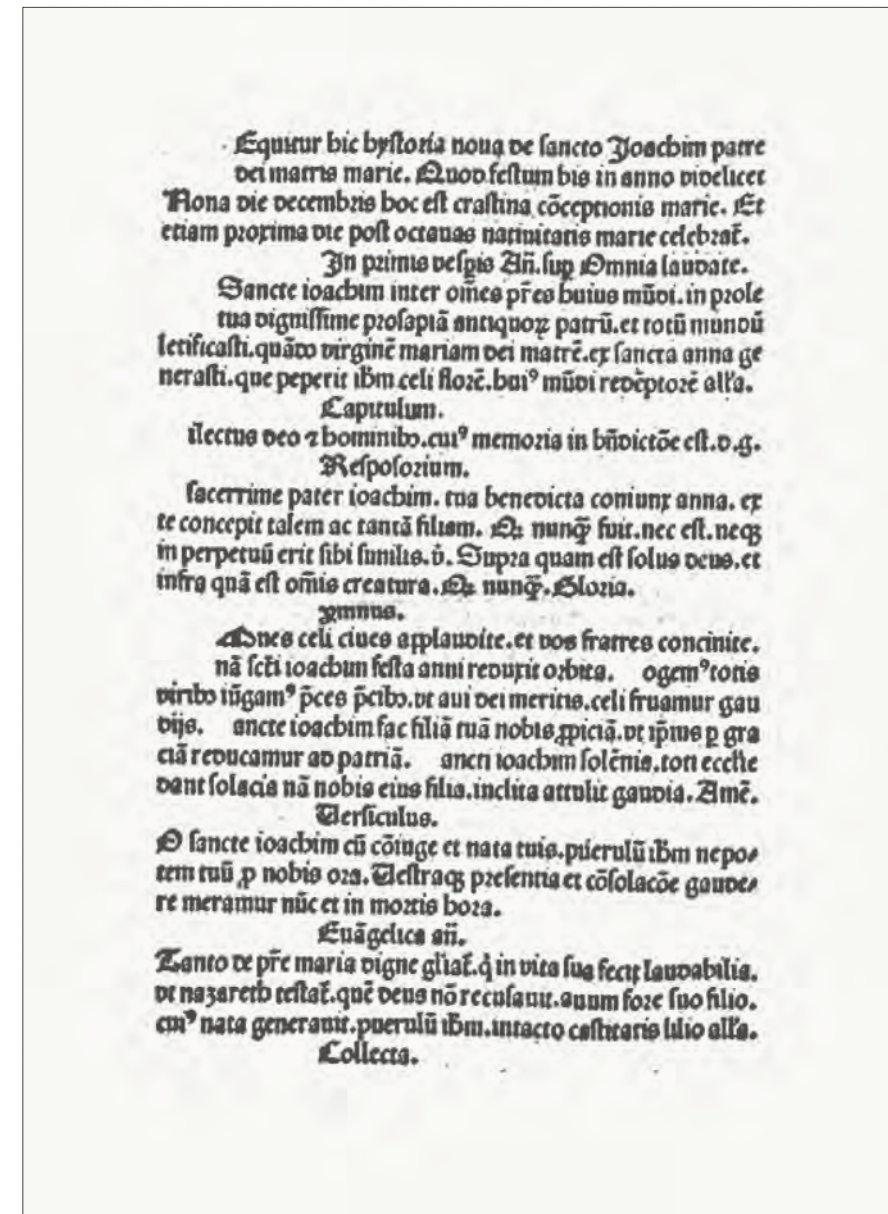


Figure 4
SIXTUS IV, *Officium de sanctis Joachim, Joseph, Anna, Maria Jacobi et Maria Salome*,
Nürnberg, after 29 September 1482
(D-Mbs 4 Inc.s.a. 1029)⁶

5. Cf. the edition by Gabrielli 2015c (Historiae 24).

6. <<http://daten.digitale-sammlungen.de/~db/0003/bsb00039983/images/index.html?seite=00001&l=de>>.

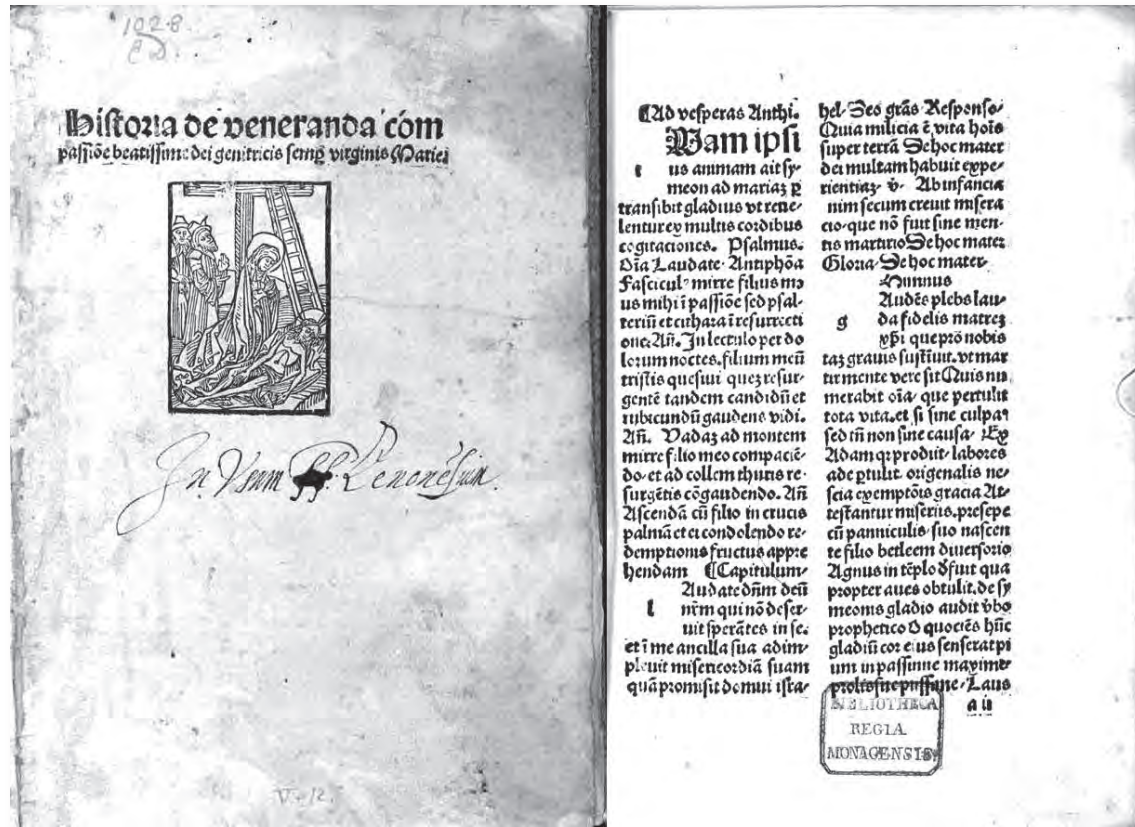


Figure 5
Officium de compassione
beatae Mariae virginis, Ulm 1497
(D-Mbs 4 Inc.s.a. 1028)⁷

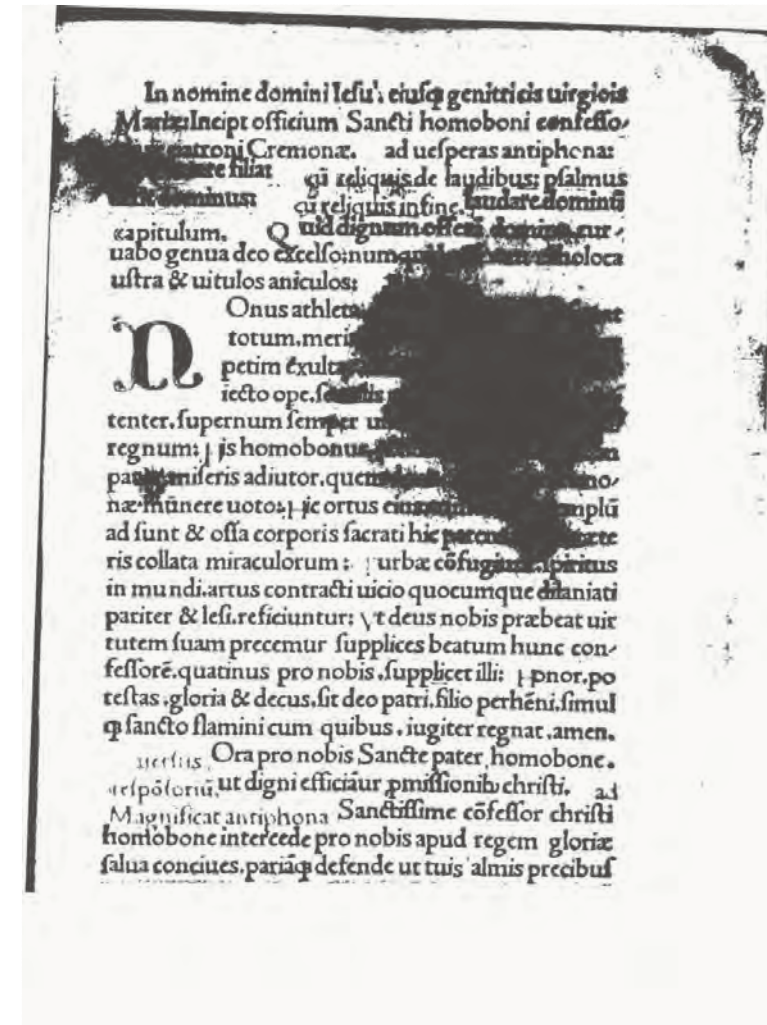


Figure 6
Officium Sancti Homoboni, Cremona,
Carolus de Darleriis, ca. 1495
(accessible on line from the project Gallica,
Paris, Bibliothèque Nationale de France)⁸

7. <<http://daten.digital-sammlungen.de/~db/0005/bsb00030295/images/index.html?seite=00001&l=de>>.

8. <<http://gallica.bnf.fr/ark:/12148/bpt6k58703w>>.

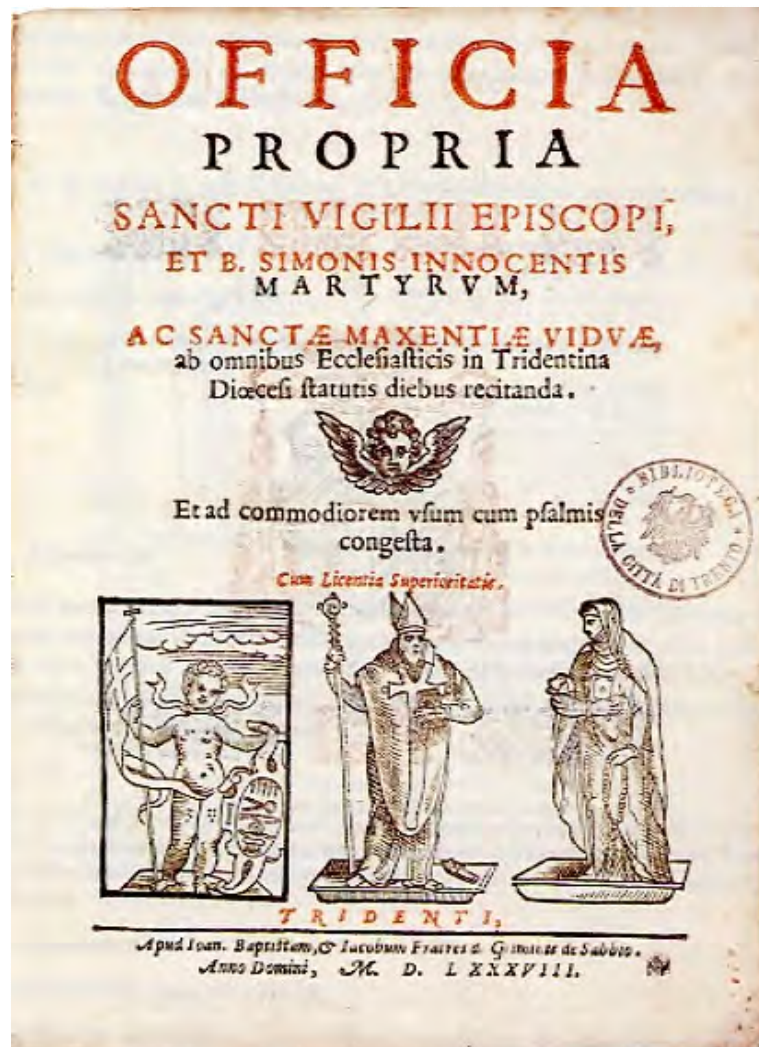


Figure 7
Officia propria sancti Vigili episcopi et b. Simonis Innocentis martyrum ac sanctae Massentiae viduae ab omnibus ecclesiasticis in Tridentina dioecesi statutis diebus recitanda,
 Trento, Giovanni Battista e Giacomo Gelmini de Sabbio, 1588

The search for the word ‘officium’ turns up no less than 300 editions, including, for example, the *Officium de sanctis Ruffino et Cesidio atque aliis socijs, in Transaquis quiescentium* [!], Rome, Antonio Blado, 1552 (a copy may be found in the Vallicelliana Library in Rome).

From these few examples one can appreciate the need to consider also the late historiae, which reveal much regarding the style and the history of the composition of the plainsong from the 1400s onwards; a good example is the *Recollectio festorum beate Marie Virginis* by Guillaume Du Fay, studied by Barbara Hagg. In this case, too, it is most important to consult the printed editions. Regarding the importance of the prints for collecting data on the history of the historiae, I would like to stress Barbara Hagg’s important assertion:

Taken together, the prints provide abundant evidence of how their medium transformed the celebration. Three examples are especially revealing. First, printing fixed and often abbreviated formerly variable titles of the feast. Second, printing introduced the feast into books following usages to which the feast did not belong. Third, printing fixed aspects of the performance of the texts and chant that had not been recorded in the manuscripts. Yet at the same time, printing facilitated the survival of pre-Tridentine material, frozen in the midst of a changing frame of reference (Hagg 1999, 73).

It is – still – important not to neglect the single dioceses, the great Roman churches and the individual religious orders, both male and female; finally, manuscript supplements and fragments that have not yet been catalogued, especially those in the State Archives, should not be overlooked.

We know that many books have been lost, especially the most ancient manuscripts with notation. In order to reconstruct what really existed, we should therefore use the assistance of point no. 2 on the list above, concerning the retrieval at least of the names of Italian saints that have their own office and – where possible – the list of the chants used, for inclusion in a database that catalogues the texts of the chants. It is important to bear in mind that the patron saints of places do not remain the same through the centuries, meaning that for each place there may be two or three different saints with their own historiae; moreover, in many places, the texts and the melodies of the offices of the saints were recomposed *ex novo* after the Council of Trent, so that in the modern liturgical books we find only the latest versions, whereas a historia may change over time and even from place to place.

The last urgent need for the study of historiae (point no. 3) is to make available good modern editions of all the Italian historiae, together with musical notation. These may be print editions, of course, but editions available on the web are

9. Hagg 1990a, 1990b, 1996a, 1999, 2000a, 2008. A complete edition is in preparation.

increasingly important. The world has changed. For those working in the area it is vital to have good editions accessible on the web, preferably developed with computer systems in open format that can be shared for use with differing music software. Hence, the aim should be to have not only pdf files which reproduce the print editions, but also files that use open-source programmes, based on already structured projects, such as *The Music Encoding Initiative – MEI* <<http://music-encoding.org/>>, which have tools that allow the analysis and comparison of the musical readings, as well as the possibility of accessing rapidly the lessons of any codex or edition in the case of historiae transmitted in several different versions.

Point no. 4 concerns the reconstruction of the historical and also the historical-musical context in which the historiae came into being. This is very important and not always easy to study, not even in the case of the famous rhymed offices of Julian of Speyer for St Francis and St Anthony.

The other points listed above concern the full range of studies that may be carried out once we have at our disposal good modern contextualized editions of the historiae, from the in-depth analysis of both the literary and the musical text, in order to be able to explore the text-music aspect and other stylistic features, also in comparison with other monodic repertoires.

Finally, there remains the task of bringing the sound of these chants to life and analysing the liturgical practice in which they were embedded through the different ages of their existence.

There is much to be done. Let us hope that a generation of younger scholars will develop a passion for the historiae, and explore the paths we have attempted to set out above.