



PROGRAM AND ABSTRACTS

# THE IMAGE OF PIETY IN MEDIEVAL MANUSCRIPTS IN SLOVAKIA AND IN EUROPE

INTERDISCIPLINARY CONFERENCE

8<sup>th</sup> – 9<sup>th</sup> October 2020, Bratislava

University Library in Bratislava, Seminar Hall, Klariská ul. 5, 811 05 Bratislava

Institute of Musicology of the Slovak Academy of Sciences, Dúbravská cesta 9, 841 04 Bratislava



# Table of contents

|   |    |
|---|----|
| 1. Program Committee and Projects.....            | 2  |
| 2. Program.....                                   | 3  |
| 3. Abstracts.....                                 | 7  |
| 4. About us (short CV in alphabetical order)..... | 21 |
| 5. Speakers List.....                             | 29 |

## 1. Program Committee and Projects

### Program Committee:

PhDr. **Eva Veselovská**, PhD.

doc. PhDr. **Hana Urbancová**, DrSc.

doc. ThDr. Art. Lic. **Rastislav Adamko**, PhD.

doc. PaedDr. **Janka Bednáríková**, PhD.

doc. PaedDr. Mgr. art. **Zuzana Zahradníková**, PhD.

Mgr. **Hana Studeničová**, PhD.

### Organisers:

#### Institute of Musicology of the Slovak Academy of Sciences

Ústav hudobnej vedy Slovenskej akadémie vied

#### Department of Music, Faculty of Education of the Catholic University in Ružomberok

Katedra hudby, Pedagogická fakulta, Katolícka univerzita v Ružomberku

#### University Library in Bratislava

Univerzitná knižnica v Bratislava

### Projects:

#### VEGA 2/0034/17

The Image of Piety in Medieval Musical Culture in Slovakia, 2017-2020;

#### VEGA 1/0105/17

Missale Romanum sign. Rkp. zv. 387 from the ÚJK SAV - the research and source edition, 2017-2020;

#### č. APVV-19-0043

CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections, 2020-2024.

#### Music Fund Slovakia / Hudobný fond

## 2. Program

8<sup>th</sup> October 2020

ONLINE – LIVE

9:00 – 9:20 **Registration**

9:20 – 9:30 **Opening ceremony**

**Klara Mészárosóvá** (Bratislava, University Library in Bratislava)

9:30 – 10:00 **Keynote Speaker**

**Dušan Buran** (Bratislava): A Late-Gothic Grisaille Manuscript discovered: The Ilona Andrassy Book of Hours/Ein Fund der spätgotischen Grisaille-Handschrift: Das Stundenbuch von Ilona Andrassy

10:00 – 10:20 **Maria Theisen** (Vienna): Vorsehung und Antike als Stützen christlicher Frömmigkeit: Das Bild der Sibyllen im Prachtmissale der Salzburger Erzbischöfe Bernhard von Rohr und Johannes Beckenschlage

10:20 – 10:40 **Juraj Šedivý** (Bratislava): Medieval piety in the epigraphic culture in Slovakia

10:40 – 11:00 **Coffee break 1**

11:00 – 11:20 **Adrian Papahagi** (Cluj): Liturgy and Private Devotion in Medieval Transylvania

11:20 – 11:40 **Stanislava Kuzmová** (Bratislava): Manuscript Model Sermon Collections from Krakow and Their Diffusion in the Late Middle Ages

11:40 – 12:00 **Miklos István Földváry** (Budapest): Continuity and Discontinuity in Local Liturgical Customs

- 12:00 – 13:30 **Lunch break**
- 13:30 – 13:50 **Stefan Gasch** (Vienna): The Songs of the Lions and the Prayers of the Lillies – Discovering the Piety of the Elites in Munich and Augsburg
- 13:50 – 14:10 **Vladimír Maňas** (Brno): Gaude Virgo: Marian piety in late middle ages and the early modern period. Brotherhoods, graduals, and liturgical practice in Moravia
- 14:10 – 14:30 **Hana Studeničová** (Bratislava): Polyphone Fragmente von Ordinarium und Proprium Missae aus dem Archiv der Stadt Bratislava: Ein Versuch um Rekonstruktion der historischen Ereignisse in der Geschichte eines Musikmanuskripts
- 14:30 – 14:40 **Coffee break 2**
- 14:40 – 15:00 **Rastislav Luz** (Bratislava): Liturgické slávenia v mestečku Svätý Jur do reformácie/ Liturgical celebrations in Svätý Jur at the end of the Middle Ages
- 15:00 – 15:20 **Ondřej Múčka** (Brno): Die Verehrung der Heiligen – gesungene Ikonographie – in den brünnischen Handschriften
- 15:20 – 15:40 **Rastislav Adamko – Janka Bednáriková – Zuzana Zahradníková** (Ružomberok): Votive Mass in Missale Notatum, Ms. Vol. 387, from the Central Library of the Slovak Academy of Sciences in Bratislava

### **Discussion**

# 9<sup>th</sup> October 2020

## ONLINE – LIVE

- 9:30 – 9:50 **Elsa De Luca** (Lisbon): Aquitanian Notation in Iberia: Plainchant Fragments in Braga and Guimarães
- 09:50 – 10:10 **Zsuzsa Czagány** (Budapest): Böhmsche notierte Fragmente im Bestand der ehemaligen Pauliner Bibliothek des Zentralen Priesterseminars in Budapest
- 10:10 – 10:30 **Irina Chachulska** (Warsaw): Some remarks on the provenance of the Cistercian gradual from the collection of the National Library based on paleographic analysis and the repertoire content of the manuscript
- 10:30 – 10:40 *Coffee break 1*
- 10:40 – 11:00 **Gabriella Gilányi** (Budapest): Newly identified codex leaves of a 15<sup>th</sup>-century Transylvanian Antiphoner in Martin
- 11:00 – 11:20 **Katarina Šter** (Ljubljana): Carthusian Chant as Piety in the Form of Active Contemplation
- 11:20 – 11:40 **Dominika Grabiec** (Warsaw): Polish Dominican Sequences repertoire – an image of the development of medieval piety
- 11:40 – 13:30 *Lunch break*
- 13:30 – 13:50 **Martin Haltrich** (Klosterneuburg): Der fromme Markgraf. Die Genese der Herrscherfrömmigkeit Leopolds III. im mittelalterlichen Klosterneuburg
- 13:50 – 14:10 **Veronika Garajová** (Bratislava): Medieval notated fragments from Trenčín as a phenomenon of trans-regional connections

14:10 - 14:30 **Janka Bednáríková – Eva Veselovská** (Ružomberok – Bratislava): CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections. Image of piety on the example of the medieval fragments from Betliar and Kežmarok/ Die Frömmigkeit im Spiegel der mittelalterlichen Musikfragmente aus Betliar und Kesmark

## **Discussion**

### **Conference Presentations**

(<http://cantus.sk>)

**Miriam Hlavačková** (Bratislava):

Ad limina apostolorum. Rom-Pilger aus dem Königreich Ungarn im Spätmittelalter

**Katrin Janz-Wenig** (Hamburg):

Gelebte Frömmigkeit zwischen Predigt und Liturgie. Ein Einblick in die Frömmigkeitspraxis der Augustiner-Chorfrauen in Klosterneuburg im letzten Jahrzehnt des 15. Jahrhunderts

### 3. Abstracts

**Rastislav Adamko – Janka Bednáriková – Zuzana Zahradníková** (Department of Music, Faculty of Education, Catholic University of Ružomberok): Votive Mass in Missale Notatum, Ms. Vol. 387, from the Central Library of the Slovak Academy of Sciences in Bratislava

In the Lund Missal from the 13<sup>th</sup> century, there are 61 forms of votive Masses on the 241v-253r foils, which are mostly without songs and are only with texts of short prayers from the Euchology. In three cases, the prayers are supplemented by songs or incipits of songs. In addition to the then common forms of votive Masses, the Missal contains some unique ones. When comparing this set of votive Masses with other Western European sources from the time, we found a considerable similarity among the researched objects in the missals from Copenhagen and Lund.

**Janka Bednáriková – Eva Veselovská** (Department of Music, Faculty of Education of the Catholic University in Ružomberok, Institute of Musicology of the Slovak Academy of Sciences): CANTUS PLANUS in Slovakia: Local Elements – Transregional Connections. Image of piety on the example of the medieval fragments from Betliar and Kežmarok/ Die Frömmigkeit im Spiegel der mittelalterlichen Musikfragmente aus Betliar und Kesmark

In der Slowakei ist leider nur eine sehr kleine Anzahl kompletter Handschriften erhalten. Fragmentarisch erhaltene Quellen befinden sich in Archiv-, Museums- oder Bibliotheksinstitutionen. Die größte Anzahl den Fragmenten vom Ende des 11. bis zum Beginn des 16. Jahrhunderts stammt aus den Einbänden städtischer Amtsbücher, Inkunabeln und Drucken vom Ende des 15. und aus dem gesamten 16. Jahrhundert. Gegenwärtig sind annähernd 900 mittelalterliche notierte Bruchstücke erfasst. Ein Großteil der nicht verwendeten Handschriften wurde vor allem im 15. bis 17. Jahrhundert als geeignetes Material zur Verfestigung von Einbänden und Umschlägen städtischer Amtsbücher und Handschriften aus der jüngeren Zeit verwertet. Die meisten Kodizes stammen aus dem Zeitraum des 14. – 15. Jahrhunderts aus Kirchenbeständen (der Bischofs-, Kapitel-, Pfarr-, Kloster-, Schul- bzw. Stadtbibliotheken, die zu den bedeutenden Kircheninstitutionen gehörten). Alle überlieferten Quellen enthalten die liturgische Musik, den sog. cantus planus.

In unserem Beitrag wurden die neugefundene Fragmente der Lyzealbibliothek der evangelischen Kirche A. B. in Kesmark [slow. Kežmarok] und der Bibliothek des Museums im Schloss Betler [slow. Betliar] präsentiert, die die mittelalterliche Frömmigkeit manchmal unerwartet dokumentieren.

**Dušan Buran** (Slovak National Gallery Bratislava): A Late-Gothic Grisaille Manuscript discovered: The Ilona Andrassy Book of Hours/Ein Fund der spätgotischen Grisaille-Handschrift: Das Stundenbuch von Ilona Andrassy

This paper introduces the most valuable of Ilona Andrassy's (1917–1990) possessions, an illuminated manuscript from the 15th century. It was discovered several years ago, really only by chance in one of the ancient commode at the Mansion Betliar, a branch of the Slovak National Museum.

A stunningly decorated book of hours contains fifteen Biblical scenes by an unknown Flemish illuminator, most probably Willem Vrelant & his workshop, painted in the special technique of grisaille – in tonal, grey colour, in the late 15<sup>th</sup> century. The life of the codex's final owner will be summarized briefly, and then the paper will include sources of motifs as well as comparisons of other manuscripts used for personal devotion – various breviaries, small Bibles and other books of hours from the Flemish territories. This context provides a very significant scope into the way, how the late medieval manuscripts for a private use were created and which strategy their illuminators practised to keep them appearing “luxurious” – despite their truly “mass production”.

**Zsuzsa Czagány** (Research Centre for the Humanities, Institute for Musicology): Böhmisches notierte Fragmente im Bestand der ehemaligen Pauliner Bibliothek des Zentralen Priesterseminars in Budapest

Im Vortrag werden Fragmente mit böhmischer Notation vorgestellt, die in der sgn. Pauliner Bibliothek des Zentralen Priesterseminars in Budapest aufbewahrt werden. Dieser Bestand wurde bereits in dem 1989 veröffentlichten Band *Fragmenta Latina codicum in Bibliotheca Seminarii cleri Hungariae Centralis* der Forschungsgruppe *Fragmenta Codicum* behandelt. Eine neue Erschließung des gesamten, 75 Fragmente miteinbeziehenden Materials, durchgeführt im Rahmen des 2019 im Institut für Musikwissenschaft in Budapest gestarteten Projektes *Digital Music Fragmentology* hat jedoch neue Erkenntnisse ans Licht gebracht.



Aufgrund breiter zentraleuropäischer Quellenbasis werden neben musikpaläographischen Aspekten Sonderstellen des liturgischen Inhalts sowie der musikalischen Physiognomie diskutiert.

**Elsa De Luca** (Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa): Aquitanian Notation in Iberia: Plainchant Fragments in Braga and Guimarães

This research aims to investigate medieval notational practices related to Aquitanian notation in a selection of around one hundred liturgical fragments currently kept in the archives of the cities of Braga and Guimarães, in northern Portugal. Many of these liturgical fragments are studied here for the first time and they have been placed into a wide comparative perspective in the ‘Portuguese Early Music Database’ ([pemdatabase.eu](http://pemdatabase.eu)). In PEM, it is possible to search across multiple sources, and all the images, codicological descriptions, and Cantus indexes of the selected fragments can be freely consulted. In addition to a palaeographical analysis of the notation, this scrutiny focuses on the lozenged punctum and it attempts to determine the extent to which this graphical device was employed in the manuscript fragments under consideration. Solange Corbin was the first scholar to observe that a lozenged punctum was employed as a marker of the lower note of the diatonic semitone (E, B natural, or A with flattened B) in around thirty Portuguese fragments and codices, mainly dated between the thirteenth and the fifteenth centuries. Corbin regarded the lozenged punctum (also known as ‘special punctum’) as the main characteristic of a ‘Portuguese notation’ which derived from the Aquitanian notation and was used from the last quarter of the twelfth century up to the fifteenth century in Portuguese manuscripts. Even though Corbin’s findings were later revised by herself and other scholars, the special punctum is still regarded as a graphical feature mostly peculiar to Portuguese manuscripts. The Aquitanian notation had a very long life in Iberian manuscripts; indeed, while in southern France it had already begun to be replaced by the square notation in the twelfth century, Aquitanian notation remained as the main system for music writing in the Peninsula until at least the early fifteenth century, and it was still being used in the sixteenth century. As such, Iberian manuscripts in Aquitanian notation permit us to investigate how a foreign notational system was locally adopted and how it graphically changed during a time span of more than four centuries.

**Miklós István Földváry** (Latin Department of the Faculty of Humanities, Eötvös Loránd University Budapest): Continuity and Discontinuity in Local Liturgical Customs

In researching the medieval liturgy, methodologies tend to crystallize around two approaches, the first of which may be called genetic, the second typological. Genetic methods view the liturgy as a coherent set of customs that can be described in terms of an evolutionary development. Obviously, in this perspective, the most ancient sources are the most valuable, and all the later ones prove to be their descendants. Typological methods consider the liturgy as a set of structurally akin, yet deliberately and steadily diverse set of customs. According to this methodology, the most prominent feature of a source is not its age but its origin, due to the assumption that a later witness of a tradition is a reliable document for the same tradition's earlier stage. The feasibility of the latter approach stands or falls on continuity. What are the distinctive markers of a tradition that distinguish it from any other tradition, and can these markers – as documented in late medieval sources – be demonstrated in the older representatives of the same tradition? If yes, what is the time period during which the paradigm of distinct traditions came into existence in our European context? As a first case study of this manifold problem, our paper presents its conclusions drawn from a euhological survey. From late medieval Missals, eminent points of the temporal part have been selected where either the choice or the arrangement of the Mass orations distinctly characterizes a single tradition. By contrasting such points with Missals and Sacramentaries from centuries before, the typological method has been verified, and the 10th century has emerged as the formative period of local liturgical customs.

**Veronika Garajová** (Institute of Musicology of the Slovak Academy of Sciences): Medieval notated fragments from Trenčín as a phenomenon of trans-regional connections

The subject of the paper is the presentation of the notated fragments from Trenčín as a phenomenon of trans-regional connections (Bohemia, Moravia). The aim of the paper is stratification of local elements and transregional connections of particular content elements of manuscripts (music content, liturgy, notation) from Trenčín and of the selected materials from the Slovak National Library and the Library of the St. Adalbertus Society from Trnava.

**Stefan Gasch** (Institut für Musikwissenschaft und Interpretationsforschung Universität für Musik und darstellende Kunst Wien): *The Songs of the Lions and the Prayers of the Lillies – Discovering the Piety of the Elites in Munich and Augsburg*

Piety and devotion are central aspects in the daily life of the (Late) Middle Ages and the Renaissance. In southern Germany two families in particular offer illustrative models for devotional practices: the Wittelsbach dukes in Munich held very close contacts to the Franciscan Order with its mystic approach to Jesus, the Christ, and the Virgin Mary. The Fugger family in Augsburg, on the other hand, had decided to erect a burial chapel in the Carmelite monastery of St. Anna, and to richly decorate it with an organ with painted shutters, windows with stained glass, choir stalls, a sculptural group of the Lamentation of Christ, epitaphs for the important members of the family, executed by the most important artists of the time.

Luckily, both families also had a lively interest in music and the two choirbooks D-Mbs Mus.ms. 10 and D-Mbs Mus.ms. 12 (which once belonged to the ducal court chapel) as well as the two partbook sets A-Wn Mus.Hs. 15941 and A-Wn Mus.Hs. 18825 (which were once part of the library of Raymund Fugger) amply demonstrate the families' concern for the salvation of the souls. Both pairs of sources are closely intertwined by means of their complementing repertoires and their focus on the para-liturgical veneration of Jesus Christ and the Virgin Mary. It will therefore be the task of the paper to make these interrelationships visible in order to approach and understand the idea of devotion within those elite families.

**Gabriella Gilányi** (Research Centre for the Humanities, Institute for Musicology): *Newly identified codex leaves of a 15<sup>th</sup>-century Transylvanian Antiphoner in Martin*

It was almost three years ago when, as a closing occasion of a bilateral mobility research project of the Hungarian Academy of Sciences and the Slovak Academy of Sciences, Eva Veselovská, Zsuzsa Czagány and me made a visit to Martin (Turócszentmárton) to study musical codex fragments preserved in the Slovak National Library (Slovenská národná knižnica). Among the sources, two codex leaves – undetached book-covers with beautiful late Esztergom notation – caught our attention: it was exciting to discover that these two folios (under the sign MSBaFrSk 25757, see Eduard Lazorik, *Stredoveké rukopisné zlomky v Slovenskej národnej knižnici. Fond: tlače 16. storočia vo františkánskych knižniciach*. Bakalárska diplomová práca / Medieval manuscript fragments in the Slovak National Library.

Collection: 16<sup>th</sup> century prints in Franciscan libraries, BA Thesis, Masarykova univerzita, Filozofická fakulta, Brno, 2018, Obr. 8 and Obr. 36) could belong to an already known group of three notated codex fragments deriving from a 15<sup>th</sup>-century antiphoner from Transylvania. The other connecting fragments, kept in Hungarian and Romanian collections (Pauline Library at the Budapest Central Seminary; Franciscan Library in Gyöngyös (Northern Hungary); Franciscan Library in Șumuleu Ciuc (Csíksomlyó, Romania), have previously been identified, examined and reconstructed by me. All three fragments can be linked to books which earlier belonged to the Franciscan order, just as the new pieces with which two books of the Franciscan monastery of Skalica (Szakolcza) had been covered according to the possessor inscriptions. Just before this visit to Martin in November 2018, I had finished a study dealing with the previously identified antiphoner pieces and their Franciscan host volumes. So when the two new folios emerged, all I could do was to mention the new discoveries in a brief note at the end the publication, which has been since published in the Year Book of the Szekler Museum of Ciuc (Gabriella Gilányi, “15. századi erdélyi antifonále-töredékek és ferences hordozókönyveik” / “15<sup>th</sup>-century Antiphoner Fragments from Transylvania and its Franciscan Host Volumes”, Csíki Székely Múzeum Évkönyve XIII–XIV, 95–110).

This paper focuses on the content of these two fragments, which could fill some gaps in the history of the Transylvanian antiphoner in question and the early modern book culture of the Franciscan Order. As only a few notated sources survived from the medieval church of Transylvania, every codex fragment emerging from this area is of special value.

The case study also shows the perspectives of the Central European fragment research: pieces of known and unknown manuscripts can emerge anywhere and anytime, allowing the grouping and identification of the pieces and reconstruction of the original codex. The results extend beyond the interest of the narrow field of plainchant research into a broader context and they could be important for parallel disciplines dealing with medieval cultural history.

**Dominika Grabiec** (History of Music Section, Institute of Arts, Polish Academy of Sciences): Polish Dominican Sequences repertoire - an image of the development of medieval piety

Only nine medieval manuscripts from the Polish province of Dominican Order, contain Dominican sequences repertoire. The manuscripts are actually

preserved in archives and libraries in Cracow, Warsaw, Wrocław and Poznań. The oldest of them contain only a few pieces of that genre, but in the graduals from the 15<sup>th</sup> and 16<sup>th</sup> century the number of sequences grows and their subject matter and origins become much more diversified. In the earliest manuscripts predominate French sequences for the feasts of Virgin Mary. From the beginning, the cult of Mother of God was one of the characteristics of Dominican Order. In the next period the new sequences for the main feast of the liturgical year and especially for the feasts of the most important saints of the Catholic Church appears in the manuscripts. In the largest three collections from the XVIth century we can find many new compositions, not only imported, but also local, written by Polish authors, especially for the feasts of the Polish patrons saints: de S. Stanislaw, de S. Adalberto, de S. Hedwige, de S. Floriano and de S. Hyacintho, the first Polish Dominican saint, and one of the first Dominican saints in general. This development of the sequences repertoire can reflect also the development of the Polish Dominican piety in the Middle Ages.

**Martin Haltrich:** Der fromme Markgraf. Die Genese der Herrscherfrömmigkeit Leopolds III. im mittelalterlichen Klosterneuburg

Am 6. Jänner 1485 wurde Markgraf Leopold III., der Gründer des Stiftes Klosterneuburg, in Rom heilig gesprochen. Der am 15. November 1136 verunglückte Landesfürst wurde sehr bald nach seinem Tod als pius marchionis bezeichnet und im Laufe der nächsten Jahrhunderte zunehmend als heiligmäßige verehrt. Welche Art von Frömmigkeit wurde dem Stifter in unterschiedlichen Kontexten zugeschrieben? Haben äußere – auch politische – Ereignisse Einfluss auf die Herrscherfrömmigkeit und welche für Akteure ist die Frömmigkeit Leopolds von Bedeutung bzw. welche sozialen Gruppen werden angesprochen und erreicht? Wie wird der fromme Markgraf medial vermittelt? Im Vortrag wird die Entwicklung der Frömmigkeit Leopolds anhand von Quellen aus dem Bereich der mittelalterlichen Historiographie, Hagiographie, Verwaltung, Kunst, Liturgie und Musik von seinem Tod bis in die Zeit Maximilians I. nachgezeichnet. Aber auch einige Ausblicke auf die Zukunft sind möglich.

**Miriam Hlavačková** (Institute of History, Slovak Academy of Sciences): Ad limina apostolorum. Rom-Pilger aus dem Königreich Ungarn im Spätmittelalter/ To the threshold of the Apostles. Rituals of Hungarian pilgrims to Rome

Rome, alongside Jerusalem and Santiago de Compostela, was of the three most important pilgrimage sites of the Middle Ages (*peregrinationes maiores*). Pilgrims from different social groups embarked on a journey with the desire for the salvation of the soul, with the hope of healing, obtaining indulgences or relics. In order to make the pilgrimage, believers could “hire” a substitute even after their death through a testament, in which they usually assigned the amount of money and selected a person, who would go on the pilgrimage. Numerous testimonies (160) can be found in the Testament Protocol of Bratislava burghers: the burghers bequeathed financial amounts ranging mostly between 10 and 14 gold Florins for a pilgrimage to Rome. Not all pilgrims, however, headed to the Eternal City voluntarily or out of piety, but only to atone for the crime they committed. Most of these were guilty of murder and by means of their repentant pilgrimage they were supposed to contribute to the salvation of the victim (there are several such mentions from Slovakia – Banská Štiavnica, Banská Bystrica and Bratislava). The pious practices of pilgrims in Rome included visiting the seven main basilicas, honoring relics, attending Masses, giving sacrificial gifts to the shrine, obtaining indulgences and pilgrimage badges. Accommodation for Hungarian pilgrims, next to St. Peter’s Basilica, was founded by the King Saint Stephen and later was administered by the Pauline Order. Among the confessors of St. Peter in the Vatican – due to the demands of numerous Hungarian pilgrims – was also a priest from the Kingdom of Hungary.

**Irina Chachulska** (History of Music Section, Institute of Arts, Polish Academy of Sciences): Some remarks on the provenance of the Cistercian gradual from the collection of the National Library based on paleographic analysis and the repertoire content of the manuscript

The Cistercian gradual from the Baworowski collection which is currently kept in the National Library in Warsaw (current shelf-mark 12496 IV, former shelf-mark Baw. 2) is already known in Polish medievalist literature but so far any thorough palaeographic research of the book has not been carried out, especially in respect of musical notation. The palaeographic analysis of the source combined with the analysis of the repertoire itself allows for a more accurate determination of the time of creating of the manuscript and the place of its origin.

Moreover, during my recent query in this library (National Library) I came across a fragment of the liturgical book which turned out to be the final part of the

mentioned gradual though it don't contain primary (original) records but later additions. Thanks to the very specific content of this fragment it became possible indicate the exact place where this book was used during next centuries, thus we can follow the fate of this manuscript.

In my presentation, I would like to present the results of my palaeographic research of the original music notation in this Cistercian book and make some remarks regarding its provenance on the basis of both the original part and the fragment with later additions.

**Katrin Janz-Wenig** (Referat Abendländische und außereuropäische Handschriften, Staats- und Universitätsbibliothek Hamburg): Gelebte Frömmigkeit zwischen Predigt und Liturgie. Ein Einblick in die Frömmigkeitspraxis der Augustiner-Chorfrauen in Klosterneuburg im letzten Jahrzehnt des 15. Jahrhunderts

Frömmigkeitspraxis in klösterlichen Gemeinschaften äußert sich nicht nur im gemeinsamen Vollzug der täglichen Messe, des Stundengebets, der Teilnahme an Lesungen zu den Mahlzeiten usw., sondern auch in privaten Andachtsübungen wie Gebet, Lektüre und Meditation. Gerade im 15. Jahrhundert sehen wir an der Vielfalt der Überlieferungen, dass Passionsauslegungen, Passionsbetrachtungen und -meditationen sich einer besonders großen Beliebtheit erfreuten. So haben sich auch in der Bibliothek des Augustiner-Chorherrenstifts Klosterneuburg bei Wien zahlreiche Texte und Kodizes zum Thema Passion, die dem beschriebenen Zweck dienten, erhalten. In besonderer Weise tritt hierbei im ausgehenden 15. Jahrhundert ein Autor hervor, Peter Eckel von Haselbach, Seelsorger für die Chorfrauen, der in seinen volkssprachlichen Texten immer wieder explizite Bezüge zur Liturgie, im besonderen zu Antiphonen und Responsorien des Stundengebets, herstellt. Diese Bezüge, die als Reflex auf die gelebte Frömmigkeit im Stift zu sehen sind, werden im Vortrag vorgestellt und in dem breiteren Kontext der Liturgica der Sammlung verortet.

**Stanislava Kuzmová** (Department of Slovak History, Faculty of Arts, Comenius University Bratislava): Manuscript Model Sermon Collections from Krakow and Their Diffusion in the Late Middle Ages

Preaching went through many changes and innovations in the High and Late Middle Ages. Sermons became compulsory on Sundays and feasts and many preaching

aids originated to help clergy with their preaching duties. Several such model sermon collections *de tempore* and *de sanctis* were composed by masters of the university in Krakow, some of whom were preachers in the cathedral and elsewhere (e.g. Paul of Zator, Jan of Slupca, and others). The collections were copied and spread in manuscripts and played an important role in pastoral care on large territories, together with other preaching aids, written especially by mendicants. This paper will focus on their characteristics and diffusion in manuscripts as well as their function, reception and contribution to the improving quality of clergy preparedness and pastoral service among the faithful.

**Rastislav Luz** (Slovak National Archives): Liturgical celebrations in Svätý Jur at the end of the Middle Ages

The article concerning the example of the town of Svätý Jur presents liturgical celebrations at the end of the Middle Ages in a context outside the main cities or main religious centres. Back then, this small town had only some hundreds of citizens. It was not the seat of any major Church institutions and it did not reach transregional significance. It was just influenced by the fact that it was one of the main seats of the dynasty of the Counts of Svätý Jur and Pezinok. Their activities had also impact on the field of liturgy. On the basis of preserved written mentions, the paper shall analyse single liturgical celebrations (Holy Masses, the Liturgy of the Hours, processions, etc.) and their musical component, expressions of popular piety (notably with regard to testaments), and activities of religious fraternities (the Fraternity of the Corpus Domini and the Fraternity of the Virgin Mary). It shall also describe equipment of church (altars, liturgical objects, relics) according to parts that are preserved still today and also on the basis of mentions reported in archive documents.

**Vladimír Maňas** (Institute of Musicology Masaryk University Brno): *Gaude Virgo*: Marian piety in late middle ages and the early modern period. Brotherhoods, graduals, and liturgical practice in Moravia

Several preserved manuscripts, reflecting mainly Marian plainchant repertoire, records about new liturgical and paraliturgical practice, and archival documents concerning religious brotherhoods testify vivid Marian devotion in the Lands of the Bohemian Crown even before 1600. Using these various types of sources including notated ones, the paper should present this topic within cultural history.



**Ondřej Múčka** (Institute of Musicology Masaryk University Brno): Die Verehrung der Heiligen - gesungene Ikonographie - in den brünnischen Handschriften

Anhand der kontinuierlichen Sammlung von Handschriften in der Pfarrbibliothek der brünnischen Jakobskirche ist möglich Entwicklung der Heiligen-verehrung in vorhandenen Sequenzialen zu beobachten, vor allem am Patrocinium der ehemaligen Hauptkirche der Stadt. Besonders gut ist dieses zu demonstrieren an dem prachtvollsten "Handschriften-Paket" aus dem 15. Jahrhundert.

**Adrian Papahagi** (Babeş-Bolyai University, Cluj): Liturgy and Private Devotion in Medieval Transylvania

The cataloguer of medieval manuscripts in any Western European collection inevitably stumbles upon a great number of portable Bibles, breviaries and books of hours. All these demonstrate the mobility of books, monks, friars and laymen, and suggest the vivacity of private devotion associated to increased literacy among the laymen in the later Middle Ages. While studying and cataloguing the manuscript collections of Transylvania, and manuscripts of Transylvanian origin in foreign libraries, I was struck by the scarcity or absence of such books. This paper examines the shape and size of private and monastic/conventual/parish collections, and the typology of books used for liturgy and private devotion in the area, in an attempt to explain this peculiar situation.

**Hana Studeničová** (Institute of Musicology of the Slovak Academy of Sciences): Polyphone Fragmente von Ordinarium und Proprium Missae aus dem Archiv der Stadt Bratislava: Ein Versuch um Rekonstruktion der historischen Ereignisse in der Geschichte eines Musikmanuskripts

Ein handschriftliches Manuskript, dessen Fragmente stammen aus dem Archiv der Stadt Bratislava, kann wahrscheinlich auf circa das Jahr 1550 datiert werden. Fragmente mit einem polyphonen Repertoire in Form offener Doppelblätter dienten ursprünglich als Umschläge für Stadtbücher aus der Zeit zwischen 1687 und 1700. Ein Teil der Fragmente befindet sich jetzt im Staatsarchiv in Bratislava in der Sammlung Zbierka cirkevných písomnosti; der zweite Teil den überlieferten Fragmenten ist überraschenderweise noch bis heute in Stadtbüchern aus dem 17. Jahrhundert im Archiv der Stadt Bratislava zu finden. In dem folgenden

Beitrag werden die neu entdeckten polyphonen Fragmente präsentiert und der zeitliche Kontext bezüglich der Entstehung, des Verkaufs und der anschließenden sekundären Verwendung dieses Manuskripts beschrieben.

**Juraj Šedivý** (Department of Auxiliary Historical Sciences and Archive Studies – Faculty of Arts, Comenius University Bratislava): Medieval piety in the epigraphic culture in the territory of Slovakia/Stredoveká zbožnosť v epigrafickej kultúre na území Slovenska

Historical inscriptions (epigraphic texts) are an example of the oldest documents of written culture (not only in our territory). It concerns not only the Antique period (where piety is shown – e.g. – in little votive altars from Bratislava-Rusovce) but also the Middle Ages. Amongst the early written documents of the Great Moravian piety it is possible to include simple votive inscriptions on imported liturgical objects from our territory (Bojná?). Also during the first two centuries of Hungarian Christianity it is possible to state that most of the texts show their form of piety through epigraphic supports. One example of the latter is represented especially by liturgical objects like chalices and ciboria (the oldest chalice is considered to be the chalice from Vyšný Slavkov – from about the half of the 14<sup>th</sup> century with votive inscription SANCTO, and – later on – frequent texts invoking Jesus or the Virgin Mary), patens (dedications to Jesus or to Church), pax crosses (inscriptions of similar contents from the 13<sup>th</sup> century) etc. Simple dedication inscriptions were also found on crosses that believers used to bear on their shoulders as a form of piety (e.g. the kaptorga [box] from Veľká Mača). The inscriptions on pilgrim symbols appear only seldom. On the other hand, the votive inscriptions on book forging elements were quite common (e.g. Ave Maria). A massive increase of inscriptions witnessing religious piety (dedications to Jesus, the Virgin Mary, the Evangelists, saints) was recorded from Late Middle Ages on (notably in the 15<sup>th</sup> century) – they are inscriptions on mural paintings or tabulae, liturgical objects, precious pieces of furniture (e.g. the tabula on wooden choirs with inscription dedicated to all the saints – from Dravce in the Spiš region, from the beginning of 16<sup>th</sup> century). From 15<sup>th</sup> century on, it is also possible to find the oldest piety inscriptions in ethnic languages (the oldest German piety texts from Bratislava and Levoča; the oldest Slovak or Czech text in a trilingual work from Ratnovce). Nevertheless, the general research in the territory of Slovakia is not completed; and it is possible to expect further interesting findings.

**Katarina Šter** (Institute of Musicology, Slovenian Academy of Sciences): Carthusian Chant as Piety in the Form of Active Contemplation

As early as in the High Middle Ages, and particularly from the 15th century onwards, several novices with a university background who entered the Carthusian Order claimed that one of the main characteristics of the Order was its Gregorian chant. They were impressed by it and wrote about the way it was performed in a specific way that said little about the musical aspect of the performance and much about a particular contemplative manner and thoughtfulness, which were considered to be the main characteristics of Carthusian chant, and led to greater contemplation and piety than would be found in other orders. This paper presents some examples of such descriptions and discusses the reasoning behind them. At the same time, several sources of Carthusian chant and music theory are considered, in order to search for further explanations.

**Maria Theisen** (Institut für Mittelalterforschung Österreichische Akademie der Wissenschaften): Vorsehung und Antike als Stützen christlicher Frömmigkeit: Das Bild der Sibyllen im Prachtmissale der Salzburger Erzbischöfe Bernhard von Rohr und Johannes Beckenschlage

Der Beitrag möchte eines der von Berthold Furtmeyr ganzseitig illuminierten Doppelblätter des zwischen 1481 und 1489 entstandenen Salzburger Prachtmissales zur Diskussion stellen. Zu Beginn der Weihnachtsmesse sind hier der Verkündigung des Engels an Maria die zwölf Sibyllen mit ihren Wahrsagungen gegenübergestellt (BSB, Clm 15709). Trotz des für sie selbstverständlichen christlichen Glaubens hatten die Erzbischöfe offenbar auch antike Quellen zu Rate gezogen und auf diese Weise den traditionell offenbarungsgestützten Zugang durch pagane literarische und chronikalische Erzählungen aus der Blütezeit des Hellenismus erweitert. Ihre Suche nach Vorankündigungen Christi aus vorchristlicher Zeit, ihre Suche nach antiken Textbelegen als Antwort auf religiöse Fragen und Mysterien des Neuen Testaments, macht sie zu typischen Vertretern humanistisch gebildeter Theologen. Die Sybillen und Sprüche dieses durch Wappen entsprechend personalisierten Bildes sind somit Gradmesser der Durchdringung von Theologie und Antikenstudium und deren hoher Wertigkeit für die Darstellung der eigenen Frömmigkeit im ausgehenden 15. Jahrhundert.

The paper would like to discuss one of the double pages with full-page miniatures of a Salzburg missal, which was lavishly illuminated by Berthold Furtmeyr between 1481 and 1489. At the beginning of the Christmas Mass, the Annunciation to the Virgin Mary is paired with a depiction of the twelve Sibyls and their divinations (BSB, Clm 15709). Despite of their Christian belief, the archbishops had apparently consulted ancient sources and in this way sought to expand the traditionally revelatory approach with pagan literary and chronical stories from the Hellenistic period. Their search for pre-Christian providence for Christ, their search for ancient textual evidence in response to religious questions and New Testament secrets defines them as typical representatives of humanist-trained theologians. The sybils and divinations of this miniature (personalized by coats of arms), are indicators of the fusion of theology and study of antiquity as well as of their high esteem for the representation of one's own piety in the late 15<sup>th</sup> century.

## 4. About us

(short CV in alphabetical order)

### **Rastislav Adamko**

is a musicologist, theologian and pedagogue in the Slovak Republic with his research focusing on musical/medieval studies, contemporary sacred music and musical forms. His theological and musicological studies were completed at Catholic University in Lublin, Poland (1996-2002). Following his studies in Lublin, he began working at the Department of Music which is part of the Faculty of Education at the Catholic University in Ružomberok, Slovakia. He currently is a vice-dean in the Faculty of Pedagogy. From 2002-2012 he was the managing editor of the magazine for religious music, *Adoramus Te*. He is a member of the Diocesan and Slovak Liturgical Commissions and the music sub-committee. He is the author of several source editions of medieval, musical and liturgical sources from Slovakia (*Spiš Gradual*, *Spiš Antiphonar*, *Nitra Gradual*, *Košice Gradual*).

### **Janka Bednáriková**

graduated of the Pontifical Institute of Sacred Music in Rome, expert in Gregorian chant, founder and artistic leader of the vocal group *Schola cantorum Rosenbergenesis*, co-author and author of several monographs and source editions (*Spiš Gradual*, *Frammenti gregoriani in Slovacchia* etc.). Her task is the liturgical and musicological analysis and evaluation of manuscript fragments in the context of researches on medieval piety (themes: earliest Western notation: German Neumes in *campo aperto*, Benedictine tradition in Slovakia, analysis of women position and Marian devotion in medieval sources, etc.).

### **Dušan Buran**

graduated from the Philosophical Faculty of Comenius University in Bratislava (1992, M.A.) and the *Technische Universität Berlin* (2000, Dr. phil.). From 2001 he was the curator of the Gothic Art Collection in the Slovak National Gallery, since 2005 Chief Curator of the Old Masters Collections. He has published numerous studies on the history of book illumination, medieval sculpture and panel painting at home and abroad. He is also interested, although to a lesser extent, in 20<sup>th</sup> century art, architecture and museology. His most important exhibitions are *The History of Slovak Fine Arts – the Gothic* (SNG Bratislava, 2003/2004) and *D’or et de feu. L’art en Slovaquie a la fin du Moyen Age* (Musée de Cluny Paris, 2010/2011). His

recent activities in the field of curating include the exhibition *Krv (Blood)*, SNG, 2013), a collaboration on *Art and Nature in Medieval Europe* (SNM Bratislava 2013), *Impermanent exhibition*, and *Master of Okoličné and the Art of the Spiš around 1500* (both SNG Bratislava 2014 and 2017). In 2019 Buran co-curated the exhibition *A Jewel of Flemish Gothic Miniature. The Ilona Andrássy Book of Hours* at the Slovak National Museum – Betliar Mansion and edited its catalogue.

In 2013 – 2018, Dušan Buran was the Chairman of the National Committee ICOM Slovakia.

### **Zsuzsa Czagány**

graduated 1990 in musicology and aesthetics at the Comenius University Bratislava (Slovakia). Received her PhD in Musicology from the Liszt Ferenc Music University in Budapest in 2002. Senior research fellow at the Hungarian Academy of Sciences, Research Centre for the Humanities, Institute for Musicology, Department of Early Music History.

Working in the field of medieval chant and chant theory with a special focus on the repertory of the divine office in Central-Europe, late medieval saints' *historiae*, describing, transcribing and editing of medieval notated manuscripts and fragments. Participating in the projects CAO-ECE, HunChant / Gradualia, Traditio Iohannis Hollandrini.

### **Elsa De Luca**

is currently pursuing palaeographical research into Iberian medieval notation through the research project *‘A pre-Gregorian musical repertory under scrutiny: neumes, scribes, and books of the Old Hispanic Chant’*. In addition, she is Coordinator of the *Portuguese Early Music Database*; co-director of the book series *Musicalia Antiquitatis & Medii Aevi*, published by Brepols; and she is Administrative Chair (2020) and member of the Board of the *Music Encoding Initiative* (2019-21). Elsa holds a PhD in Historical Musicology (Università del Salento, 2011) and a Piano Diploma (2002). She has published articles on the notation, cryptography, and liturgy in a selection of Iberian and French manuscripts (10<sup>th</sup> – 16<sup>th</sup> cent.). Elsa has collaborated in several research projects in Italy, France, Portugal, the UK, and Canada.

### **Miklós István Földvály**

is currently a senior lecturer at the Latin Department of the Faculty of Humanities, Eötvös Loránd University, Budapest. He also lead the Research Group of

Liturgical History, and am an external lecturer at the Church Music Department of The Liszt Ferenc Academy of Music. His research is centred on what was possibly the most influential element of European medieval culture: Roman liturgy. Research Interests: Liturgical history of Europe, Western liturgical uses (esp. the Use of Esztergom), the western liturgical culture in perspective of anthropology of religion.

### **Veronika Garajová**

internal doctorate student of IM SAS, focusing on research about medieval musical culture in Slovakia. The theme of her dissertation work is: “Czech elements in medieval musical culture in Slovakia (2017-2021)”.

### **Stefan Gasch**

studied at the Universities in Munich and Vienna and earned his PhD in 2008 at the University of Vienna with a thesis about liturgy and polyphonic music at the ducal court in Munich. Stefan Gasch has published books (both as author and editor) and articles on various topics; and together with Sonja Tröster he is co-author of an encompassing catalogue raisonné on the works of Ludwig Senfl. Gasch is project leader of the *New Senfl Edition*.

### **Gabriella Gilányi**

is Assistant Professor (adjunct) in the Department of Musicology of the Polish Academy of Sciences, member of Catalogue of Musical Sources. She studied musicology and Italian language and culture at the University of Warsaw. Her main areas of research are the musical iconography, Post-Tridentine liturgical manuscripts and the Dominican liturgy. She is also collaborator in *Manuscripta.pl. A guide to medieval manuscript books in Polish collections* project.

### **Martin Haltrich**

studierte Germanistik, Geschichtsforschung und Archivwissenschaft an der Universität Wien. Während des Studium Mitarbeit in der Stiftsbibliothek Melk, anschließend wissenschaftlicher Mitarbeiter an der Kommission für Schrift- und Buchwesen an der ÖAW (2006–2012). Von 2009 bis 2013 war er Bibliothekar und Archivar des Stiftes Zwettl und seit 2012 ist er Bibliothekar des Stiftes Klosterneuburg. Als Lehrbeauftragter war und ist er an den Universitäten Wien und Klagenfurt. Mitarbeit in mehreren Forschungsprojekten wie etwa

Digital Editing of Medieval Manuscripts (DEMM) und im Spezialforschungsbereich des FWF Visions of Community (VISCOM). Seine Forschungsschwerpunkte sind soziale Beziehungen in der Klosterlandschaft des Donauraumes und mittelalterlichen Wissenstranfers, die in der Verbreitung von Handschriften sichtbar werden.

### **Miriam Hlavačková**

works as a senior researcher at the Department of Medieval History of the Institute of History of the Slovak Academy of Sciences in Bratislava. Her field of focus is history of church, medieval culture and education. She's the author of monographs *The Chapter of St. Martin's intellectual centre of Bratislava in the 15<sup>th</sup> century* (2008) and *The George from Schönberg: The Provost from Bratislava in the Services of Emperor and King* (2015), editor of book *From Symbol to Word. Forms of medieval Communication* (2016), she also coauthored multiple book publications and written many studies.

### **Irina Chachulska**

musicologist, a graduate of the Institute of Musicology of the Catholic University of Lublin the John Paul II and the Fryderyc Chopin University of Music in Warsaw. From the 2018 an employee of the Institute of Art of the Polish Academy of Sciences and a principal researcher of the "Plainchant Sources in Poland - Cantus Planus in Polonia" and a member of the "Manuscript.pl" group. Main areas of research are musical paleography, codicology studies, liturgy and plainchant of the Western Church, history of medieval music in Europe.

### **Katrin Janz-Wenig**

received her Ph.D. in Medieval German Literature at the *University of Würzburg*, where she also worked as a lecturer. In 2012 she amplified her experience in cataloguing medieval manuscripts at the *Canton Library Vadiana in St. Gall*, Switzerland. After this, she catalogued medieval liturgical manuscripts at the *University and State Library Düsseldorf*, in a project financed by the German Research Foundation. Since January 2015 she is member of staff at the *Austrian Academy of Sciences* at the Institute for Medieval Research in Vienna. Currently, she is working on the medieval manuscripts at the library of the Canons Regular of Saint Augustine at Klosterneuburg. Her main research interests are the transmission and dissemination of medieval books and texts, translations, and interrelations



between Latin and vernacular languages of religious texts, especially sermons, and treatises on the Passion of Christ.

### **Stanislava Kuzmová**

is currently researcher at the Faculty of Arts, Comenius University in Bratislava (Department of Slovak History). She worked on international collaborative projects at Central European University in Budapest (ESF project Symbols that Bind and Break Communities) and at the University of Oxford (ERC project Jagiellonians: Dynasty, Memory and Identity in Central Europe). She is the author of monograph *Preaching Saint Stanislaus: Medieval Sermons on St. Stanislaus of Cracow, His Image and Cult* (Warsaw: DiG, 2013), awarded Stefan Krzysztof Kuczyński Prize of *Studia Źródłoznawcze* journal for best publication in historical sources and auxiliary sciences in Poland in 2014. Her research interests include medieval preaching and manuscript sermons, cults of saints and hagiography and late medieval social and religious history of Central Europe.

### **Rastislav Luz**

studied Archival Sciences at the Comenius University in Bratislava. Between 2015 and 2019 he attended his Doctorate studies in the field of ancillary historical sciences. He worked at the Archive of the Capital City of the Slovak Republic – Bratislava and at the State Archive in Bratislava. Since 2017 he works as professional employee at the Slovak National Archive. His focuses are medieval diplomacy, research on medieval liturgical manuscripts, production of source editions and history of the town of Svätý Jur (notably in the field of architectural constructions and Church history). 2018 published in the Edition *Documenta Posoniensie I* a book *Účtovné register Bratislavskej kapituly 1417 – 1529* (Univerzita Komenského: Bratislava 2018).

### **Vladimír Maňas**

graduated from Masaryk University with degrees in history and musicology, and is currently a lecturer at that university's Department of Musicology. His work focuses on religious confraternities and musical culture in the Czech lands from the 15<sup>th</sup> to the 17<sup>th</sup> centuries, especially the repertoire performed and performance practice. The chamber choir Versus, which he founded in 2003, serves as valuable experimental aids for research into the music of this era. Due to his previous employment as a librarian in the department of early prints and manuscripts in Moravian library

in Brno he is also interested in historical collections of early prints and manuscripts from the territory of the former Margraviate of Moravia and Upper Silesia.

### **Ondřej Můčka**

nach Gymnasium in Brünn hat er in Graz an der Kunstuniversität die Kirchenmusik studiert (Master aus den folgenden Fächern: Orgel, Improvisation und liturgisches Orgelspiel, Gregorianischer Choral, Dirigieren). Seit 2005 arbeitet er in der Brünner Diözese als Kirchenmusikreferent und Orgelsachverständiger. Er ist auch als Regens-Chori in der St. Jakob-Kirche in Brünn angestellt. Daneben widmet er sich auch intensiv der Konzerttätigkeit, hauptsächlich als Organist oder Sänger. Im Wintersemester 2017 hat er ein Doktoratstudium an der Masaryk-Universität begonnen.

### **Adrian Papahagi**

wrote his MA and PhD in Medieval studies at the Sorbonne (Paris IV). He taught Old English at the Sorbonne, and held various (post-)doctoral fellowships at Oxford, The Warburg Institute-London, and New Europe College, Bucharest. He is an associate professor of Old English and Manuscript Studies at the “Babeş-Bolyai” University of Cluj, Romania, where he also directs the Centre for Manuscript Studies (CODEX). His teaching includes a course of codicology for FIDEM (Diplôme Européen d’Études Médiévales), in Rome. He has published articles on medieval texts and manuscripts in *Scriptorium*, *Medium Aevum*, *Aevum*, *Medieval Studies*, *The Library*, *The Catholic Historical Review* etc., and in various volumes of proceedings. His books include the Romanian version of Muzerelle’s *Vocabulaire codicologique (Vocabularul cărții* manuscrite, Bucharest, 2013), and a census of Western medieval manuscripts in Romania (*Manuscrisele medievale occidentale din România: Censul*, Iași, 2018), both in collaboration with A.-C. Dincă and A. Mârza.

### **Hana Studeničová**

post-doctorate student of IM SAS, graduated in the field of musicology at the Philosophical Faculty of the Masaryk University in Brno in 2015 (*Antoine and Robert de Fevin: their mass in the Brno manuscript BAM1*). In 2019, in the same institution as above reported (under the guidance of Mgr. Vladimír Maňas, PhD.) she discussed the dissertation thesis: *Urban musical culture in Moravia before the Battle of White Mountain. Royal cities in the Central European context*. The main topic of research is

the urban musical culture in the 16<sup>th</sup> and 17<sup>th</sup> century in Central Europe, notably in Moravia, Bratislava, and Vienna, and in the image of chant in the musical sources from the beginning of Modern history.

### **Juraj Šedivý**

chairperson of the Department of Archiving and Auxiliary Sciences in History of the Comenius University, expert in the field of medieval history – notably written culture and development of cities (especially Bratislava). His areas of interest are Latin palaeography and codicology as well as post-antique epigraphy. He is coordinator in several scientific projects: academic network *Latin Palaeography Network – Central and Central Eastern Europe (LPN)*; epigraphical project cataloguing historical inscriptions in Slovakia (*Corpus inscriptionum Slovaciae - CIS*), project of the Historic Atlas of Slovak cities and memory portal of history of Bratislava [www.PamMap.sk](http://www.PamMap.sk). He is the only Slovak representative in the International *Palaeographic Committee (CIPL)*.

### **Katarina Šter**

completed her studies of musicology and comparative literature at the University of Ljubljana, where she also completed her doctorate in 2010 with a thesis on interconnections of six medieval antiphoners from the Charterhouse Žiče. She holds a Specialized Masters in Music Performance degree from the *Schola Cantorum Basiliensis* and is active as an early music singer.

In musicological research her work is focused primarily on the medieval musical traditions of the monastic orders and on the plainchant in different historical periods. The relationship between word and music in early vocal music is also a particular interest of hers. She gave numerous lectures in Slovenia and abroad and published articles on Carthusian chant and other music in various musicological and other magazines.

### **Maria Theisen**

studierte der Kunstgeschichte an der Universität Wien, im Jahre 2006 promovierte im Fach Kunstgeschichte an der Universität Wien (Die Miniaturen des Willehalm-Codex für König Wenzel IV., Wien, ÖNB, Cod. Ser. n. 2643). Seit September 2006 ist sie Angestellte der Österreichischen Akademie der Wissenschaften, Kommission für Schrift und Buchwesen des Mittelalters (Schwerpunkt: Ostmitteleuropa). Forschungsschwerpunkte: Buchmalerei des Mittelalters und der frühen

Neuzeit, insbes. in den Ländern der böhmischen Krone, Codicologie, Einbandkunde, Kunst- und Sozialtopographie Prags.

### **Eva Veselovská**

is a musicologist (the Institute of Musicology SAS since 2004). She works in the field of research on medieval music codices since 1999, when she began to work in this position as internal doctorate student. She actively cooperated and currently cooperates in synthetic projects (6 VEGA), regional projects (2 APVV), national/multidisciplinary projects (1 Structural funds, 1 Centre of Excellence), international project (2 with Polish and Hungarian Academy of Sciences), European projects (project of the Austrian Academy of Sciences – Medieval Manuscripts of the Austrian National Library in Vienna), as well as worldwide projects (UNESCO – *Bratislava Antiphonaries*). She published 7 monographs (5 within the frame of edition of medieval fragments: *Catalogus fragmentorum cum notis musicis medii aevi in Slovacia*) and a synthesis named *Sources of Church music in Slovakia* (2017). She is the founder and the main coordinator of the national database *Cantus Planus in Slovacia* (<http://cantus.sk>), which is part of the world portal *Cantus Index* (<http://cantusindex.org>).

### **Zuzana Záhradníková**

is an Associate Professor of Didactics (Didactics of Music), has been working at the Department of Music, a part of the Faculty of Education at the Catholic University in Ružomberok, since 2000. In 2017 she became head of the Department of Music. In addition to teaching organ related subjects, she is conductor of the University Choir *BENEDICTUS* which has given many domestic and foreign concerts as well as making a number of CD recordings. In the past she worked as accompanist for several ensembles (*The Children's Choir of the Slovak Radio, The Bratislava Boys Choir, The Schola Cantorum in Spišská Kapitula, Tírnavia Choir, Trnava Chamber Orchestra, ŠKO Žilina* and others). As a concert organist she has performed at several domestic and foreign concerts and festivals (*Trnava Organ Days; Organ Days in Piešťany, Musica Sacra Skalica; Trnava Music Spring; Harry and Myrtle Olson International Organ Series* in Seattle, USA and others). In the field of musicology, she focuses on the research of Slovak sacred music. She is the principal researcher for the KEGA and the ESF projects as well as co-researcher for the VEGA projects.

## 5. Speakers List

(with the Mailing List)

### **Austria:**

- **Dr. Stefan Gasch**, *New Senfl Edition* (FWF P 31504), Institut f. Musikwissenschaft und Interpretationsforschung Universität für Musik und darstellende Kunst Wien, gasch@mdw.ac.at, www.senflonline.com
- **Dr. Martin Haltrich**, Stift Klosterneuburg | Leitung Bibliothek, Musikarchiv bibliothek@stift-klosterneuburg.at; <http://www.stift-klosterneuburg.at/>
- **Mag. Dr. Maria Theisen**, Institut für Mittelalterforschung Österreichische Akademie der Wissenschaften, maria.theisen@oeaw.ac.at;

### **Czech Republik:**

- **Mgr. Vladimír Maňas, PhD.** Institute of Musicology Masaryk University Brno, vladimir.manas@gmail.com
- **Mag. Art. Ondřej Můčka ZOD, Bakk. Art.:** Institute of Musicology Masaryk University Brno, ondrej\_mucka@email.cz

### **Germany:**

- **Dr. M.A. Katrin Janz-Wenig**, Referat Abendländische und außereuropäische Handschriften, Staats- und Universitätsbibliothek Hamburg, katrin.janzwenig@sub.uni-hamburg.de, <https://www.sub.uni-hamburg.de>

### **Hungary:**

- **Dr. Zsuzsa Czagány**, Research Centre for the Humanities, Institute for Musicology, czagany.zsuzsa@btk.mta.hu
- **Dr. Miklós István Földvály**, Latin Department of the Faculty of Humanities, Eötvös Loránd University (ELTE), Budapest, Research Group of Liturgical History Department, foldvary.miklos@outlook.com, foldvary.miklos@btk.elte.hu, <https://usuarium.elte.hu/>
- **Dr. Gabriella Gilányi**, Research Centre for the Humanities, Institute for Musicology, gilanyi.gabriella@btk.mta.hu

### **Poland:**

- **Dr. Dominika Grabiec**, History of Music Section, Institute of Arts, Polish Academy of Sciences, Warszawa, Poland, dominikagrabiec@wp.pl, <http://fontesmusicae.pl/grabiec-en/>, <http://www.ispan.pl/pl/o-instytucie-sztuki-pan/biogramy-pracownikow-naukowych/mgr-dominika-grabiec>
- **Dr. Irina Chachulska**, History of Music Section, Institute of Arts, Polish Academy of Sciences, Warszawa, Poland, gurikova@interia.pl

### **Portugal:**

- **Dr. Elsa De Luca**: Centro de Estudos de Sociologia e Estética Musical (CESEM), Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa; elsadeluca@fcs.unl.pt;

### **Romania:**

- **Dr. Adrian Papahagi**, Babeş-Bolyai University, Cluj, Head of the Centre for Manuscript Studies (CODEX), Associate Professor of Medieval English and Manuscript Studies, papahagi@gmail.com

### **Slovakia:**

- **doc. ThDr. Art. Lic. Rastislav Adamko, PhD.**, Department of Music, Faculty of Education, Catholic University of Ružomberok, rastislav.adamko@ku.sk
- **doc. PaedDr. Janka Bednáriková, PhD.** Department of Music, Faculty of Education, Catholic University of Ružomberok, janka.bednarikova@ku.sk
- **Dr. phil. Dušan Buran**, Chief Curator, Curator of the Collection of Old Art Slovak National Gallery; dusan.buran@sng.sk, [https://www.sng.sk/sk/vystavy/2289\\_klenot-flamskej-gotickej-miniatury-kniha-hodinek-ilony-andrassyovej](https://www.sng.sk/sk/vystavy/2289_klenot-flamskej-gotickej-miniatury-kniha-hodinek-ilony-andrassyovej)
- **Mgr. Veronika Garajová**, Institute of Musicology of the Slovak Academy of Sciences, garajova.v@gmail.com
- **PhDr. Miriam Hlavačková, PhD.** Institute of History, Slovak Academy of Sciences, miriamsomja@hotmail.com
- **Mgr. Stanislava Kuzmová, M.A. PhD.**, Department of Slovak History, Faculty of Arts, Comenius University Bratislava, stanislava.kuzmova@uniba.sk, stanka.kuzmova@gmail.com
- **Mgr. Rastislav Luz, PhD.** Slovak National Archives, rastislav.luz@gmail.com
- **PhDr. Klára Meszárosová**, University Library, klara.meszarosova@ulib.sk

- **Mgr. Hana Studeničová, PhD.** Institute of Musicology of the Slovak Academy of Sciences, hana.studenicova@savba.sk
- **doc. PhDr. Juraj Šedivý, PhD.** Department of Auxiliary Historical Sciences and Archive Studies – Faculty of Arts, Comenius University Bratislava, juraj.sedivy.fifuk1@gmail.com, www.PamMap.sk
- **PhDr. Eva Veselovská, PhD.** Institute of Musicology of the Slovak Academy of Sciences, <http://cantus.sk>; eva.veselovska@savba.sk, eveselovska7@gmail.com, image2020@gmail.com
- **doc. PaedDr. Mgr. art. Zuzana Zahradníková, PhD.** Department of Music, Faculty of Education, Catholic University of Ružomberok, zuzana.zahradnikova@ku.sk

### **Slovenia:**

- **Dr. Katarina Šter,** Institute of Musicology, Slovenian Academy of Sciences, katarina.ster@zrc-sazu.si



Edited by: PhDr. Eva Veselovská, PhD.  
 Published by: Institute of Musicology of the Slovak Academy of Sciences,  
 Bratislava, 2020  
 Cover: The part from the illuminated initial Veni, Antiphonary  
 of Bratislava IIa A/5, Bratislava City Museum  
 Design by: Libros, s.r.o, Trnava  
 Internet: <http://cantus.sk>  
 ISBN: 978-80-89135-46-2

Institute of Musicology of the Slovak Academy of Sciences  
Department of Music, Faculty of Education  
of the Catholic University in Ružomberok  
University Library in Bratislava

Bratislava 2020

ISBN: 978-80-89135-46-2



9 788089 135462